

The effect of intertextuality on textual interconnectedness in the poetry of Sheikh Abdul Hamid Al-Samawi.

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Abstract:

This research entitled (The effect of intertextuality on textual interconnection in the poetry of Sheikh Abd al-Hamid al-Samawi) sheds light on the element of intertextuality after it an important element of the investigative elements of textualism, as the previous texts represent the experience of subsequent texts. The poetry of Sheikh Abdul Hamid Al-Samawi.

The nature of the study required that we start with an introduction linking the concepts of text and intertextuality, and then followed by two studies. The first deals with the study of intertextuality in achieving syntactic coherence, and the other examines the effect of intertextuality in achieving lexical coherence. The research ended with a conclusion that represents the outcome of the most important findings of the research.

Key words: Text, intertextuality, syntactic cohesion, lexical interconnection.

Introduction

Text science is one of the linguistic sciences that are concerned with studying the text, monitoring how it is constructed, and showing the elements of its interconnection, and given the importance of this science in the modern era, many theories have emerged confirming the necessity of linking the text and its components with external elements. Exposing the overall unity of the text, its coherence and cohesion, including (intertextuality).

In an effort to clarify the effect of intertextuality in achieving textual coherence in the poetry of Sheikh Abd al-Hamid al-Samawi, the following question must be answered: To what extent does intertextuality contribute to achieving textual coherence and cohesion?

This prompts us to stop when the text is performing this effect in the poetry of

Sheikh Abdul Hamid Al-Samawi, and the nature of the research necessitated that we start with an introduction that links the concepts of text and intertextuality, and clarifies the concept of textual interconnection, then followed by two topics: the first deals with the study of the effect of intertextuality in achieving syntactic coherence, and the other is concerned with studying The effect of intertextuality on achieving lexical coherence, and the conclusion was a result of the most important results drawn from the research.

Preface

First: in the relation of the text to intertextuality:

The connotation of the text has evolved to include many terms and derivations that have appeared in language and criticism.

Perhaps the most prominent of these terms is the term (intertextuality).

It is defined as: ((A set of artistic production methods through which it proves its interaction with previous texts or concurrent with it, or it is an interactive relationship between a previous text and a rich text to produce a subsequent text)).

This is confirmed by (Muhammad Moftah), and he says: ((Intertextuality is the correlation of texts with a text that occurred in different ways)) (), and this means that the previous texts represent a starting point for the formation of later texts. The latter performs its foundational and constructive effect for other texts after it.

Julia Christsevia defined the text as: ((a trans-linguistic device that redistributes the language system, revealing the relationship between communicative words indicating direct data linking them to different types of previous and simultaneous sayings))

It is clear that the text is a productive process within the language that drives the memory of time whose texts intersect with other texts that have overlapping significance, and this means that: ((The text consists of implicit sayings, references and echoes to other languages and many cultures in which the map of semantic plurality is complete. The text is open, produced by the reader in a participatory process, " Because the practice of reading is a contribution to authorship).

These definitions came in a deconstructive analytical concept and not from specific definitions, and then we can define features of the text as: ((A comprehensive structure of internal structures from the letter to the word to the sentence to the context to the

text, it is one text on the one hand, it is offset by many texts. Counted, communicates with it and enters it, because the text comes to overlap with a text that preceded it in existence.

Second: The concept of textual coherence:

Text science includes many terms, each of which represents an aspect of this science. It is concerned with phenomena that go beyond the framework of the single sentence and cannot be fully and accurately explained except through what is called textual unity, and among these phenomena is the phenomenon (textual interconnectedness). The phenomenon is given utmost care; They provided an accurate visualization of the images of this interconnectedness, and most scholars of the text showed in their definition of the text the characteristic of its interconnectedness, for the text (Harvage) is a continuous interconnection of the phylogenetic substitutions that show the syntactic coherence in the text. Speech is text; Their text is not related to the sentence in the way that the sentence relates to the phrase.

And (Brinker, Eisenberg and Steinitz) go: ((that the text is an interconnected sequence of sentences)) (), and (Weinrich) believes that: ((An inevitable formation that defines one another as its elements require each other to understand the whole)) (). Correlation is the main characteristic of this definition and what is otherwise general and ambiguous.

As for (Van Dyck), he uses the concept of coherence to refer to a special relationship between sentences, explaining the processes of correlation between textual sequences, functional cohesion between large units and

the effect of reading and interpretation in defining them on semantic and logical grounds. Relationships that exist between sentences or phrases in a text sequence can be based on semantics, which are internal relationships, or on links between the elements referred to or signified abroad, which are extension relationships.

And the external (), and (Dr. Saeed Yaktin) believes: ((that textual interconnection is the interactive characteristic of the text)) (), and (Al-Azhar Trigger) says: ((The text is a fabric of words that are interconnected with each other and these strings combine its different and divergent elements in each one It is what we call the term text)) ().

Most of those interested in textual studies point out that textual interconnectedness requires the procedures of what the appearance of the text is based on some grammatically, and what the world of the text is based on some semantics.

And a special view of intertextuality makes it appear to us in two parts, the first is that the texts overlap with a syntactic verbal character, that is, the old text in it is linked to the new text by clear and visible means in the text, and the other: that the overlapping texts have a conceptual character, that is, the old text in it is linked to the new text By means of interwoven perceived and understandable.

In this paper, we try to shed light on the first type of intertextuality in the poetry of Sheikh Abd al-Hamid al-Samawi, which is divided into two parts: one: syntactic interconnectedness, and the other: lexical interconnection.

The first topic

The effect of intertextuality on grammatical linking:

By this, we mean that the producer of the text uses grammatical casting elements in linking other texts with his text, so that the grammatical element is the most prominent in the relationship of the new text with the old text and one of the means that the sheikh employed in his poetry and had an effect in creating the interconnection between the texts of the sheikh and other texts that he communicates with.

(1) Compositional parallelism:

Synthetic parallelism is one of the means that achieve textual coherence, and it is intended: ((Repetition of the sentence and quasi-sentence systems with different lexical units that make up the sentences, which are built in parallel mainly in poetry and in prose according to this concept)) (), so the parallel in itself is : ((A kind of repetition, but it turns to the repetition of buildings with different elements in which the building is achieved)) (), and examples of what the Sheikh came:

The one who overwhelms the offender is not the one who receives charity with charity

The house from the whole sea came partially, not completely, parallel to the Qur'an text: ((Is the reward for goodness but kindness)) (), and the parallel occurred between his saying: ((He who immerses the offender thanks to him)). And he said: (Whoever is rewarded with kindness with kindness), as it is compiled with the intention of parallelism as follows:

Conjunctive noun + conjugated conjugal sentence (past participle verb is a hidden pronoun whose estimation is + object) + Neighboring and trapped

Our poet changed the content of the Qur'an text because it is based on the divine standard in dealing with human actions and actions. But the poet worked to change the syntactic structure from the empty exclusion of the Qur'anic text to this composition. Because the poet reflects the human standard in dealing between people according to the societal perspective, and perhaps what he called is the establishment of weight, and the rhyme may be a powerful engine to bring about this composition and quote it, as well as what he said:

I did not see a flame from the side of al-Tur and did not hear from the world of Jerusalem a sharp

The House from the Long Sea intertwines a Qur'an intertextualization with the Almighty saying: ((I am looking from the right phase as fire)) (). Al-Tur) to present to us a poetic text whose chest (its first part) is parallel to its deficit (its second part), and this parallelism was established as follows:

Conjunction + negation + past verb + subject ta + jar and accusative + added to it+ Subject noun that expresses the object
If the adjective was mentioned, the poetic weight of the verse would not be straightforward, because it is from the long sea. In addition, it will become difficult for the poet to connect the two parts of the house, so the sheikh used this composition as if he weaved from his composition and employed it in his home as if he were its owner and producer, and this is what we also touch in his saying:

Horrors did not strike except for ravages, and hopes were dwindled except for cacti
The House from the Long Sea contradicts the poetic verse, which is one of the unknown evidence that says:

You will not facilitate the difficult or realize the wish, so hopes are dashed except for Saber

Our poet linked the chest and the disability through structural parallelism, which consists of:

Conjunction + negation + verb + subject raised + except (exclusion object) + prepositional

Taking into account that the sea that interferes with him from the long sea, as the poet's ability to integrate the impotence of the house in the deficit of his home with the rhyme of his poem, this confirms his ability and linguistic competence, as well as what came in the Sheikh:

A person is for Armas, no matter how difficult his roles, and the sun for gloating
The house is from the perfect sea, the syntactic parallel occurred between his saying: ((The man is to Armas) and his saying: ((And the sun is to form)), as the two structures are attributed to you as follows:

The conjunctive letter + the initial raised noun + the semi-sentence: predicate for the subject (neural and prepositioned)

The Qur'anic intertextuality occurred in his saying (The Sun is for Takbir) with the Almighty saying: as the poet linked the idea of the text with a grammatical bond, as both structures refer to the inevitable end of the foundations and the poet's intention and for the purpose of focusing it upon the recipient. The poet deliberately changed the compositional structure of the text. The

Qur'an from the conditional method to the nominal sentence to show a state of equality in the end, and if the foundations differed live or inanimate, perhaps establishing the weight and rhyme is what called for changing the composition and presenting it in a new way that is far from its original text, and we find in a special parallel that goes beyond it to a kind of parallelism Which is between binary structures based on the relationship of contradiction between them, in his saying:

**I whirled about my humiliation and
waned with her pride, for I am in a valley
and I am excused in the valley**

The house is from the long sea, and it interferes with the words of the poet Shams al-Din al-Kufi (d.657 AH) in his saying:

**We were rejoiced by exposing your
remembrances to your remembrance, for
we are wad and al-Azoul is a valley**

The parallelism - here - is based on the part of the poetic verse, as the essence of the verse is based on a dual parallel in saying: (I whispered to my humiliation and whimpered her glory), a complete bilateral parallel based on the similarity and contradiction between the two positions (humiliation x pride), and the structure of parallelism is applied in it from

Past tense + preposition (prepositioned)

And the place of intertextuality came in his saying: (I am a valley and the forgiveness in a valley), a complete bilateral parallel based on the similarity and contradiction between the two cases and the two thinking, and the structure of parallelism has been created in it from:

**Conjunctive letter + beginning + semi-
sentence predicate (jargon and
accusative)**

It is noticeable that our poet transformed the pronoun from the pronoun of the speaker (we) to (I), which corresponds to the singular speaker's J, and the parallels crossed the state of emotional contradiction between two parties that contradict in their behavior between (humiliation and pride), and the poet reinforced this emotional state with this intertwining that was impotence In the house of his saying and impotence in the house of our poet, he came to complement the meaning of the house and its music, and this confirms that ((the convergence of the given textual system - as a semiological practice - with the sayings and sequences that it includes in its space, or to which the space of the texts refers itself is called ((ideological unity))) ()), And perhaps summoned from the rhyme and narrator pronouncement, for this unit ((is a function of intertextuality that can be read embodied in different levels, appropriate to the structure of each text, and extending its orbit))

(2) Referral:

Referral is one of the tools that achieve textual coherence and is defined as: ((The relationship between names and their names)) ()). The designation of the referring elements - according to Al-Azhar - gives the trigger - (((for some of the expressions that do not have an independent connotation, but rather refers to an element or other elements mentioned in other parts of the discourse, so the condition for their presence is the text)) ()). Through conscientious referral, it is the only one that occurred in the context of

intertextuality and had an effect on the interconnection of the text and the linking of its components together, and it is sufficient to feel its impact that we stand when the Sheikh said:

**How many revelations of sermons
cracked and how much I warned my
people, so what enriched them the vow**

The verse from the simple sea interferes with the Almighty's saying: ((Great wisdom does not sing the vow)) (). National advanced, so its referral is tribal, in addition to the repetition that occurs between the two words (I warn, vow), which is one of the elements of the lexical interconnectedness that we will stand in the study of lexical interconnection, with the coming of the word (vow) rhyming for the verse and the character of the narrator which is (ra) and the narrator character for the poem And from the referral also:

**I was saved, and time is as if I am
confident of what the facts state**

The house from the long sea came to intertwine a Quranicintertext with the Almighty saying: ((Save, save)) (), as the pronoun changed in the verse from Waw the plural, which it referred to the brothers of Yusef (peace be upon him) to (Ta Al-Dafil) (Ta Al-Mutakallem), which returns Referring it to the poet to match the pronoun of the speaker (yaa) in his saying (as if I), and we notice that the referral worked to link the text to one another and make it a whole, and from the referral also his saying:

**To the one who suffers from longing, I
went to Lubna, and then I followed her to
the one who betrayed him**

The house is from the long sea, with al-Nabigha al-Dhabiani saying:

**He became deserted, and her family
sacrificed.**

The distraction in the bayt al-Nabigha in his saying (I thank her) denotes the metaphorically feminine word (the house), while the (distraction) in the poet's saying (I wish him) refers to the quarter, and his reference is tribal, and its connotation was on the masculine, so the poet was able with his intelligence to maintain the pronoun while changing his connotation from the feminine To the masculine.

(3) Kindness:

He studied conjunctions within textual coherence, and he counted a textual phenomenon that has its effect in determining the text, and conjunction is achieved by means of tools, which are ((Signs of the types of relationships existing between sentences and by which sentences are coherent and show the joints of the system upon which the text is based)) ().

Kindness has great importance ((in connecting meanings to each other, linking parts of speech, and achieving benefit from it and without it, the speaker would need to mention things with which it is impossible to combine parts of speech and treat him as one)) (). Among the examples of kindness in the sheikh's poetry is what came in his saying:

**It doesn't help, and his ostrich has
crippled its flirtation in his gates and
Tashbib**

And saying:

**What does the pilgrim, when her ostrich
has crippled? A quarter will answer you,
or Alban will listen to you**

Both are from the simple sea and interchangeably with the proverb that says

(his ostrich chalk) (), which is a proverb that strikes a metaphor for death and destruction that the sheikh used with the current letter waw, which is one of the tools of connection as well. Emphasizing the use of the proverb without employing it in a specific context. Perhaps what prompted the poet to do so is the establishment of poetic weight. Likewise, the Sheikh said:

**Fixed and fill the mullahs of reformers
blood meager opinion, neither grease nor
swelling**

This verse of the simple sea, and his saying:

What I hoped for fat and swelling

This verse from Mujazz 'al-Kamil contradicts Al-Mutanabi's words:

**I give her sincere looks from you to
calculate the fat, from whom has a lump**

Our poet used the letter conjunction (waw) to combine the two words in his saying (no fat or tumor) in the first verse and (fat and swelling) in the second verse, while we find Al-Mutanabi used the two terms (fat and tumor) without the waw; Because they represent the two corners of the nominative sentence (beginner and news) and perhaps this is due to the fact that Al-Mutanabi looked at them in one look from the state of equality, as both of them indicate one meaning.

Both words came to the sheikh with different meanings, and this is why the letter conjunct Waw came to connect them, because the conjunction does not occur between the words unless they have different meanings, and the reason for this is that (waw) is a combination of two things not between one thing, and if it is in the second name Benefit redundant on meaning.

First name, you were choosing between kindness and leaving it. If you turned, it is from where ((I intended to enumerate the adjectives, and they are heterogeneous)) (), and perhaps the one who invited him to summon (Waw) establish the weight of the house and its music, as well as its meaning.

(4) Other methods of syntactic linking.

The sheikh's poetry included other grammatical linking methods other than what was mentioned, represented by linking the saying with the saying, including his saying:

**It is not said that if my soul passes
through the blood of your back from the
memory of a lover and his house**

The house from the long sea interferes with the house of Imra al-Qais, who is also from the long sea, represented by his saying:

**We stood up from the memory of Habib
and a house**

The poet employed the chest of the house in the deficit of his home, and he was successful in that, as he was able to make it a saying for a saying that precedes it, and the questioner may ask what is the saying that the poet does not want to say? Then the answer will come (stop your speech from the memory of a lover and a house), as the two parts of the house were merged with the poet's house, and this correlation between the saying and the saying remains clear, and if there is a separation by the instrument of the condition and the action of the condition. When (no one said) came in response to the preceding condition, when the weighting was called for this introduction, it was said: ((The presentation has great benefit in poetry, which is the establishment of weights and rhymes)) (), as well as from the

grammatical interconnection between the two ends of the conditional composition (verb of the condition and its answer) in his saying :

Fly a ray if you bathe, you are about to turn out some features

The house from the converging sea interferes with the saying of Qatari bin al-Fajja:

I tell her that a ray of heroes has flown and it is rubbing will not take into account

This phrase was able to depict the emotional state of both poets, as the composition of intertextuality came in the saying of the poet (Qatari bin al-Fajja) an actual sentence that he did in the past.

As for the Sheikh's statement, a verbal sentence came an answer to a condition that was preceded by him, so he did not need a verbal link for the existence of the moral link. It deconstructs the language of communication, the language of representation or the language of expression, and reconstructs another language.

The second topic

The effect of intertextuality on lexical interconnection

The effect of intertextuality on lexical interconnection is intended to be a manifestation of lexical casting, which is mostly concerned with plural or additional structures (). Although the sentence and addition are grammatical concepts, the idea of lexical association is stronger in this respect This is because the dictionary of expressions, whether Qur'anic or linguistic, is the one that imposed this, and this correlation came in various manifestations,

including (repetition, lexical collocations, and masculine correlation).

(1) Recurrence:

Repetition is an attention-grabbing linguistic pastiche, and a manifestation of lexical interconnectedness. Therefore, it builds a network of relationships within the textual work, which achieves coherence and cohesion of the text, as the repetitive elements preserve the structure of the text and nourish the semantic and deliberative aspects in it, by multiplying and dense words, which achieves the consistency and coherence of the text and reaffirms its being, continuity and consistency (), and repetition means: ((re-element) Lexical ... It is represented in the repetition of a word or a number of words at the beginning of each sentence of the text in order to emphasize.

What is the breath of the morning illusory when he breathed, but spilled the jet of a distressed person

The verse from the simple sea intertwines a Quranic intertextualization with the Almighty saying: as he notices the repetition of the material (soul) in the text, even if it was a partial repetition, so mentioning the word (soul) at the beginning of the house opened the door for our poet to include the Quranic text with some change What was imposed by the poetic weight and the difference between them is apparent, and let us take another example that clarifies this method of casting in the Sheikh's saying:

The remembrance of the honorable one is not eternal, and the dates of the shank of Arakoub

The house from the simple sea came in contradiction with the proverb (dates of shank) (), so Arqoub is a man who strikes

the Arabs with the proverb with his lie and behind him for the promise. In this verse, and also from repetition:

Talk to me, and I am not ignorant of what has happened

The House from the Light Sea contradicts the proverb that says: (And the hadith is a shogun) (), as repetition had an effect on achieving coherence, as the poet used the material (event) verbally differently (tell me, hadith, hadith), as the poet employed this proverb after he had Deleted the word (who). Perhaps the poetic weight is the one that imposed the deletion, as it came to complement the meaning of the house and its music. Perhaps the rhyme and the narrator character are the ones that called for its use after he repeated the word partially repeatedly so he achieved interconnection from the beginning of the verse to the end, and let us take another example that shows repetition and its effect on interconnection Text in the Sheikh's saying:

Pant Suad, and what beauty, and whether happiness, did something unpleasant

The house is from the simple sea, and it interferes with between KaabbinZuhair:

Suad was panting, so my heart today is pissed off and amused as a result of it

The sheikh took the overall composition (the actual sentence) (Pant Suad) and employed it in his poetry, investing it in a wonderful investment.), So the repetition was also strong from the beginning of the verse to the end, so it contributed to making the house as a whole connected, and from repetition also the Sheikh's saying:

Ask if you are ignorant of the events, for whoever thinks about the world of accidents asks

The House from the Long Sea contradicts with the saying of the poet (Al-SamawallbnAdi'a Al-Ghasani):

Ask if you ignore people about us and about them, then it is not the same as a scientist and an ignorant one

So the poet took the syntax (cel - if she ignored--) with changing the responsible expression (the object of the verb (cel) from (people) to (accidents) which was partially repeated by saying: (accidents) and (asking) in which there is a partial repetition of the substance (cel) and despite From the multiplicity of formulas for each of them, the significance of each of them is one and its head in the text, and this confirms the effect of partial repetition in achieving interconnectedness, and thus the lexical linking extending in the house through the root of the word represents a factor in the lexical coherence of the text;

And one night I woke up after her, no matter how much tonight I am, no matter why

The house is from (Bahr al-Razz) and it contradicts the poet's saying:

Whatever I have tonight, no matter why he wears my socks and sashes

And it is one of the grammatical evidence in the use of interrogative "whatever" meaning "money?", So the sheikh took the composition ("Whatever I am neglectful of the night) and made it a deficit of the poetic verse to complement the verse of the verse, its meaning and its music as the house's impotence is linked to his chest by repeating the word "night" and perhaps he summoned him motivated by The pronunciation of the rhyme and the character of the narrator (Sakat), taking into account that the verses

that communicate with it in the most parts of the verses are in their own poetic sounds, also the rhyme is a strong engine to bring this composition and intercourse with him, and this all reflects the poet's ability, intelligence and linguistic ability that assist him in employing the two parts of the verses (his chest Or his helplessness) it appears at first glance he is the author of the text and its product, and it becomes clear to us in the light of studying the types of textual interconnectedness that intertextuality is ((a cultural intellectual system generated from multiple cultures) fused with the text of the text to become a comprehensive, comprehensive unit that is not subject to deletion or fragmentation, and from this we understand that intertextuality is based on ((verbal interaction))) Among the endless texts there are connotations and meanings)).

(2) Lexical Collocations:

Another aspect of lexical interconnectedness is defined as ((the occurrence of a pair of words already or by force due to their connection to the rule of this or that relationship)) (), and this means that in the lexical accompaniment there is a tendency (((some words to accompany certain other words and not others, then the accompanying element) Linguistics are usually related to each other in the sense that they are usually seen in the same linguistic environment)) (). That is why it was said: The meaning of the word is ((the sum of its relationship with other words)) (), and these words are a guide to the degree of interconnectedness and cohesion that dominated it, the position of the addressee, the requirements of the conditions and the status and the gender of the discourse (), and

these words often go in Two directions (): one is the contradiction - and the other: accumulation and integration - with respect to the first trend, which is not achieved in the Sheikh's office, so the focus of the conversation in this place will be to search for the other direction (accumulation and integration) through two aspects:

The first aspect of male correlation: it is a lexical relationship characterized by the fact that it achieves textual interconnectedness from ((During a series of syndromes that the writer placed side by side in his text)) (). The ancients called it (observing the peer), which is ((to combine a matter in speech with what suits it, not contradiction)) (), and upon studying this aspect of the lexical collocations we found it verified in the following texts, the Sheikh said:

And if the brother's red is behind the green of the blood

The house of the full part is intertwined with the saying of the Prophet (may God's prayers and peace be upon him and his family): ((Beware the green of the blood)) (), and it is meant by the green of the blood, and she is the beautiful woman at the origin of bad, so the attachment occurred - here - as follows:

Red =brother

Daman = green

So the brother is a kind of red roses and it was said (anemones), the red color is associated with it, (and the green of blood), the blood is the excrement of animals and the green color is related to it, in addition to the presence of the association between (red and green), which is one of the expressions that fall under one name It is (the color), and thus the picture became clear to us from the

use of the hadith of the Prophet with the change of composition from the method of warning to expressing the surprise. It came in saying:

There is no comfort in taste if you do not taste a taste of trouble and fatigue

Al-Bayt from (Bahr Al-Raml) interferes indirectly with the saying of Abu Tammam:

I looked at great comfort, only seeing her gaining a bridge of fatigue

The sheikh took the idea and the words (comfort, fatigue) and reformulated it in a way that made his poetry more connected, and he nourished it by repeating the word (taste) and with the associated words (like taste, taste) and the contradiction between: (Contrast relationship)

Comfort \neq trouble

Rest \neq fatigue (**Synonyms of trouble and fatigue**)

The house is based on various lexical interconnected means, and the poet has succeeded in enriching the house with the words and means of lexical interconnection that have had an effect on their interdependence, and his example is also what he said:

The peasant's hand raised from her that he was sowing in the fields and reaping

The House of the Whole Sea contradicts the proverb that says: ((Your hands were raised)) (), the poet deliberately changed the pronoun (sufficient discourse) in the proverb to the word (the farmer), and perhaps this is due to being the main focus of the poem in addition to that it allowed him space for inclusion Expressions are associated with the word (the farmer) which is (sowing, fields, reaping). These expressions, in addition to their interconnectedness among

them within the relationship of male correlation, are completely interconnected in the lexical aspect with the subject of the text () - which he singled out for the peasant - and this is in contrast to what he went to. Whoever mentioned that this relationship works in a specific framework that does not go beyond the boundaries of the sentence that brings together the collateral (), and also among the male syndromes is what was stated in the Sheikh:

I see swords, if they are many, but at the time they are few

Al-Bayt shirk while he is from the full sea, with Al-Shafi'i saying:

How many brothers when you count them, but they are few in the deputies

Indirect intertextuality; As the sheikh deliberately changed the pronunciations, so he made (swords in the place of the brothers) and (al-Qara'a the place of deputies), although he changed the compositions from the style of exclamation in his saying (what is more) to the use of (adjective) so he said: (a lot) and kept the other words until he made the word A few) again, and likewise, he deliberately changed the pronoun (distraction) that came with consideration for what he refers to, in the poet's house he came feminine because he refers to swords, but in the Shafi'i house he was mentioned because it refers to the (brothers) because it is masculine. The relationship between the words:

Balloon = swords

Brothers = Women Deputies

We will find that the male correlation relationship is stronger when he uses (swords and punches) because they are located within the same linguistic

environment and the semantic field. As for the relationship between (brotherhood and vice), it is distant because they are far apart, so each word falls within a special linguistic field.

The other aspect: it is a type of lexical collocations, but it is not the first type that the words are supposed to be in a single linguistic environment, and in this type the idea of lexical accompaniment is based on the fact that the dictionary of Qur'anic expressions is the one that imposes the presence of the two words together, and this concerns certain vocabulary, and this type falls on Two sides:

One of them: adding a word to another, and the other: describing a word for another, although the addition and the adjective are two grammatical factors, but the idea of lexical accompaniment is stronger in this respect, and this type of collocations is specific to the Qur'anic intertextuality only and its examples are very few. :

(1) What came in the manner of the attribute and the description, the Sheikh said:

And the wave of the ether overwhelmed and engulfed between its two sides the same blame

The House of the Light Sea interferes with the Almighty's saying: so the Sheikh took this combination of the adjective and described to be complementary to the verse, meaning and music of the verse, and he may have called him defending the rhyme and the narrator, and from this type also, the Sheikh's saying:

There must be a day of frowning on your hand from you floor the floor

The House of the Fast Sea interferes with the Almighty's saying:bar (), as the poet employed it with changing the syntactic movement to take into account the syntactic sites, and it seems that the poet employed it here to complement the verse of the verse, its meaning and its music, and it is based on the composition (adjective and described) And he inserted it into his poetry as if he were its owner, even though he had borrowed it from the Qur'an text, so it came closely and connected with his words.

(2) What came on the basis of adding one word to another, and this is exemplified by his saying:

Your hands repent, so how many sermons are the bearer of glory, not the firewood

The House of the Sea is a simple intertextual with the Almighty saying: , a direct intercourse, so the additional combination of the verse (the bearer of wood), and the intertextuality was for a mere verbal purpose that called for the repetition of the word (bearing) in his saying (the bearer of glory), and it appears also Observing the rhyme and the narrator is a powerful driver to bring about this composition and use it in this verse.

Results :

After this enjoyable trip in Sheikh Abdul Hamid Al-Samawi's Diwan and the study of (Intertextuality in the Light of Text Science) and its impact on achieving textual coherence, we came to a number of results, the most important of which are:

Intertextuality had a great impact on textual cohesion and cohesion, as the text is based on a network of relationships that includes a

set of linguistic links, including (intertextuality), which came in the texts of Sheikh Abdul Hamid Al-Samawi as one of the means of textual interconnection. This is to support and confirm his ideas, by linking it to other texts that enrich the text and open up many horizons for the recipient. As the sheikh was able to decipher the texts that are communicated with them from the linguistic side, and then repeat Building it in a linguistic structure different from the original image while preserving the values embedded in it, which increases the coherence of its text, as the reader thinks that he is the owner of the text that is communicating with him and includes it within the contexts of his text in a way that makes it as an original building block in its linguistic construction, and all of that - no doubt - leads To a textual and associative function between the folds of the studied text.

Intertextuality reflected an accumulation of knowledge at its producer and recipient, which requires talent and intelligence in capturing the codes of other texts, standing there, and analyzing their structure in order to employ them for aesthetic and creative use and to adapt them to the general purpose of the text.

- The opposite of the complete poetic intertextuality represented by taking one of the two halves of poetic verses, in contrast to the Sheikh's ability, intelligence and linguistic capabilities. At first glance, it appears that he is the author and producer of the text, and most of what appears in this is that the rhyme was a powerful engine for that.

- The male correlation relationship, which is one of the lexical collocations, has gone beyond the sentence frame because it linked the head of the verse with its impotence and made it a single, interdependent whole.

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