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References to Intertextuality in Diwan (the Collection of Poetry) by" Hassan Bin Batninn". Arriving thereby in the Center Poetically

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Abstract

References to intertextuality in the collection of poetry (Diwan) by "Hassan ibn Batninn". Arriving thereby in the center poetically. This Diwan is one of the contemporary poetic publications that bears a title that refers to explicit intertextuality. In addition, when it was "standing on the reality of textual interaction in its recovery or simulation from previous texts on it." (1) It is natural for us to find that the author has counted the references from which he draws his text, especially since he has titled the Diwan with a clear Quranic reference. The intended meaning of the references is the source through which the creator shapes the corresponding model, "where the citation of the text is," that is, the methods people use to benefit from famous texts, or to refer to them. (2) Literary texts vary in their relative popularity and people's knowledge of them. This variation exists in different directions and fields. Based on this diversity, the references for the texts that creators promote, discuss, and engage with can be literary, religious or historical, and perhaps culture or language is the reference of the creative in that. And this is the "factors that make the exploitation of a text dependent on knowing a previous text more than the texts it knows in the future, as understanding the text sometimes requires establishing a bridge between this text and other texts." And similarly, a loop from the sociability, and it can be said that the interactions that occur between texts arise through the extent of agreement of the text that is being created with other previous visions. Therefore, he will try to search, analyze, and present examples from the Arriving thereby in the center collectively, a desire to reach models that employ the association mentioned by the poet in his Diwan, and to know the references and sources on which the poet relied in employing this mechanism. The importance of research: - The absence of any specialized study in this Diwan; because it is one of the latest works in contemporary poetry. - The content of the Diwan that the poet refers to through this title. - The explicit Quranic intertextuality in the title; it invites to read the Diwan and explore its contents. Problem of research and questions: The Diwan (Arriving thereby in the center poetically) has been printed with a somewhat mysterious title, and with this mystery, there is a direct reference to the Quranic text, which invites reading this work and examining the printing of its verses, its meanings, and its references. The research will attempt to discuss that by answering a set of questions: 1. Who is Hassan ibn Batninn and what are the most important characteristics of his poetry? 2. What is meant by intertextuality and what are its main references? 3. What are the intertextual references employed by the poet in his Diwan? 4. How closely does the poet relate to the Quranic text and invoke it? 5. What are the reasons and consequences of the presence of intertextuality in the Diwan (Arriving thereby in the center poetically), and what are the implications of this intertextuality in it? Research objectives: 1. To identify the translation of the poet Hassan bin Batninn, and to understand the most important features of his poetry. 2. Introduction to intertextual references and highlighting the most prominent ones. 3. Statement of the intertextual references employed by the poet in his collection for analysis. 4. The poet's alignment with the Quranic text and his invocation of it in his poetry. 5. Studying the reasons and consequences of the presence of intertextuality in the Diwan "Arriving thereby in the center poetically" and its implications. Research Methodology: The nature of intertextuality requires that it enters into its study more than a method, whether it be structural, deconstructive, semiotic, or semantic, which enables me to read the collection in general and understand intertextuality in particular. Research plan: Introduction and covers: (Importance of the topic - Questions - Objectives - Method - Plan...) - Translation of the poet and understanding the characteristics of his poetry. - Introduction to the Diwan (Arriving thereby in the center poetically). - Definition of intertextuality, its concept and its signs. - References to intertextuality. The first topic: Religious reference. The second topic: Historical reference. The third topic: Cultural reference. Conclusion and Results. Indexes.

- Translation of the Poet and Understanding the Characteristics of his Poetry

The poet Hassan bin Batninn is a contemporary Saudi poet, working as a mechanical engineer. He has a master's degree in organic chemistry, but he is a literature enthusiast and a poetry lover. He has a great interest in the field of translation, especially literary translation, and he is an active member of the electronic literature community.

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He has published several collections, including: " Arriving thereby in the center poetically " "On Board the Train," and "Parallel Text."

- Introduction to the Diwan (Arriving thereby in the center poetically).

This Diwan of poems is one of the most prominent Diwans of the poet, which reflects his passionate poetry. It includes the poet's experience and reveals his cultural perspectives. It is a collection full of ideas, but dominated by emotion. The poet begins it with an introduction that reveals his poetic methods and beginnings until he settled into this realm.

- Definition of Intertextuality, its Concept and its Signs.

THE CONCEPT OF INTERTEXTUALITY IN LANGUAGE AND TERMINOLOGY

The dialogue is primarily based on the text, and both refer back to the linguistic root, "text and texts." One of the linguistic implications of this root is:

(The elevation, addition, appearance, and maximum thing, and its end... etc.) So, the text "your thing is elevated. Text of the hadith is summarized as follows: it is elevated and everything that is revealed is text, and the platform is what the bride is revealed on to see, and from it they say "the enjoyment is text" when you make some of it on top of the other, and the man's text is text when he asks him about something until he investigates what he has, and the text of everything is its end. (1)

In the light of this root, the determination of the meaning of the word is based on what has been established for it in the language. In these meanings, there are indications of some concepts of intertextuality, which imply the existence of signals from previous texts in a subsequent text, resulting in the production of a new serious text from the encounter of these texts...these two texts are added to each other and interact until they reach each other with certain meanings and established new dimensions.

"And it has been mentioned in the dictionary of contemporary Arabic language what indicates these meanings from compositional examples, as the root " نصٌّ/نَصٌّ، نصًّا، فهو ناصٌّ " and the passive participle is منصوص." The text of the hadith is: He raised it and attributed it to the Prophet, and the text is about the thing: He limited his vision by virtue of the text the treaty stipulates as follows: it provides for - the obligation to comply with the law, the text of the law, so it is the text, and the effect is the text, the text of the benefit, " نصَّصَ يَنْصِصُ، تنصيصًا، فهو نصِّصٌ، والمفعول منصَّصٌ، نصَّصَ المتاع " (Quotation is a form of expression, as it is a form of expression, and the subject is expressed, the object is expressed, and the expressions of the commodity are expressed): Make some of it above some of it (Statements of airport workers for travelers), the sentence text: limit it and specify it with a text, put it between quotation marks are a double quotation mark (" ") placed between them all that the writer conveys from someone else's words. (2)

The text is the basis for determining the meaning of discourse, where "text [singular]: texts [plural]" is the individual form of the word, (not the source):

The source of the text is a text that cannot be interpreted except with one meaning, and it cannot tolerate interpretation as speech. The concept of meaning is understood from the holy Quraan and the Sunnah "without effort with the text". The original text as received from the author "includes the literal text of the agreement, the constitutional provisions, and any document or agreement with its text and details: Literally, without the slightest change - text and spirit: completely and perfectly - the end of the matter. Its meaning is "convey the message exactly as it is, the impact of a written poem or prose, explaining the text - selected excerpts from literary texts." (1)

In the text, it says "text _ text: lift it and show it... to him the speech... lift it and support it. And... his camel" Extract its maximum essence: stimulate it. And the thing: movement: and from it the text of his nose in anger, and it is the text of the nose. And the belongings were placed one on top of the other. And so-and-so: investigate his questions about the thing until you extract what he has. And the bride: make her lose balance on the

platform. And the gazelle's offspring: make her sit on the platform. And the gazelle's offspring: she raised him. And the matter intensified.

And there are those who made communication from the corner (of the text) disappear, where "disappear" means to communicate secretly. So, it is a hidden communication, people communicate secretly: some of them took sides against each other in the dispute. "The wind blew and the branches whispered": some of them attached their heads to each other. (3)

And it also (text) indicates congestion, as mentioned in the text of the bridal crown, in the phrase "people gathered in congestion." It also refers to the concept of convergence, where texts come together in one place and intersect, as suggested by the action of congestion.

And the word (text) came in the poem of Imru' al-Qays in his saying:

No jewels do her fine slender neck Its oryx-like; its beauty white and bare. (2)

And the saying of Al-Akhtal:

Did I not knock on the doors of the travelers and accompany them in a land where its plains whisper sadness? (3)

The word "nsetah" in the first verse came to mean elevation, and in the second verse it came to mean proximity and overlap between the winding sad land and the easy land. Modern dictionaries also refer to the same meanings that the ancient dictionaries referred to for the words "nset" and "tanah". They understood them to mean elevation, support, congestion, and movement. (4)

It was said: "The people said: 'Crowd together.' The enemy said: 'Disperse' (investigate it in the question and calculation

The text: It is the infinitive and its origin is to reach the utmost limit of something or to elevate and appear. And _ from everything there is an end."

And, Attribution to the Supreme Leader: Detention: Appointing something. The text from the poem: The noble grandfather. And the text of the truths: A metaphor for reaching the age of reason. And _ the Quran and Hadith: The wording indicates a meaning that cannot bear another. Or what the apparent wording indicates of rulings, and likewise the texts of the jurists are the meaning of the evidence expressed in a figurative sense, plural texts. The text: The sparrow. (1)

And this confirms that "artistic work enters into a deep and extensive genealogical tree just like the human being. It is not an empty void, nor does it lead to emptiness. It is the result of all that preceded it, a fertile seed that yields texts produced from it." (2)

"And thus, communication in its simplest form is that literary text includes previous texts or ideas through quotation, inclusion, implication, or the like from the cultural heritage of the creator... And thus, a new serious text is formed. As for Muhammad Miftah, he defines communication by saying: " It is a mosaic of other texts in which different techniques are integrated, and it is a coexistence (entering into a relationship) of texts with texts defined in different ways. (3) And thus, the association gives the creator a wide space to deal with cultural heritage, where his creative text becomes a synthesis that blends between his cultural wealth and his multiple sources, from which he draws what helps him build his poetic texts that become encrypted messages thrown to the recipient (the reader) who in turn tries to solve and decipher these codes, hints, and signals through which the critical reader recognizes the forms of creativity, excellence, and uniqueness in the creative poet.

And Muhammad bin Yousuf agrees with the definition of intertextuality provided by Julia Kristeva, which states that "every text is an absorption and transformation of surplus from other texts. And the text, according to this critical criterion, is a continuity and discontinuity at the same time with other texts within the literary genre of a certain linguistic performance." (1)

The text does not have a random connection in its relationships with other texts, but rather relies on multiple and complex rules.

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And perhaps this applies to the concept of intertextuality in contemporary criticism, as we see its roots in the movement of ancient Arabic criticism, some of which agree and others differ with the contemporary understanding of it. "When the term intertextuality was circulated in the Arab criticism circles and its extensions of semantic intertextuality grew... it caused confusion, ambiguity, and distortion, especially after it was associated with old Arab critical concepts such as theft, opposition, bidding, resemblance, participation, simulation, borrowing, and plunder... and other well-known terms in the Arab critical heritage." (2)

The term "intertextuality" is a serious new term for an old literary and critical phenomenon. The phenomenon of text interplay is an essential characteristic in Arab culture, where cultural worlds are formed in the memory of the Arab individual, mixed and intertwined in a fascinating and astonishing participation. (3)

Dr. Abdullah Al-Ghazami taught intertextuality from an anatomical perspective. He does not call it intertextuality, but rather calls it the intertwining of texts. Although he did not provide a clear definition of intertextuality, he sees that "text is made up of multiple texts that sequentially interact with the withdrawn mind, derived from multiple and intertwined cultures in shared relationships of dialogue, conflict, and competition." (1)

And through what has been presented about association, he suggests to us a set of concepts and terms that fall under the category of mechanisms, the most important of which we mention:

1. Imitation: In the sense of attributing something to someone other than its owner, for example, a poet imitates poetry that is not his own and includes it in his poem.
2. The meaning of (grants it to himself – Al-Istiraf): is that the poet likes a verse of poetry and appropriates it for himself.
3. Bringing in (Al-Ijtilab): It means that the poet deviates from the poetry by using a verse as a metaphor.
4. Copying: means taking the meaning in the word.
5. (Change form-Al-Masakh): meaning taking the meaning and belittling it or distorting it.
6. (strip off -Al-Salakh): meaning taking some meanings after distorting and tampering with them.

On the other hand, we find with (Abdul Qahir al-Jurjani) labels that fall under the category of theft mechanisms, such as (extension, to ask for someone's help, accidental identity of ideas), in addition to others mentioned in the texts of critical books about ancient Arab critics, such as quotation, implication, repetition, concatenation, and allusion... etc. (2)

It is clear that the concept of intertextuality among the ancients is based on distinguishing between "general intertextuality and specific intertextuality". The former relates to understanding the boundaries of communication and discontinuity within a culture and its broad concept, while the latter is associated with each individual artistic experience and the extent of its relationship with this culture and its previous experiences, especially as long as it involves, Successor, predecessor, benefits, and is beneficial". (1) Dr. Alawi Al-Hashimi uses another term called "textual interrelation" which refers to the existence of a connection between a poetic text and other poetic texts, whether this connection is partial or complete, positive or negative". (2) That and the exploration of its mechanisms, references, levels, functions, and patterns that achieve complete creativity literary work.

REFERENCES TO INTERTEXTUALITY

The intertextuality is a dialogue between texts. This dialogue does not exceed any text, especially since intertextuality is "the realization of the actual interaction in the text in its recovery or simulation of texts from previous texts." (3) It is necessary for this interaction to have its own references that it addresses during the creation of the new serious text. Therefore, make the critics' discourse an expression of "quoting the text; that is, the methods people use to benefit from famous texts, or in referring to them." (1) Literary texts vary in their popularity and people's knowledge of them, in various directions and fields. According to this diversity, the references of the texts that the creator's market, discuss, and interact with, are between literary, religious, or

historical references. Perhaps culture or language is the reference for the creator in that. And these references serve as factors that make the exploitation of a text dependent on knowledge of one or more previous texts that the future text is familiar with, as understanding the text sometimes requires establishing a bridge between this text and other texts, as well as a loop of affinity. It can be said that the interactions that occur between texts arise through the extent of agreement of the text that is being created with previous visions.

The First Topic: Religious Reference

Religious reference is the one on which the author or poet relies on religious sources as a cultural reference, and Hassan bin Batnain is a committed Muslim poet, so it is natural to find his influence from the Quranic text, as he cites it implicitly and it appears in his language, Whereas citation requires a highly documented source, it is indisputable that the Holy Quran is considered "a source for citation and argumentation." Therefore, we notice that preachers - in their statements and clarifications - employ it as evidence of the truthfulness of their news and as a witness to the correctness of their opinions and words, due to the uniqueness and credibility that the Quranic text acquires among Arab listeners. (1) And Hassan bin Batnain converses with the Holy Quran in his poem (Save us from disbelief and heresy) in his saying:

- Date palms grow from the splitting of the kernel, and whoever does not strive will not split it.
- My chest is silent, like a sealed secret but the drops of dew speak it out. (2)

In the first verse, the poet echoes the words of Allah Almighty: "Indeed, Allah is the cleaver of grain and date seeds. He brings the living out of the dead and brings the dead out of the living. That is Allah; so how are you deluded?" (Al-Ana'am :59). Hassan bin Batnain was influenced by the language of the Quran, which is evident in his poetry without him intending it, and it forms his language.

Likewise, it Aligns with the Prophetic Hadith in his Saying

I don't care, as long as my soul remains in the midst of salvation's neck.

My strength comes from my live up to my God and my effort in supplicating during prayer. (1)

Indeed, it has been mentioned in the collection of Hadith Qudsi that Allah Almighty said: "Verily, the Prophet - peace be upon him – said: " Allah said I am as My slave thinks of Me, if he thinks good, then it is good, and if he thinks evil, then it is evil". (Al-Tabarani and Ibn Hibban narrated from Wathila). (2)

Engaging with the impact in the poem (We have been saved from disbelief and heresy):

We saved ourselves from disbelief and heresy, but we perished due to excessive trust

We trusted a folly with a deluded mind, and the sins of desire became destructive

Our actions are hollow and complain of the beating and the hammer.

And the Life buoy is embracing the death because life is the gallows. (3)

The third verse has been Intertextuality along with what was mentioned in the narration that "Adam descended with the anvil, tongs of iron, the grindstone, and the hammer".

That was said by:

Ibn Hamid told us, he said: Yahia Bin Wadh told us, he said: Al Hussein told us, Alba bin Ahmar, Ikrimah, Ibn Abbas, he said: Three things. It was revealed with Adam, peace be upon him: the anvil, tongs of iron, the grindstone, and the hammer.

And all of this confirms the reliance of the religious reference in the formation of the poetry of Hassan Bin Batnain. (1)

The Second Topic: Historical Reference

The presence of history in literature is employed by invoking historical textual structures that interact with the text, extending to ancient history; through references to facts, characters, or events, whether this history is Arab-Islamic or non-Arab, extending from Adam (Creationism) to modern times, and what is meant here is what intersects with the reality in which these texts were written temporally. (1)

Because literature is more truthful than history, that is because when literature deals with an event or a historical figure, it finds complete freedom to delve into the depths of the event and its motives, or into the personal experience of the character, while the historian remains rigid in this regard, as he is committed to narrating the event as it is...In another way, the field of imagination is open to the writer, while it is closed to the historian... And from here, if the tools of literature, in terms of its conscious study of the era, event, and character that it relates to, are integrated, his work comes closer to truth than to the work of the historian. (2)

And from examples of this historical intertextuality is his intertextuality with Ibn Khaldun in the concept of (The victorious and the defeated) he says:

My destination is glory, even until my death, despite the passage of time
and circumstances.

In my life, I have never deceived a wicked person in order to be rewarded
with contentment in my death.

With balance, I blend words with actions, not satisfied with the
overstating.

I watch the cloud eagerly, hoping to quench my thirst from its
raindrops in the wilderness.

If the water is clear and pure, I cannot resist
drinking it, like the shepherds.

My purity and contentment are not disturbed by the impurity of others, and my sufficiency is just like the
pteroles bird when it uses his beak.

How not when the rain is not monopolization to the hearts of the
harsh tyrants.

surrounded me with the desire in the goodwill

I soared above my own doubts

I remained committed to pursuing excellence,

Despite the malicious intentions of the envious.

My stronghold is in the realm of certainty,

While desire is the invading army of the ignorant.

I waged war with my words, and my poetry is my sword,

When the battles of the grammarians erupted.

I do not care, as long as my determination remains for me,

In the midst of meeting, the salvation ring.

My strength comes from my good opinion of my God,

And my dedication in supplicating during prayer.

THE MEANING OF THE VICTORIOUS AND THE DEFEATED IN DUALISM

The victorious and the defeated are opposites, as it is said: "The victorious and the defeated; opposites" (1) -*Al-mughlab* "المغلب"

his duo has been linguistically associated with politics and maneuvering, to the extent that it is reported by the jurist judge Abu Al-Fadl Ja'far bin Muhammad bin Yusuf Al-A'lam in his description of the sword, in prose: " Always at the top, the true connection between the victorious and the defeated, A brother takes over whenever he is in charge and gets it right ". (2)

As it came in the interpretation of "His saying, exalted be he: " To Allah belongs the command before and after". When the Romans defeated the Persians.

Everyone's saying: " To Allah belongs the command before " To win " and after" did not win. And the meaning is: that one of them overcomes the other, whichever of them was the victorious and the defeated, then that is by the command of Allah and His will and decree and destiny. So, when the Persians overcame the Romans, it was by the will of Allah, and when the Romans overcame the Persians, it was by the will of Allah. (3)

Ibn Khaldun established on this duality a great social and political rule, where the significance of this duality is determined more in terms of its connection to Ibn Khaldun's statement in Chapter 23 that the defeated always imitates the victorious in his slogan, appearance, behavior, and all his conditions and consequences.

And Ibn Khaldun justifies this social rule when he says, "The reason for this is that the soul never believes in perfection in someone who has acquired it, and it submits to him either because of the perception of perfection that it has attributed to him or because of the intensity of its submission, which is not due to natural acquisition but rather to the perfection of the winner. So, if it errs in that and connects it to him. Believing, I have adopted all the prevailing doctrines and assimilated to them, and that is imitation or what you see as Allah knows best. That the prevailing majority has no bias or power of its own, but rather it is what it has adopted from the returns and doctrines, deceiving others about the prevailing majority. This is due to the first and therefore you see the oppressed never resemble the prevailing majority in their clothing, appearance, and weapon in adopting them How can you find them always resembling them and what is that except their belief in perfection in them and look at every country, most of them are dominated by their people, like the heat and the soldiers of the Sultan in most cases because they are the majority for them even if you are a nation neighboring another and it has the upper hand over it, it is easy for them to understand from this similarity and imitation a great deal of what it is in the present In the time of the Andalusians, it is evident that they resemble the people of great majesty in their clothing, signs, and many of their customs and situations, even in the art of sculpture in walls, factories, and houses. Even the wise observer can sense from this the signs of domination and the matter is for Allah. (1)

And this duality should be reflected in the relationship between the predecessors and the successors; not only from a material perspective, but also from a cultural and progressive perspective. The majority are often role models for the oppressed in everything material and spiritual.

The poet made himself valuable through these words and positioned himself at the forefront, directing his words towards the angry ones against him.

The Third Topic: Literary References

The literary reference refers to "all the structures related to literature in its oral and written aspects, whether this literature is noble or degraded, and it includes... whether it is poetry or prose, whether it is real or imaginary" (1)

And it is known that literature is necessarily closely related to society, so literature does not die in a certain era; rather, it is born and extends throughout the ages that follow its era, and that is because the relationship between literature and society is more complex and intricate than it appears in traditional approaches that have prevailed in various social visions, Because it is not a relationship based on literature reflecting or commenting on reality, or even presenting its heterogeneous or contradictory elements, but rather a relationship aimed at creating a contrasting relationship qualitatively different from familiar relationships between humans and the world, a relationship that allows for the renewal of human sensory or holistic perception of oneself and the world equally. And this does not come without a deep and delicate relationship, a complex connection between literature and society, a very special kind of relationship. It violates the human's familiarity with the world without losing its coherence, or making them feel alienated from it, or incapable of understanding and dealing with it". (2)

And therefore, the creative person does not dissociate from their literary heritage, but rather engages in a dialogue that connects the old and the new, through intertextuality. And from the literary exchange, the poet's exchange with Ibn Zaydun in his famous poem in the qasida (Between Us the Distance)

We do not accept a mediator between us, we overflow with love, and if we are absent, we meet . Our hearts are gardens of love, their basins are watered by the tears of the eyes

I loved the one whose heart was among her subjects, in which the daughters of thought dwell.

I gave her manna and the quails without asking for anything in return, as love overwhelmed us and our eyes met.

Love is a pilgrimage to my heart without Sa'i and we make seven circumambulations, and if we visit it, we do Al-Talbiyah

Even prayer without love is of no avail

The heart believes when we pray with passion.

Love is a remedy for wounded hearts,

It heals from doubts and ill thoughts.

What are the virgins when they do not fall in love, my heart, and what is love if it doesn't make us fall! (1).

in this poem, Hassan bin Batninin has a literary intertextuality with Ibn Zaydun in his saying:

The dual has replaced our unity ... and we have been separated from meeting each other

Almost when our consciences whisper to you ... sorrow befalls us, if it were not for our patience

You have distanced yourselves and we have been distanced, yet the pain has not left our hearts ... longing for you, nor have our eyes dried up. (2) And Ibn Zaydun wrote these verses for the birth of the daughter of Al-Mustakfi, which he was longing for, and the poet Banu Batninin returned to recall it here, the poet has a clear intertextuality with Abu Firas, and this is through verses of his saying:

I said as a dove mournfully cooed near me, enough of your lamentations, do not increase my pain.

Your eyes never stayed awake with burning passion, nor did worries cross your mind.

The difference between the captive and a bird on a distant branch is the high distance.

O my neighbor, the dove! Life has not dealt fairly with us. I watered a bitter and you irrigated from my pain.

I broke and my winged cannot fly (hesitates in a body that tortures it).
Must a prisoner laugh while a free bird weep? Shall the sorrow-filled be compassionate
While the indifferent wail.

If I had a tear, I would shed it on you, but my tears are precious in times of hardship. 1)

These Verses Clearly Echo the Verses of Abu Firas al-Hamdani, in which he Says

I said as a dove mournfully cooed near me:
O neighbor! Are you aware of my situation
Is your cooing in sympathy for my condition.
I have tasted of sorrow and separation
More than you have ever experienced
And the worries I have known, never occurred to you
O my neighbor, the dove!
Life has not dealt fairly with us.
Come hither, that I may share
My uneasy feelings with you.
Must a prisoner laugh while a free bird weep?
Shall the sorrow-filled be quiet
While the indifferent wail.

And the intertextuality here is explicit, the poet intended it and deliberately used it, and that he is having a conversation with Abu Firas through this poem.

And the poet responds to a verse by Al-Mutanabbi in his saying:

If you let love be the judge, it will encourage the heart in my trial.
Even if those who witnessed it betray you, I will lift the claims made by my client.
I am the lawyer who was imprisoned in a cage, I became a judge, and this is my plea.
I loved my jailer after the love, this is my escape to my tormentor.

In these verses, the poet echoes the words of Al-Mutanabbi:

You are the fairest of all people, except in my case. (1)
You are the controversy, the opponent, and the judge combined.

And one of the forms of literary intertextuality is his intertextuality with the poet in his saying:

Whoever washes the heart multiple times with their kindness may dress the heart with joy and happiness.
Those who have not experienced pain and inner peace do not reach glory.

In these two verses, there is a literary connection with a famous verse by an unknown poet, which is:

No pain, no gain. (2)

It is clear that literary discourse is the most prominent reference for poetic discourse, which confirms the poet's interest in the literary field and his involvement in it, which had a positive impact on his poetic experience.

CONCLUSION AND RESULTS

After circumambulation in the poetry of the Saudi poet Hassan bin Batninin through his prominent Diwan (Arriving thereby in the center collectively),

and after examining the obstacles between these texts and other texts, it is possible to conclude a number of results, which are:

-The poet Hassan bin Batninin is a contemporary Saudi poet who works as a mechanical engineer. He holds a master's degree in organic chemistry, but he is passionate about literature and loves poetry. He has a keen interest in the field of translation, especially literary translation.

-Diwan (Arriving thereby in the center collectively) is one of his most prominent collections that reflects a mature poetry, and it included the poet's experience and revealed his cultural visions.

-The intertextuality in its simplest form is that literary text includes other texts or ideas through quotation, inclusion, allusion, or similar means of cultural reference for the creator... Thus, a new text is formed.

-The religious reference is the one on which the author or poet relies on the sources of religion as a cultural reference. Hassan bin Batninin, a committed Muslim poet, is naturally influenced by the Quranic text, as he implicitly cites it and it appears in his language, as well as in the hadith and the tradition.

-The historical reference appeared in the poet's collection, but to a much lesser extent than the other references, and it appeared through his influence by the duality of the dominant and the dominated.

-The literary reference is considered the most important reference in the poet's allusions, and it appeared to him in an impressive manner, especially in his influence and allusions to ancient poetry.

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