

Mechanisms of Intertextualization in the Novel the Demon of Ashes for Ali Awad

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Abstract

This study is one of the critical approaches that tries to read the literary achievement of the Iraqi novelist Ali Awad Abdullah in his novel Sbatan ash, the novel winner of the Sharjah Creativity Award for 2023, our critical approach seeks to identify the novelist's tendency to employ previous texts with their various references and invest those texts to build his novel; as he is clearly betting on his linguistic peculiarity that allows him to create imaginative visions, which ensures the possibility of achieving interactivity between him and the reader in creating significance and betting on his consciousness in representing what this interactive artistic Reading produces.

Keywords: *Intertextualization, Demon of Ashes*

THE FIRST TOPIC

The Concept of Intertextuality of a Language as a Term

Intertextuality in the Language

In the words of the Arabs, the article (text)of the text says: the thing lifted you up. The text of the Hadith reads: lift it up. And whenever he showed up, he lost text. Amr ibn Dinar said: I have never seen a man who listened to hadith from Zuhri; that is, I lift him up and support him. It is said: the text of the Hadeeth is to be lifted up, as well as its text to him. And the good Doe texted her: I lifted it up. He was put on the podium, which is extremely scandalous, famous and visible. And the platform: what the bride appears on to see, and she has written it and she has listened, and the activist the bride wins over her and she Seats her on the platform, and she wins over her to see who is among the women. In the Hadeeth of Abdullah bin zamaa: he is the husband of Bint Al-Saib, so when she stipulated to give him her divorce, i.e., she sat down on the podium, and she broke the bride's bed, and it was said: she opened the meme Hijjah on her " (Ibn Manzoor, 2003:7/98). It is from this that it means the connection of texts with each other, their congestion and entanglement .

Intertextuality in the Convention

Intertextualization in its meaning exists among the ancient Arab critics, but it was called the term plagiarism, and the first to consider plagiarism as an artistic means was Abdul Qaher Al-jurjani, where he got rid of the old common meaning of being one of the defects of poetry to be an artistic value.we also do not lose sight of the opinion of Ibn Rashiq, who said in this regard : "the poet's dependence on theft is dullness and helplessness, leaving him all the meaning of ignorance, but I have the Chosen One in the middle cases" (Ibn Rashiq Al-kairwani, d.T: 181) However, the intertextualization of this term, which means the overlapping of texts, the reconstruction of ancient texts that have their symbolism and acceptance by people or religious values entrenched in the minds of people,has been defined as a literary-critical concept, as it was known to rhetoricians by including, for example, the poet's words include the words of another poet and is prepared by Muhammad Abdul Muttalib "from the new terms that were humbled in the literary and critical lesson" (Abdul Qaher Al-jurjani, d.T: 136) Julia Kristeva said about him that "every text is a mosaic of quotations, and every text is a drink and a transformation of other texts." Roland Barthes expressed the concept of intertextuality, "that each text is an intertextuality, and other texts are perceived in it at different levels, and in forms that are not difficult to understand." The first to use the term intertextuality by Arab critics in the modern era was Ihsan Abbas in

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al-Bayati's poetry in his saying: "that every poetic text must be impregnated with other texts" (Ibrahim Khalil, 1999:14) We conclude that literary thefts is a term that was popularized at the beginning of the critical movement, and it is Types of theft of meaning with different pronunciation, one of which is the theft of the word without meaning, and one of which was the theft of the text with its structure and meaning, which is the defective theft, and the term thefts has evolved through the ages, so they distinguished between thefts and (in the theory of intertextuality). Intertextualism has formed a revolution in Western critical studies , it is a manifestation of transgression, violation and demolition of the multiplied boundaries between races and literary texts, as "it is the transverse side of writing that does not concern itself , but blossoms to others in textual interactions on itself"(Edith Crosswell, 1993:285) The originality lies in the relationship between the literary text creativity and the traditional text creativity, as "creativity in this case will be an embodied harmony, not a floating harmony, where it will find its way to the text subject, it is accepted for analysis and stops around it to create a new text, which is what we call the term creativity" (Abdelmalek merkous,2003:65) Intertextualization came to abolish and limit the authority of the author and destroy those boundaries and boundaries that exist between the literary races and between texts and speeches, "the second writing is a reading that rises on the intertextualization with the first writing" (Abdelmalek merkous, 2003:65).And critical writing is itself textual writing. The issue of the boundaries between the critical and literary language has collapsed to show The Theory of the text to demolish the boundaries between the literary races,where the differences between the critical text and the literary text have been eliminated, the text is not a closed format on itself: it is: "a fabric of quotations, references and echoes, I mean from the previous or contemporary cultural languages that penetrate it in its entirety" (Roland Barthes, 1994: 38). The text is the same as reading and writing at the same time . Contemporary narrative discourse has come to form fertile spaces in which texts clash, intertwine and overlap .contemporary narrative writing has ensured the clarification of intertextual work. the passage of narrative writing and its creativity to understand intertextuality in contemporary critical discourse. narrative discourse is a broad genre that has expanded to embrace many texts, genres and arts within a single text. contemporary narrative writing has become : to put our language and our own production of language within the infinity of language.

THE SECOND TOPIC

Types of Intertextuality in the Novel Ash Shore

Historical Intertextuality

It is the intertextuality in which the writer evokes historical events or people with a prestigious historical status,because history in person and its events is an important source of inspiration for writers (see: Ibrahim Nimr Musa, 2005: 21) The author, Ali Awad, referred to the communication, a symbol of the ISIS issue, and the communication that took place in the country of Iraq in general,and connected in particular, the author said in this: "the charge of communication is one of the most serious charges that affects the people of the city, whoever is caught in the act of communicating with any party will expose himself to accountability and interrogation, and remain under investigation and surveillance, and if he fails to address the situation and recover his statements, he will be a victim of arrest restrictions or hanging ropes"(Ali Awad, 2023:9). The author refers to a historical issue, which is the issue of intelligence in favor of foreign countries, and warned in his novel of the need to deal with intelligence, where he stressed the punishment of those who commit this unpatriotic act that his punishment is up to hanging, and this is a warning and promise to the Iraqi people to sell the country and inform in favor of enemies. Referring to an important historical issue, the war on Iraq and the imposition of the No-Fly Zone over it for years, he asks, " When will Life return to Iraq and Iraqis, when will Life return to its four sides?" Its broken sun is covered with the smoke of War"(Ali Awad,2023:24). Ali Awwad also refers to the war that uprooted the Greens and Libas in Iraq, he said: "... Scenes that translate the surrender of the earth as it is dying, waiting for its inevitable term" (Ali Awad,2023:27). This creative writer wrote the line of the alliance of the government forces with the international coalition and said: "the government forces,in coordination with the international coalition forces, had undertaken to isolate the right of Mosul from its left by cutting bridges and ending any land link connecting the two sides to each other; a city cut by its ancestors from the history of an ancient country full of hopes" (Ali Awad, 2023:29). Creator Ali Awad

also addressed the issues of the economy in light of the Iraqi crisis, expenses, revenues and salaries, what this reflects on the lives of citizens, how the state dealt with the ban, inflation issues in fiscal and monetary policies, and their impact on Iraqi food security, he said: "the Great Inflation that the city is experiencing has been a blessing for every dirham that a person owns, so the share of Shaker and his wife was a small part of the salary trying to meet his need with this expense ... There is no longer any real value of money for food " (Ali Awad,2023:38-42). The novelist Ali Awad was recording history; describing the armed organizations and the targeting of the coalition forces by the armed organization forces, he said: "the house was a stupid target for a smart missile according to the description of the coalition forces and then directed it remotely to target a headquarters believed to be militants belonging to the organization who were living in it, but the guided missile deviated from its trajectory heading to those bare chests"(Ali Awad,2023:48). The novelist Ali Awad records the history in Iraq at specific time periods and depicts the devastation and destruction that was inflicted on Iraq, and this is what Ali Awad said "after he was a policeman in the local police after the events of June 2014" (Ali Awad,2023: 51). Historically, the mention of the wars in Iraq has been taken up by Awad, " he said ... They lived the experiences of wars in various forms and the diversity of their images over a wide period of time, starting from the October Wars, then the successive internal wars, through the Iran-Iraq war, then the Gulf War, and finally the war that saw the entry of the American occupation into Iraq... The world's radio stations reported on the Iraqis ' war with the Americans in 2003 ""(Ali Awad,2023:77). From the records of the history written by Ali Awad to liberate Mosul from the brutal aggression, he said: "Dr. Haider al-Abadi announces the launch of military operations to liberate the right side of the c.

Social Intertextualization

The author refers to the social interrelationship in Iraqi society by addressing the social issues that emerged from Customs and traditions; perhaps this is due to the fact that the novelist Ali Awad is a member of the Iraqi people and immersed in the issues of society, whether political, social or religious, he expresses the injustice of relatives and distance from them, he said:" ... But he suddenly broke off,and he felt a great strangeness that made him search inside for those reasons that made him immune from the warmth of his relatives and the arrival of his loved ones"(Ali Awad, 2023:24). The author also referred to the reality of the embargo imposed on Iraq, and this is a painful reality that burned all of Iraq; and caused the killing of martyrs, he said: "and that the ancient and majestic castle of bashtabya on the Tigris is not on the list of archaeological prohibitions?" And that the poems hanging on the chests of the martyrs are not a reason for their downfall and the rise of their souls "(Imam Bukhari, 1422 Ah:1/398) The great novelist also dealt with the extent of the war raging between the occupiers of his country, and between the people of Iraq, the Fedayeen who sacrificed themselves; they received martyrdom, and this indicates the sadness and heartbreak by the great novelist as a result of this pain and bitter memories on the Iraqi people from the occupation; as if all the people are martyrs, he depicted this in a pool of sorrow and sadness: "... Known as the Martyrs ' Bridge, those stagnant breaths were excited, and they were applied to the chest of that Majestic Hotel, which was flooded with tons of explosives and thousands of super clusters, marking its silence, setback and recoil from embracing weddings on a red night ... He remained out of consideration for many years"(Ali Awad,2023:25).

Religious Intertextualism

Intertextualization with the Holy Quran

The intention of religious intertextuality is: "(overlapping selected religious texts by quoting or including from the Holy Quran, Hadith, sermons or religious news with the original text of the novel so that these texts fit into the narrative context and perform an intellectual or artistic purpose or both together " (Ahmed Al-Zoghbi, 2000: 37) The novelist Ali Awwad uses religious intertextuality with the book or the Sunnah in a way that refers to the religious references of those texts to take different dimensions related to the social or imaginary reality posed by the narrative text . The religious reference is one of the most important references on which the creator Ali Awad relies in writing his text, presenting his ideas and theses, since the Holy Quran is the complete and miraculous holy text in its words and meanings. Then he was followed by the Hadeeth of Mustafa (peace and blessings of Allaah be upon him), and he became an inspiration to the writers and poets, so they used his language and methods and got rid of his stories and meanings; they were dominated by those who resorted to

quoting and direct taking, and some of them took the meaning and renewed in the words, and some of them from the heart of the connotation of the meaning. The novelist Ali Awwad uses the book of Allah Almighty and the Hadith of his noble Prophet, and the novelist deliberately invoked intertextuality of Quranic verses and prophetic hadiths in various mechanisms and methods, and this is manifested in many narrative passages, including One of the images of religious intertextuality is the intertextuality with the Quranic text, he said: "she puts her hand on her chest muttering aloud: in the name of Allah, the Merciful, the merciful," her smile remained mined with denial and surprise " (Ali Awad,2023:34). One of the images of intertextuality in the narration is that he took the Almighty saying: "let us endow you with something of fear, hunger, lack of money, souls, fruits, and the people of the patient" (Al-Baqarah:155) One of the Quranic texts is the saying of Ali Awwad: "and when the hour drew near" (Ali Awwad,2023: 76). This narrative passage interacted with the Holy Quran, where Ali Awwad benefited from the Quranic text, and therefore interacted with the Almighty saying: "the hour has approached and the moon has split" (Moon:1) The novelist Ali Awad tried to look for new phrases and an unused language that could convey as many suffering and feelings as possible, so he found it in the Quranic text as an exceptional text and a miracle of the ages, where he restored the Quranic text that was absent in the text of the present, whether using full-time words from taking the meaning and finding it in the present text, he said: "when the hour approached" . There is also an intertextualization in the narrative passage of a story about Shaker, who said: "BAT is looking forward to seeing the sun" (Ali Awad,2023: 195). He stated in this narrative passage at the verbal level, deriving its structure from the verse, "when he saw the sun rising, he said, 'This Is My lord, this is the greatest, and when I got away, he said, 'O people, I am innocent of what you associate with '" (livestock:78) Ali Awwad used religious intertextuality to influence the recipient due to the sanctity of the words of the Almighty and his credibility, it is the source from which we derive our ideas and principles .he leaned on his cultural stock to serve the significance of his text. contemporary narrative discourse seeks to absorb the meanings of the Quran, its language and pronunciation, an issue that Ali Awwad tried to apply in his novel.

Intertextuality in Speech

The noble Hadith of the prophet comes in second place after the Holy Quran in terms of the majesty of pronunciation and the power of meaning; it is the words of the Prophet (peace be upon him). the noble Hadith of the Prophet (peace be upon him) was of great importance in the text of the shore of ashes by the novelist Ali Awad and this is what we seek to reveal in our research. The Prophet Muhammad(peace and blessings of Allaah be upon him) was inspired by the Holy Sunnah to say: "settle down,stand up and moderate, take care of the difficulties and fill up the gaps, don't waste time for the Devils, settle down, settle down." these are words that came from the Prophet Muhammad (peace and blessings of Allaah be upon him). the books of the purifying Sunnah mentioned these Hadiths about the lining up of rows and the door of turnout for people when settling, and one of these hadiths is what Bukhari narrated by saying : the messenger of Allaah (peace and blessings of Allaah be upon him) kissed us with his face and said: "set up your ranks and I see you behind my back "(Imam Bukhari, 1422 Ah:1/253). It is clear from this that Ali Awad corresponded with the Hadith of the noble Prophet . One of the noble hadiths of the Prophet (PBUH) is what was mentioned by the Prophet (PBUH) and he began reciting an honorable prophetic Hadith: "know that if the nation gathered to benefit you with something, they would benefit you only with something that Allah had written for you, and if they gathered to harm you with something, they would harm you only with something that Allah had written for you, the Pens were raised and the newspapers dried up" (Muhammad ibn Isa al-Tirmidhi, d.T:4/667). Abu Subhi remained silent, following the conversation without saying a word until Tariq Al-Omar provoked him"(Ali Awad,2023:80). Awwad interacted with the Hadeeth, he mentioned Ali as saying:" I wasted a lot of time advising him to stop this nonsense,but he does not respond " (Ali Awwad, 2023: 175). This statement was referring to his saying(peace and blessings of Allaah be upon him) and he said: "a slave's feet shall not go away on the day of resurrection until he is asked about four things : about his age in what he has done,about his body in what he has done, about his money from where he acquired it and what he has put it in, and about his knowledge of what he has worked on "(Ali Awwad, 2023:177). The author states: "to pray in the mosque" (Ali Awad,2023:11). He said, "this prayer in my mosque is better than a thousand prayers in anything other than the Grand Mosque" (Imam Bukhari, d.T: 1/398) The novelist Ali Awad did not make much use of the Hadith of the Prophet Sharif,

and this is due, we believe, to the excessive quoting of the Quranic text, which gave the narrative text a special value with depth and credibility, the reader does not find it very difficult to detect manifestations of intertextuality within its narrative texts.

Literary Intertextuality

The novelist Ali Awad benefited from some ancient and modern poetic texts, as he was able to manipulate the poetic text by employing selected literary texts, ancient and modern, with the original text of the novel so that they are harmonious, employed and as functional as possible on the idea put forward by the author or the situation that he prostrates and presents in his novel. The poetic intertextuality came in a position between the emotional relationship between Ali Awad and standing on the view through his interaction with the woman of Qais, the novelist mentioned the saying of the woman of Qais : Stop and ask the ruins about your owner's mother and do you tell the ruins that are not destroyed This narrative verse has interwoven the poetic house with the House of Amer al-Qais in the following House: The prophet stood up from the memory of Habib and Irfan * * and drew Effat his verses from time immemorial (Diwan of Amer al-Qais, d.T: 34) The novelist Ali Awad also argued with Ibrahim Nasrallah in order to confirm the meaning and fix it, and in terms of meaning, they are close; because the poet and the novelist suffer the burn of ruin and a life devoid of happiness, so the bird's tweet is not enough to achieve happiness, he said: The singing of birds is not enough to bring joy to the barren life of humans (Ali Awad,2023:33). The novelist Awad also called the House of Gibran Khalil Gibran and said: The murderer is not innocent of the murder (Ali Awad,2023:175). The novelist criminalizes the murder that is happening in front of his own eyes by the occupation and by the brute force that murder, ruin and destruction are common in the land. We emphasize that Ali Awad's ability to employ poetic intertextuality within the narrative material has emerged in an artistic way that is in harmony with the fabric of building his narrative text by investing this in exploding his creative energy and narrative passages in his novel Ash Beach .

Intertextualization With Judgment, Folk Proverbs and Aphorisms

It is considered a popular proverb, the essence of speech and ornaments of meanings, which were chosen by the Arabs and presented by the Ajam and pronounced at all times and on every person, it is the most preserved of poetry and the most honorable of rhetoric, and nothing pleased her career nor her uncle until it was said: I am walking like (Ibn Abd Rabbo,1982:3/63) The novelist Ali Awad used the popular proverb to serve his text both from the artistic, aesthetic and semantic sides, and this was reflected in his wide culture. He used the proverb and narrative passages that showed the breadth of his culture, including saying: "and I heard the birds of his belly" (Muhammad ibn Isa al-Tirmidhi, d.D: 4/667) and this proverb strikes in the case of the expression of hunger.

Legendary Intertextuality

The myth has had a decisive impact on shaping the human vision of reality, as it has been associated with human existence since ancient times.myths have been a source of inspiration for writers and poets. the novelist Ali Awad has employed especially myths to open up new horizons at the level of vision, and at the level of language. The novelist Ali Awad used the Arabic legends about the city of Mosul and said: "buildings that have no meaning except their name were destroyed by the war machine that lasted for almost a decade, the Mosul International Hotel stands as one of the most important architectural features in Iraq ... And the bath of the plaid is the lungs of Mosul" (Ali Awad, 2023:27) Ali Awad also talks about the Tigris River as one of the most important legendary landmarks, he said: "the immortal Tigris River has never lived in the ages when it breathed the breezes of Mosul with such bewilderment that it lives today ... For the first time in the history of Mosul, the bushes of the river with two different colors and two opposite images fall asleep on their shoulders ... May he write for this city a Destiny carefully and truthfully followed by history " (Ali Awad,2023:28-29).

CONCLUSION

Finally, the reader of the novel Ash beach feels the taste of bereavement and the smell of blood emanating from the pages of the novel all this, because the novelist conveyed visual images to us through multiple

intersections of stripes and sources that reflect the wide cultural asset of the novelist Ali Awad. The phenomenon of intertextualization in the work of the writer Ali Awad in general revealed to us his creativity; namely, the testimony of his origin and his ability to benefit from his experiences and his literary and religious culture in expressing all the feelings and concerns that are raging inside him towards the issues of Iraq. Therefore, we have presented in this research as much effort and diligence as I could and concluded a number of results, the most important of which are: The intertextuality of Ali Awwad in his novel the shore of ashes varies between the intertextuality of the Holy Quran, the intertextuality of poetry, the intertextuality of ideals and symbols, and this shows us the culture and civilization in the meanings and ideas of the novelist Ali Awwad. As well as the texts that are the subject of intertextualization have performed their artistic function and brought the meaning closer to the minds of the recipients. According to Ali Awad, the text represents a historical memory, especially the mention of poetic characters, symbols and religious figures in which the example is striking. The stipulation of Ali Awad helped to spread and accept his novel for the ease of circulation of ideals among the general public. At the end of this research, I ask the Great God, the Lord of the Holy throne, to accept this easy effort from us and to inspire us with useful science and good work.

Entrance

Criticism is the broadest science surrounding literature, and when we call it a science, it enters the folds of the text from the inside and inhabits the writer's mind to accompany the birth of its intellectual significance coming from the deepest depths of himself, and the critic accompanies it, but rides a boat with it, here and there, to the farthest point in the text to hunt lessons and sermons, and each text has a reason, purpose, position, acceptability, consistency, enrichment and a message that benefits society and the recipient, and the goal of literature is not to show the writer's ability to write; rather, it is a path and a school to help the writer and the recipient to penetrate into the depths of life and its daily struggle easily and easily, that's why scientific criticism semantics to find out what our writer Gendel wants from this Ashes. Ali Awad is a storyteller, novelist, journalist, literary critic, and a man like a human being, who knows his way to the recipient, and his pen is free from all issues of superficiality and superiority, he is an Iraqi, a member of the Union of writers and writers in Iraq, a member of the journalists syndicate, winner of the Best Writer Award for his novel The Devil of ash, winner of many literary awards, he publishes his literary production in newspapers and magazines, from in Sharjah for Arab creativity in 2022.

Introduction to the Author

Dr. novelist Ali Awad Abdullah holds a doctorate, a native of Mosul 5/3/1987 PhD in modern Arabic literature Faculty of education for Humanities / University of Mosul currently works as a teacher at the Iraqi Ministry of education, he is a member of the General Union of writers and writers in Iraq and the Cultural Affairs Officer of the general Union of writers and writers – Nineveh branch.

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