Functions of Intertextuality in Some Extracts of Modern Arabic Novels

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Abstract

Intertextuality can basically be defined as the influence and existence of previous texts or speeches in the construction of the present one. The current study tackles the problem that determining the functions of the intertextual elements helps in better understanding and interpreting of literary texts. Thus, not well-equipped readers of intertextuality and its functions get problems in interpreting and understanding some texts filled of such functions. The present study aims to: firstly, investigate the intertextual types in some Mahfouz's novel, namely,"Khan al-Kahlili" (1946), "al-Midaq Alley" (1947) and "Awlad Haratina" (1959), secondly, look at the functions of intertextuality in the three novels under focus. The hypotheses the present study puts forward are as follows: firstly, realizing functions of intertextuality is a crucial element contributing for better understanding of different layers of a literary text. Secondly, intertextuality enhances and enriches the aesthetic structure of literary texts. As for the analysis of data, the study has adapted Ahmed's model (2010). Accordingly, intertextuality is divided into three main types, namely, religious intertextuality, literary intertextuality and other types of intertextuality. It is found that intertextuality is utilized by writers for: communicative, rhetorical and aesthetic functions. It is also discovered that intertextuality is a useful strategy employed by text producers.

وظائف التناص في بعض مقتطفات الروايات العربية الحديثة

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المستخلص:

التناص هو تأثير النصوص أو الكلام السابق وحضورهِ في بنية النص الحالي. تتناول الدراسة الحالية المشكلة المتمثلة في أن تحديد وظائف التناص للنصوص يساعد في فهم وتفسير النصوص الأدبية بشكل أفضل. وبالتالي ، فإن القراء غير المطلعين على التناص ووظائفه بشكل جيد يواجهون مشاكل في تفسير وفهم بعض النصوص المليئة بهكذا وظائف. تهدف الدراسة إلى: أولاً ، التحقق من أنواع النصوص المتداخلة في بعض روايات محفوظ ، وهي: "خان الخليلي" (1946) ، و "زقاق المدق" (1947) ، و "أولاد حارتنا "(1959) ، ثانيًا ، التحقق من وظائف التناص في الروايات الثلاث قيد البحث. اذ تفترض ما يلي: أولاً ، يعد إدراك وظائف التناص عنصرًا حاسمًا يساهم في فهم الطبقات المختلفة للنص الأدبي بشكل أفضل. ثانياً ، التناص يعزز ويثري البنية الجمالية للنصوص الأدبية. لتحليل البيانات التي تم جمعها، تبنت الدراسة نموذج أحمد (2010). وفقًا لذلك، ينقسم التناص إلى ثلاثة أنواع رئيسية ، وهي التناص الديني ، والتناص الأدبي وأنواع أخرى من التناص. ووجد أن التناص يستخدم من قبل الكتاب لأغراضٍ تواصلية وبلاغية وجمالية. وكذلك أُكتُشِفَ أن التناص هو استراتيجية مفيدة يستخدمها كتّاب النصوص.

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1. Introduction

 Intertextuality basically refers to the notion that each individual's text or speech is derived from and shaped by its continuous interaction with other persons' text or speech (Amer and Naami, 2016: 60). On their part, De Beaugrande and Dressler (1981: 10) explain that intertextuality is concerned with the factors that facilitate the utilization of a text dependent heavily upon knowledge of formerly encountered texts.

 As a term, intertextuality was first invented by Kristeva (1960s), though some believe that the notion dates back to Ferdinand de Sausssure's and Bakhtin's ideas. It is noteworthy to state that Kristeva, who is considered as the poinner of this field, asserts the idea that no text can ever be completely free of other texts (Kristeva, 1986: 37).

 In this sense, Worton and Still (1990: 1) argue the reasons behind the idea of intertextuality. They (Ibid) state that any literary text cannot be existent as a self-sufficient whole, consequently, it does not function as a closed system. They give two reasons for the necessity of the existence of intertextuality, firstly, the writer or author is a reader before he is a creator of texts, and hence the literary work (e.g. a novel) is certainly shot through with quotations, references, allusions, etc. Secondly, a literary work is available just through the process of reading; what is produced at the time of reading is due to the cross-fertilization of the packaged material by all the texts that the readers bring to it (Worton and Still, 1990:1-2). It is believed that intertextuality and its various functions employed in literary texts can to great extent increase understanding of text readers. Further, it helps them to sharpen and deepen their minds to go into the world of the text. Thus, the readers will figure out different layers of meanings of the given text. The current paper tries to shed light on the functions of intertextuality employed by text producers for the purpose of enhancing the comprehending of the intertextual meaning of a text.

2. Intertextuality and Reading Literary Text

 As a language and text-based process, reading literary texts is concerned with both style (form of language) in which the text is written, and the text itself with all its elements of structure such as intertextual elements. As a result, it is the text that makes the essence of reading. Consequently, intertextuality is considered as an unseparated element of the text, and hence, is an unseparated element of reading (Ahmadian and Yazdani, 2013:155).

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Bloor and Bloor (2007), Ahmadian (2010) and others state that intertextuality awareness can increase understanding of text readers. Further, it helps them to sharpen and deepen their minds to go into the world of the text. Thus, the readers will figure out different layers of meanings of the text. All these can affect reading literary texts because no reading and interpretation are complete without taking all these into consideration; the readers should go through all these processes in order to have the ability to get a better meaning of the intended text to make a valid and more meaningful interpretation out of their reading.

3. Some Linguists' Models of Intertextuality

Since the present study aims to examine the functions of intertextuality in some extracts of modern Arabic novels, first of all, a model to designate intertextual types is crucially required. The model actually makes our work on intertextuality easy. It also helps us to have criteria to identify types of intertextuality in practice. In what follows, some of the models that can be drawn from theoretical studies are briefly reviewed and evaluated. After that, the model used in the present study, as a more practical one, will be suggested.

3.1 De Beaugrande and Dressler's Model

According to De Beaugrande and Dressler (1981:10), intertextuality can be defined as those factors that facilitate the use of a text dependent upon knowledge of previous texts. They explain that intertextuality includes "the way in which the production and reception of a given text depends upon the participant's knowledge of other texts". They also add that a reader can use this knowledge of other texts through a process called mediation. Mediation can be defined as "the extent to which one feeds one's current beliefs and goals into the model of communicative situation" (Ibid:182).

They point out that the greater the time participants spend relating the present text to previous text, the greater the mediation is. That is to say, mediation is smaller when people utilize well-known texts, for instance, when they refer to famous speeches or works of literature. On the other hand, mediation is slight in activities that occurred in our daily life or in conversation.

3.2 Fairclough's Model

Fairclough (1992:102) explains that intertextuality has a significant relation to discourse in social change. It implies the insertion of history (society) into a text and of this text into history. This means that the text is built of texts from the past. As a result, texts are considered as a major element that constitutes history. By the

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insertion of the text into history, it responds to and recreates past text, and in so doing helps in embracing history and contributes to wider change, and consequently trying to shape subsequent texts.

In this concern, he states that "the concept of intertextuality points to the productivity of texts, to how texts can transform prior texts and restructure existing conventions (genres, discourses) to generate new ones". In other words, intertextuality refers to heterogeneity of texts, i.e., to the process of producing and creating new texts similar in content and in form to the original texts (Fairclough,1992:102).

3.3 Genette's Model

According to Genette (1997: xviii), intertextuality can simply be defined as "a relation of co-presence between two or more texts, that is to say, eidetically and most often, by the literal presence of one text within another". Intertextuality is conceived of by Genette as consisting of two types: explicit intertextuality, that is to say, the explicit presence of elements of texts in a given text like quotations - particularly direct quotations-, references, proverbs, songs, sayings and poetry; and implicit one, like those hidden elements of other texts in which the writer gives some clues, like allusions.

3.4 Ahmed's Model

Ahmed (2010: 506) explains that intertextuality can be defined as the " texts that are dependent on previous environment. This means that these texts will share with those that had preceded them some value or experience ". Intertextuality is conceived of by Ahmed (2010:514) as consisting of three types: religious, literary, and other types of intertextuality. Followings are an overview on each type.

3.4.1 Religious Intertextuality

al-Khawaldeh, et. al. (2017: 264) explain that religious intertextuality is the overlapping between the original text of the novel or poem with religious texts which in turn must be consistent with the novelistic or poetic context and contribute to some extend to the technical construction of the novels. Religious intertextuality in novels can be seen in the form of quotations and allusions.

In this sense, the researchers have concentrated on intertextuality with the Qur'anic Verses more than other religious types -i.e. Prophetic Traditions and Biblical Verses - (Ibid). On their part, Abedi, et.al. (2016: 134) state that the Holy Quran is of a great value to people because of its enduring miracle which is neither

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specific to particular individuals nor exclusive to exact time and place. Consequently, novelists and poets have usually been trying to use the Qur'anic Verses because they "are always rich sources for representation, imagery, metonymy, figures of speech, overt and covert denotations and injunctions on various issues, especially for a readership that is presumably conservative" (Amer and Naami, 2016: 63). They add that the using of the Qur'anic Verses is widely perceived by Muslims because of "its richness, rhetorical effect and easy penetration in its reader's psych and memory" (Ibid).

3.4.2 Literary Intertextuality

Literary intertextuality can simply be defined as the presence of the old or contemporary poetry texts in the original text of the novel, consequently, the interconnected text in its fabric corresponds with the idea of the novelist (al-Khawaldeh, et. al., 2017: 269). At the same time, Ahmed (2010: 520) asserts that these texts are employed by novelists to convey an essential aesthetic and intellectual principles to the listeners or readers. Further, literary texts have been seen as having a significant function and role in enriching and raising the style of the language of the narrative texts. They (i.e. literary texts) also increase the literary experiences of novelists and poets and thus they can convey their vision and thoughts as clearly as possible (Amer and Naami, 2016: 65).

3.4.3 Other types of intertextuality

This type of intertextuality can basically be defined as the presence of some ready-made texts in the construction of the present text. These types can be found in the literary genres in the form of proverbs, sayings, songs and references. They are utilized by the speakers or text producers in the original text for the purposes of clarifying a point or proving a particular idea (Ahmed, 2010: 522).

4. Functions of Intertextuality

Function and effect are seen as two faces of the same coin, but in fact, there is a simple difference between them. On one hand, function can be recognized before reception, whereas, effect can be seen after reception (Nord, 1991: 47-8).

Intertextuality is employed by writers in literary genres as a mosaic for decorating or tessellating the original text with other related texts (i.e. iff they - texts- are antecedent to the original one) and thus they appear for readers tidier and more unified (Kristeva, 1986: 37). It is also used for making the texts sparkle and hence they become more effective and clear. Further, it is used as a decisive device or element in conversations, arguments and debates (Prochnow and

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Herbert,1964:47). Hatim and Mason (1990: 128-9) state that intertextuality is considered as a power for extending the meaning of texts. It is explicitly and implicitly employed in particular scenarios to add a new value or a rhetorical dimension to the given text. Intertextuality is used by writers for different purposes such as assimilation, metaphor, contradiction and as satirical devices (Fairclough, 1992: 84). In this regard, it is noticed that intertextuality is used by writers to make the novels more vivid and artistic through creating rhetorical effects such as: pun, irony. It is also employed for persuading, impressing, or establishing a sense of shared concern. Furthermore, it is used as a mitigating device for some pragmatic purposes, that is to say, as a politeness strategy for mitigating the impact of doing an act such as: apology, regretfulness and the like, in particular, on the part of the speaker. (Xie, 2018:1013; Yule, 1996: 63).

Stylistically speaking, intertextuality is considered as a stylistic strategy or device which is employed by writers to give the readers the pleasurable feeling of reading literary texts. It is also employed by novelists, poets and text producers as an intensified device used for intensifying the overall importance of such texts (Verdonk, 2002:5 and Hatim and Munday, 2004, 343).

Moreover, from communicative point of view, intertextuality is used as a successful communicative approach or device, that is to say, it is employed in literary texts for communicative purposes (Johnstone, 2008: 16). Further, intertextuality has been seen as a strategy used by text producers to add aesthetic, historical, religious and intellectual dimensions or values for readers of literary texts (Ahmed, 2010: 520). In this respect, intertextuality is employed by novelists, poets and writers as a strategy for summarizing (i.e. a brevity device) the situation, that is to say, it is a verbal economic strategy (i.e. the less the words are, the more the meaning can be conceived by the readers) used in literary genres (al-Khawaldeh et al., 2017: 6).

5. Methodology

The paper attempts to examine the function of intertexuality and the role it plays as a psychological and rhetorical means when it comes to trigger the reader's mind resulting in better understanding and interpreting of a literary text. The selected texts that are supposed to be intertextualized with prior sentences will be analysed according to Ahmed's model (2010). Intertextuality is conceived of by Ahmed (2010:514) as consisting of three types: Religious, literary and other types of intertextuality. Furthermore, the quantitative and qualitative methods will be

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applied in analyzing the data. Putting them in a nutshell, the quantitative method is a means that can be utilized by researchers to make their data collection more accurate (Creswell, 2002: 13), whereas the qualitative method is that means of data collection which is heavily reliant on interpretation. In other words, a number of explanations is basically needed(alhojailan, 2012: 39).

6. Data Analysis and Discussion

As previously explained, the data taken for the current study has been selected from Mahfouz's novels 'Kahn al-Khalili' (1946), 'al-Midaq Alley' (1947) and 'Awlad Haratina' (1959). According to Ahmed (2010: 514), intertextuality is divided into three main categories: Religious, literary and other types of intertextuality. By applying the quantitative method, a precise numbers of the data collected will be given to the readers. Accordingly, table 1 and figure 2 present the total numbers and percentage of the three types of intertexuality in the three novels under focus.

Table (1)Total Numbers and Percentage of Intertextual Types in the Three Novels Under Focus

Types of Intertextuality	Numbers of Intertextual Expressions	Percentage
Religious	90	52.631
Literary	6	3.509
Other Types	75	43.860
Total	171	100%

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Percentage of Intertextual Types

- ■ Religious
- ■ Literary
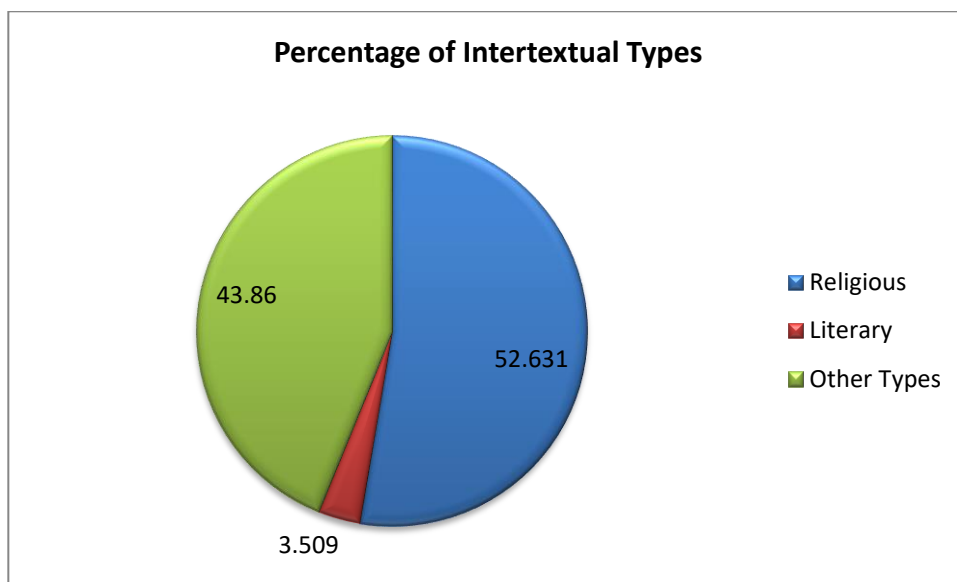- ■ Other Types

43.86

52.631

3.509

Figure (2) Percentage of Intertextual Types in Mahfouz's Novels 'Kahn al-Khalili' (1946), al-Midaq Alley (1947) and Awlad Haratina (1959)

A. Religious Intertextuality

1. Mahfouz (1946:78): "ومن حُسن الحظ أن رمضان وافق ذلك العام شهر أكتوبر، وهو شهر معتدل، وغالبًا ما يصفو جوه ويطيب فيلذ فيه السهر <u>حتى يتبين الخيط الأبيض من الأسود من الفجر</u>".

And fortunately that Ramadan was falling in October at that year, when the weather was often mild and the temperature would actually be reasonable. That would really make it feasible for people to stay up late <u>until the white line is clearly distinguished from the black one at dawn</u> (Allen, 2008: 103).

The underlined text evidently intertextualizes with the Qur'anic Verse in Surat Al-Baqarah (The Cow):

﴿ وكلوا واشربوا حتى يتبيَّنَ لكم الخيطُ الأبيضُ من الخيطِ الأسودِ من الفجر﴾ [البقرة: 187].

 "And eat and drink until the white thread becometh distinct to you from the black thread of the dawn" (Pickthall, 1956: 32).

Ramadan is a very well-known month in which Muslims fast from the early beginning of the day - i.e. the right dawn which means -الفجر الصادق - until the sunset. Further, they do their best for doing good and avoiding vices, for example, they give charity to poor people, distribute food to their neighbours, and they avoid, for example, backbiting etc.

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Intertextuality is used here as a mosaic text. The novelist uses it in order to present well harmonic texts for the readers. So, it is used for the purpose of decorating the main text with other texts. Subsequently, the text seems tidier and more unified.

2. Mahfouz (1947: 194): " لا عليك من هذا. قواك الله وسلمكَ. اذكر الله كثيرًا فبذكر الله تطمئنُ القلوب" .

Do not worry about this. May Allah support and protect you. Remember Allah very much, because in the remembrance of Allah, hearts are really relaxed.

The underlined text intertextualizes with the Qur'anic Verse in Surat Ar-Ra'd - The Thunder - :

﴿الَّذِينَ آمَنُوا وَتَطْمَئِنُّ قُلُوبُهُم بِذِكْرِ اللَّهِ ۗ أَلَا بِذِكْرِ اللَّهِ تَطْمَئِنُّ الْقُلُوبُ ﴾ [الرعد:28]

Those who believed and whose hearts be relaxed in the remembrance of Allah, really, in the remembrance of Allah, hearts find rest (al-Hilali and Khan, 1996: 325-6).

The text above was originated by Mr. Radwan al-Husseini - a beloved man in al-Midaq Alley - to his friend Mr. Salim Alwan who was very sick and got recovered gradually. Mr. Radwan tries to make his friend more comfortable and advise him to be patient.

Regarding the function of intertextuality, it is used here as persuading device. By using it, Mr. Radwan attempts to persuade Mr Salim Alwan to surrender to fate and do not let the sorrow overcome his faith.

3. Mahfouz (1959: 8): "كان فتوة حقا، ولكنه لم يكن كالفتوات الآخرين، فلم يفرض على أحد إتاوة، ولم يستكبر في الأرض، وكان بالضعفاء رحيما".

He was a man indeed, but he was not like other men. He did not impose a tax on anyone, never be arrogant and he was very kind with poor ones.

The text here gives the readers a description of Mr. Gebalawi, his behavior towards people and how he was dealing with poor people. He was the greatest gay of all the alleys. He was the strongest and the richest man all around the alleys. He had many sons among them was his older one, Idris, who was black hearted. On

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the other hand, his youngest son, Gabal, who symbolizes kindness and love. These two sons and their grandsons would be in a struggle in all the novel events.

The underlined text is used by the speaker to be intertextualized with the Qur'anic Verse in Surat Al-Ahzab:

﴿هُوَ الَّذِي يُصَلِّي عَلَيْكُمْ وَمَلَائِكَتُهُ لِيُخْرِجَكُم مِّنَ الظُّلُمَاتِ إِلَى النُّورِ ۚ وَكَانَ بِالْمُؤْمِنِينَ رَحِيمًا﴾ [الأحزاب : 43]

He it is Who sends His Blessings on you, and so His angels do in order He bring you out from darkness into light. And He is very kind with believers (al-Hilali and Khan, 1996: 553-4).

Concerning the function of intertextuality, it is used for sparkling the text. Further, it is employed as a rhetorical device, namely for hyperbole, that is to say, it is utilized by the speaker for praising.

B. Literary Intertextuality
1. Mahfouz (1946: 238): "فابتسم رشدي وقال: لا أدري متى حفظتُ هذين البيتين:

مالي أرى الأبصار بي جافية   لم تلتفت مني إلى ناحية

لا ينظر الناس إلى المبتلى   وإنما الناس مع العافية ".

Rushdi smiled and said: I do not know when I have memorized these two verses of poetry:

"Why is it I see people shunning me,

Only stealing glances in my direction?

People never pay attention to the sufferer;

They are only interested in the healthy" (Allen, 2008: 327).

The scene here depicts Rushdi's case of illness. He was diagnosed with TB which is an airborne infectious disease caused by the Mycobacterium tuberculosis complex. TB often affects the lungs and if it is neglected by the patient, he to a great extent will face death. So, he had to stay alone in a faraway hospital (i.e. health insulation hospital). From time to time, his older brother Ahmed 'Akif was visiting him in order to see him and convey his family greetings too. Rushdi was

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very sad because his fiancée Nawal neither came and saw him nor did she send a message or greetings. Ahmed got sorrow because of Rushdi's sadness. He wanted to condole Rushdi by saying: Do not be sad, we all love you. Then, Rushdi recited the two lines of poetry[1].

As far as the function of intertextuality is concerned, it is used here to add an aesthetic dimension to the text. It is also used as a brevity device to summarize Rushdi's case with his beloved girl Nawal.

2. Mahfouz (1947: 312): "ويوما رأى الشيخ درويش عم كامل وهو يمازح الحلاق العجوز فهتف وهو يرفع رأسه إلى سقف القهوة: وما سمي الإنسان إلا لنسيه   ولا القلب إلا أنه يتقلب".

One day, Sheik Darwish saw uncle Kamil was kidding with the barber, who was an old man, so he recited loudly with his eyes keep looking to the café roof "Man is named only to be forgotten and there's never a heart doesn't change" (Le Gassick, 1975: 285).

The scene here depicts the life after Abbas al- Hiloo's death in the alley. The barbershop was utilized by a new barber who was a grey-haired man. Uncle Kamil, who was the very closed person to Abbas, began to forget the sorrow about him (i.e. Abbas). So, when Sheik Darwish saw uncle Kamil kidding with the new barber he had astonished and recited this line of poetry.

As far as the function of intertextuality is concerned, it is used here as a mosaic to tessellate the text. Further, it is employed as a rhetorical device namely for degradation and insulting.

C. Other types of Intertextuality

● Proverb

1. Mahfouz (1946: 117): "يقول المثل: ألبس لكل حال لبوسها، ولذلك تجدني أفضل أن أمضي أول الليل في القهوة مع بعض الصحاب الجدد حتى إذا كف الراديو أو سكتت الضوضاء عدتُ إلى حجرة الدراسة!".

As the proverb says: wear the suitable cloth for each occasion, so this is the reason behind preferring to spend the first hours of the night with some new

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1) These two lines were Mohmmad ibn Bishran's (990 A.D. - 1070 A.D.), who was born in Wassit which lies in the middle of Iraq. The poet lived during the Abbasid period. He was also well-known for the name *Ibn al-Kalah al-Wassiti* which literary means *the son of aunt al-Wassiti* (Khalaf, 2016: 96-7) .

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friends in the café until the radio stops or the nose dies down, after that, I return to my study room.

The conversation here is between Ahmed 'Akif and his younger brother Rushdi, who was an employee in a bank. This was the first time for Rushdi to see the new flat in which the family settled after their movement from their original quarter because of the air raids. Rushdi was eager to know more about the new quarter, how the life was. He asked Ahmed about his new life style. So, Ahmed started his answer by using the proverb wear the suitable cloth for each occasion. Actually, this proverb was firstly issued by Behas al-Fazari, who was the only person survived out of the seven brothers killed in a battle with another tribe. One day, Behas saw a group of women were busy to prepare a woman for her wedding day. He asked them: To whom will she marry? They replied: To a man of the tribe that killed his brothers. He got angry and pulled up his cloth until his head, hence the women got embarrassed and said: What is this Behas? His answer was: Wear the suitable cloth for each occasion. Accordingly, it became a proverb used to justify something (al-Maydani, 1124: 203-4).

Regarding the function of intertextuality, it is used here as an intellectual device to express attitudes, namely, for justification and explanation of the new situation and new life style of Ahmed 'Akif.

● **Saying**

1.Mahfouz (1947: 110): شعلة ،الحب عهد .الحلو عباس حياة في جديدا فتحًا الأزهر مقابلة "كانت
وهاجة تضطرم في الفؤاد، نشوة سحر تسكر العقل، شهوة تصهر الأعصاب، كان مرحًا مختالًا مزهوًا، كأنه
فارسٌ لا يُشقُ له غبار".

"How his meetings in Azhar Street had changed life for Abbas! He was in love. A new fire burned within him, desire melting his nerves and intoxicating his brain. He felt gay and confident, like a carefree troubadour knight" (Le Gassick, 1975: 105).

The scenario here is about Abbass al-Hiloo and his beloved girl Hamida. It portrayed the situation of the two lovers. After the first meeting in al-Azhar street, Abbas was thinking about nothing but love and how he would get married with Hamida. He had to work hard in order to prepare for wedding day. On her part, Hamida was busy with comparing her luck - i.e. being a future wife to a barber - with other girls. She really wanted to know if al-Hiloo was the right choice for her. So she deliberately walked with him along al-Azhar street in order to show him to

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her friends. Accordingly, her friends admired al-Hiloo and Hamida to some extent got comfortable.

Regarding the function of intertrextuality, it is used here to add an aesthetic dimension to the text. Further, it is employed as a rhetorical device, namely for hyperbole, that is to say, it is utilized by the speaker for praising.

● **Song**
1. Mahfouz (1959: 72): البخت :"إدريس الآن أب لأنثى وعم لذكرين. ومضى نحو كوخه وهو يغني: والقسمة فين يا دي الزمان قوللي".

"Idris is now the proud father of a girl and uncle to two boys! He headed back to his hut, singing, 'Where have luck and fortune gone? Tell me, Time, tell me' " (Theroux,1996: 54).

The text here shows a view of Gabal's life style, troubles he had got particularly those which had got from his older brother Idris. In this scene, Umaima was agonizing and wanted to give birth to her child, so she was crying and Adham quickly brought her a midwife. Adham waited outside the hut and by chance met Idris who appeared to be sympathetic with his brother. After a while, she gave birth to two children. So Idris laughed loudly and sang: *'Where have luck and fortune gone? Tell me, Time, tell me'.*As far as the function of intertextuality is concerned, it is used here for sparkling the text and making it more effective. It is also used as a stylistic device for lamenting someone's luck.

● **Reference**
1. **Mahfouz (1946: 150):** "أم كلثوم عظيمةً ولو نادت ريان يا فجل!"

Umm Kulthum[2] is wonderful, even if she sang ' the soft radish!'

The whole conversation is about singing. Ahmed A'kif and his group used to discuss different issues such as: political -which was at the top of the discussion list-, historical, cultural and social issues. As for singing, Ahmed A'kif was asked which one did he like: the old or the new one? He replied: the old one, especialy singers like Munirah, Abd-Ulhi and the like. Then, Mr. A'rif asked him about Umm Kulthum and Abd-Ulwahab. Ahmed's answer did not satisfy Mr. A'rif, so he said: Umm Kulthum is wonderful, even if she sang 'the soft radish'.

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2) Umm Kulthum -an Egyptian singer- was born in 1904 and died 1975. She was well-known as ' كوكب الشرق ' which literary means **The Star of East.** Further, she was famous for her vocal capabilities and unique style. It is worth mentioning that her real name was Fatima Ibrahim as-Sayyid.

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As far as the function of intertextuality is concerned, it is employed here as a satirical device, that is to say, it is used to add an ironical flavor to the text. Although the ironical sense of the whole text is there, intertextuality is utilized by the speaker as a decisive device for terminating the controversial discussion.

7. Concluding Remarks

The analyses and discussion of the selected data of intertextuality that have been distinguished in Mahfouz's novels 'Kahn al-Khalili' (1946), 'al-Midaq Alley' (1947) and 'Awlad Haratina' (1959) have aimed to shed light on some clarifications behind utilizing such phenomenon by literary text producers that cannot be disregarded or marginalized. It has, firstly, found that intertextuality is a valuable device that can be employed, in literary genres, for different functions; among these are: communicative, rhetorical and aesthetic functions. It has noticed that intertextuality is most frequently used for aesthetic purposes. Secondly, it has found that Mahfouz has effectively utilized intertextuality throughout the three novels. Thirdly, he heavily depends on the religious intertextuality, particularly, on the Holy Quran. The statistical analysis shows that he has used the religious intertextuality (52.631%). The reason behind this high percentage of this type over the other two types of intertextuality, is that the religious intertextuality is considered the most important speech materials and they frequently represent the most unusual, thoughtful and classic expressions which can be employed in literary genres, especially, novels. Fourthly, it has detected that a well-experienced reader in intertextuality and its functions is more capable to pick up the novelist's idea than a usual reader. Finally, it has found that intertextuality is a useful strategy utilized by literary writers in order not to be restricted with religious, cultural and societal principles.

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