


## Intertextuality of selected Arabic and Western literary works



 **Imad  
Abedalkareem  
Ababneh**

*Amman Arab University, Amman, Jordan.  
Email: [imadababneh@aau.edu.jo](mailto:imadababneh@aau.edu.jo)*



### ABSTRACT

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This paper conducts a comparative analysis of the literary-cultural impact of Arabic literature on Western literature. This research focuses on three literary comparisons taken from works that belong to Arabic and Western literature by means of a qualitative and quantitative analysis of the target textual data. The study chooses to address the following items: the Spanish play by Lope de Vega (1562-1635), *La Doncella Teodor* which has a similar Arabic version among the Arab tales of the Arabian Nights, the literary influence of the story of Zarqa al-Yamamah on Shakespeare's play *Macbeth* and the literary mirroring of the Arabic story of Solomon and the Angel of Death onto Marquez's novel *Flee to Samarra* by unveiling the aspects of the literary impact of each Arabic literary item. The study illustrates elements of intertextuality and functionality that close the gap between text and culture on each spectrum as well as between the Occident and the Orient by looking at the degree of similarity between these stories. This study contributes to offering insights into the literary intertextuality between Arabic literature and Western literature (Spanish and English) while also sheds light on the cross-cultural perceptions between the two forms of literature by examining the textual, cultural and psychological aspects of each extract compared with each other.

**Contribution/ Originality:** This research which mostly focuses on examples from Spanish and English literature, provides insights into the textual, cultural, and psychological differences between well-known works from ancient Arabic literature and Western literature. Unlike other studies that focus on historical-literary linkage, the scope of this paper sheds light on literary aspects of the intersection between the two perceptually.

## 1. INTRODUCTION

Comparative literature is undoubtedly a multidisciplinary discipline as it examines the psychological, philosophical and historical-sociological aspects of all literary currents while also interacting with texts from diverse cultural contexts. Intertextuality is considered an effective approach to highlighting the nature of comparative literature and approaching the macro and micro aspects of the literary text. An in-depth analysis reveals patterns that are both explicitly and implicitly provided. These patterns are discussed in relation to the various reader-focused reflections that contribute to the text's composition, such as past knowledge, memory deposits, textual analysis, creative scenarios, superimposition, polyphony, stylization and hybridization. According to Barthes (1991) intertextuality is a "tapestry of citations from many cultural sources" indicating that it transcends national boundaries and instead resides among various literary genres throughout world cultures.

Intertextuality which is a major tributary of the text is crucial because it arises from an interaction relationship with the meaning that is absent which adds an interactive element and an aesthetic brilliance that shows the unity of feeling and emotional attitude (Schulze-Engler, 2022). Literature is perceived as a transcending medium for language, culture and a sense of nationalism through which thematic convergence across different texts can be utilized. This convergence enables the critic to unite a set of texts that may differ in the means of expression and language through the universalism of the literary theme, and thus, purpose ultimately. Kristeva (2017) emphasizes that the text is a migration of texts and a superimposition of a text in a specific text space in which many statements taken from other texts intersect and contradict each other.

This research tackles the pattern of influence of Arabic literature and culture on western literary works in different periods. The Arab literary influence particularly on Spanish literature has drawn great attention among European researchers. Barbieri (1517) has pointed out in his book *Dell'origine Della Poesia Rimata* (The Origin of Rhymed Poetry) that modern Spanish and Provençal poetry owe their origin to the Arabs. Father Andrés traced the scientific achievements in Europe during the 18th century's European renaissance to the historical-civilizational endeavours of Arabs in the fields of science, philosophy, and literature. Sismondi and Fauriel's analysis looks at how Arabs were presented as predecessors of the idea of pure love during the Romanticism of the 19th century. Moreover, the Arabian concepts of troubadour poets were conceived intelligibly among Europeans (Arnold & Guillaume, 1931).

There is also an intelligible track of the influence of Andalusian Arabic poetry in the emergence of the poetry of the Provençal language at the end of the 11th century AD in the southeast of France called the Occitan lyric which was an atypical form of poetry from what was poetically known in the region. This form of poetry was known as the *moaxaja* which is a cultural Andalusian poetic composition that existed two centuries before Provençal poetry, indicating an interesting case study of literary influence. In terms of literary chronology, the first inventor of the *moaxaja* is Al-Cabri who lived until the beginning of the 10th century AD which indicates that the Arab *moaxaja* was created two hundred years before the appearance of the oldest troubadour poetry in Europe by William IX, William of Poitiers and the Duke of Aquitaine. Provençal poetry had traces of Arab influence even before William of Poitiers. Guillermo's poetry has a unique poetic style that is separated from the then-dominant French poetry by the variety and intricacy of rhymes (Robinson, 2006).

There seems to be an intelligible similarity between this Provençal poetic method which was newly-emerging in the oldest troubadour and the Andalusian form of poetry called *moaxaja* having only minor differences between the two. Ribera and Tarragos (1928) It has also been shown in this study that this Provençal poetry did not originate from a poetic style rooted in the Provence region. A strong individuality that persisted from its inception for many centuries was preserved by the Andalusian *moaxaja*. The Andalusian *moaxaja* not only precedes Provençal poetry in time but also exceeds it in terms of originality.

This similarity has been emphasized analytically especially since the Andalusian *moaxaja* has preserved its originality across centuries standing as not mere historical precedent but also a pioneer poetic exemplification for French Provençal poetry (Beale-Rivaya, 2012; Semah, 1984).

Many instances in western literature show astonishing convergence with Arabic literature, culture and history whether found during Arab civilizations in the Levant, Iraq and the Arab Peninsula as well as across the Sahara desert particularly the Andalusian civilization in Spain. This convergence extends to different literary components including style, rhyme and structure (Monroe, 2021).

## **2. LITERATURE REVIEW**

Comparative literature has shifted its emphasis in recent decades from the issue of effect and influence to the characteristics of parallelism between various works from various literary genres across global civilizations (Blagoveshchenskaya, Popova, Kogan, & Strüngmann, 2019; Guillén, 1987; Scotland, 2011). However, the

phenomenon of influence remains controversial and of great significance as it reveals the historical confusion surrounding a literary text on the one hand while transcending this historical aspect into a window for understanding the macro universality of different extractions textually, aesthetically and linguistically on the other hand. Therefore, an approach to investigate influence is favorable because it carries a literary purpose for understanding parallelism and macro universalism across texts.

Literary congruence addresses not only style and structure but rather shows thematic intersections in the depths of the text. Many poetic modes in Europe during the Middle Ages have been greatly inspired by Andalusian poetry especially in the theme of spiritual love. In Arabic culture, it is called “the love of virility” or “the platonic love” This form of love has a profound impact on European literary forms including poetry, love stories and heroism stories. Ibn Hazim states in *Dove’s Necklace* that “the ancient troubadours did not take it any differently from the style of the poets of al-Andaluz” (Hazm, 1931). Many expressions resonating with Andalusian poetry are found intelligibly in Provençal poetry. For instance, the word “vigilante” is uniquely repetitive in both forms of poetry and other lexical items that represent part of the iconic poetic discourse of Andalusian literature such as the envious, jealous husband, the gossip, the critic, the obedience, etc. are found in Provençal French poetry. Similarly, the European troubadour poets adopt masculine addressing of their beloved partner as “my master” and “my lord” instead of the feminine addressing as “my lady” and “my mistress” which are identically characteristic of Arabic poetry and culture indicating a common linguistic element within the formation of their poetries (Wacks, 2013).

Everyone can deny the influence of the Arabs in many facets of society even if some orientalist deny their impact on Spanish poetry particularly in the lyric and epic. Muslim Andalusia was the greatest center of culture in Europe. The Hispano-Muslims spread the philosophy of ancient Greece, opened up new sea routes with the use of the compass, taught Indian numerals with the decimal system, devised new irrigation methods and manufactured paper for their science books (Elliott, 1978; Haskins, 1925; Hasse, 2016).

The Arab imprint is still present in many Spanish customs, architecture and the Castilian language. Arab Andalusia was the most advanced and civilized country in Europe during the period from the VIII to the XI century. The issue of undervaluing Arab philosophical impact on Spanish writing then arises despite Andalusia being the region most similar to Arabic life (Kvelidze, 2023; Menocal, 2004).

The apparent traces of similarities across many forms and literary aspects persist despite the efforts of certain orientalist to disprove the idea that Arab influence has influenced Spanish literature. Muslim Andalusia was once considered the greatest cultural hub in the world. It was currently that Hispano-Muslims studied and refined Greek philosophy as demonstrated by Averroes and also produced paper, science, mathematics, irrigation techniques and other lasting accomplishments that continue to influence many Spanish traditions, architecture and (Aidi, 2006; Erwin, 2002). In this civilizational context, this region was enriched with global intellectuality that went beyond its localism. This feeling of the civilizational overcoming of the literary man towards the sublime and ancient greatness resonated in depth with epic literature which triggered the heroic imagination of Arab poets and writers during the territorial expansion of the empire and the context of elite intellectual culture emphasizing the concept of greatness and globalism.

During the middle ages, *The Thousand and One Nights* greatly influenced many iconic European works in both theme and style. In 1349, one interesting example is *The Decameron* by Boccaccio which carries a high degree of imitation of the tales of *The Thousand and One Nights*. These tales spread over Europe such as Shakespeare’s borrowing for the theme of his play *All Is Well That Ends Well* (Al-Dabbagh, 2010) or as in *Nathan the Wise* by Lessing. Arab’s medieval arts, particularly in their exotic style of works such as the *al-maqamat* characterized by rhyming prose language, equestrian stories and knight-adventure tales emphasizing love, knighthood and musical language have inspired European writers in developing their literary style such as endowed in *Gulliver’s Travels*

showing literary debt of influence to the style of the Arabian Nights as well as the novel Hay bin Yaghan by Ibn Tufail (Makdisi & Nussbaum, 2008).

Perhaps the first collection of Arab tales known in Europe was written in Latin by Alfonso at the beginning of the 12th century and was entitled *Disciplina Clericalis*. Some tales are astonishingly similar to the tales of Kalīla wa-Dimna as well as the tales of Mukhtar Al-Hikam by Al-Masry. There are also other literary molding attempts. In the overall context of the story or the narrative itself of Kalīla wa-Dimna found in the book of Mallorcan Mon (Ramón I) 1232-1315, known as the Book of Beasts (Associated Institution for the Study and Presentation of Arab Cultural Values, 1977). The massive influence of these tales is evident as the work has been translated into more than forty languages and has remained a literary popular interest from the 10th century to the present day. Another interesting example of adaptation is Manuel's fifty stories (1282-1348) in which they adopt the personified language of animals such as the stories of the fox and the crow among others that reveal literary transmission from Kalīla wa-Dimna. For instance, the book narrates oriental folks alien to European culture such as the tales describing the greatness of Sultan Saladin indicating a literary adaptation of Arabic classic literature. Similarly, the book of examples by Lucanor and Patronio narrates the oriental narratives of King Abenabed of Seville with his wife such as the tale of Al-Mutamid ibn Abbad and his wife Alrumaykiyya. Moreover, Sinbad's tales are among the most famous to have had an influential echo in al-Andaluz. They had a significant influence in Spain until Alfonso the Wise authorised the book's translation into Spanish in 1253. Their content was based on a thread linking a number of short stories. As a result of the dissemination of these stories, the Spanish monk Juan de Alta Silva in the 13th century composed a collection of stories in which he imitated the stories of Sinbad under the title *The Seven Wise Men of Rome*. In addition to tales, the emergence of various European genres that specifically address chivalry, manipulation, and humor (Ardila, 2015; Blackburn, 2014) shows an intelligible connection thematically, stylistically and aesthetically with the Arabian genre of al-maqamat. Juan de Alta Silva himself affirmed that he based all his stories on Arab sources and that many images inspired his stories. Spanish literature has pointed out the possibility of the influence of the art of the Arabic maqamat on the birth of a new type of literature in Spain, known as the chivalrous novel. There are comparable patterns in the Arabic maqamat when taking into account the literary devices used in these works (Abu-Haidar, 1974; Bashiri & Jamshidi, 2018). These novels narrate the incredible feats of a considerate gentleman, an invincible hero who has supernatural strength and uses his intelligence and cunning to fight against unreal beings. All these patterns are undoubtedly similar to the ones in the Arabian maqamat. In 1916, *The Disorderly Covetousness of Other People's Goods* by Carlos García a novel of this genre appeared in Paris. It narrates the life of a thief and tells his adventures in which he praises theft and its tradition. He also defends those who dedicate themselves to this lawless action with the maximum defense. Undoubtedly, the novel's subject matter is derived from the Spanish picaresque tales whose roots go back to Mohammad al-Saraqusti's 12th-century Arabic and Andalusian maqamat (Meisami & Starkey, 1998).

It is important to keep in mind the analogous impact that teaching tales such as Ibn Tufail's account of Hayy bin Yaqdhan might have at this stage (1110-1185). It is an allegory based on the harmony between philosophy and religion. It shows that faith and meditation only lead to one result which is the knowledge of God and communication with Him. Many Spanish writers including Gracián (1601-1658) were influenced by the style and philosophical aspects of *Hayy bin Yaqdhan*. The first chapters of his famous book, *El Criticón*, draw a picture completely similar to what is in Hayy bin Yaqdhan's story. Menéndez and Pelayo (1934) say, "What came out in the book *El Criticón* cannot be just a coincidence, otherwise it would have been one of the strangest spontaneous agreements that have occurred in the history of human thought".

### 3. METHODOLOGY

This study examines three pairs of literary works extracted from Arabic literature and subjected to comparison to a literary piece of western literature. The comparison of each pair is conducted by highlighting features and

elements of similarity between the two stories thematically, narratively, and historically by analyzing the data quantitatively and qualitatively. Then, the results are summarized and tabled based on the target comparative aspect found in the textual data. This study also outlines features of differences in a set of inferred strategies such as cultural molding, stereotyping, and psychological molding.

#### 4. SIGNIFICANCE OF THE STUDY

This study stands as complementary to previous studies that investigated the phenomenon of intertextuality across different forms of literature. It encourages researchers to examine intertextuality not only as a means for emphasizing historical referencing or correctness but also to unveil the hidden universal aspects that lie in these different forms in different cultures and to examine the literary phenomenon of molding and cultural adaptation across texts that influence each other.

#### 5. RESEARCH QUESTIONS

There are several research questions to be handled by this study:

1. What literary elements of intertextuality are found between the target Arabic stories and their western peer items in each pair?
2. What type of changes has been employed by the author to the western text over time compared to the Arabic story?

#### 6. DISCUSSION

##### 6.1. *La Doncella Teodor*

One of the stories that left an impact on Spanish literature stands out in the play by Lope de Vega (1562-1635) and *La Doncella Teodor*, (Tudud al-Yariya). This tale is found among the Arab tales of Arabian nights. It tells the story of a rich merchant from Baghdad who grew old, had no children and was afraid of losing his money and his lineage. He prayed to Allah to grant him a son and finally, God answered him and gave him a son who later got the best education. After the death of his parents, the son forgot their will to preserve their money, so he spent extravagantly until he had nothing left in the world except a maid left by his father. The maid was very beautiful, eloquent in languages and knowledgeable in science. When it became clear to her that her master was in very poor condition, she asked him to take her to the Caliph Harun al-Rashid and sell her to him asking for ten thousand dinars because she had no equal in her time. So, the boy took her to the Caliph and introduced her to him. He told him what she had taught him (Valero-Cuadra, 2001).

##### 6.1.1. *The Plot of the Arabic Story*

When the Caliph asks the girl what sciences she is knowledgeable in, the girl then answers that she is knowledgeable in the following fields: mathematics, engineering, philosophy, eloquence, logic, semantics, astronomy, languages, music, jurisprudence, astronomy, ancient legends, the sciences of the Noble Qur'an, logic, semantics, poetry, playing the lute, singing and dancing. In the end, she tells the caliph that she has arrived at something only known to those who are deeply rooted in knowledge. The caliph tells the owner of the servant that he will bring someone to discuss with her all that she claims, and if she answers, he will pay her price and more. However, if she does not answer, her owner will leave her to stay with him. The boy and the maid agreed stipulating to the rivals that if she wins, they will take off their clothes. Scientists, lawyers, engineers, doctors, wise men, philosophers, etc. attended. She beat them all. The caliph orders one hundred thousand dinars to the owner of the slave and asks her to make a wish. Smartly, she wishes for him to return her to her master, the caliph answers, returns her to him and gives her five thousand dinars. He also makes her master his close companion and gives him one thousand dinars every month.

### 6.1.2. The Plot of the Spanish Story

Importantly, all these scenes seem very close to the work (*La Doncella Teodor*) by Lope de Vega (1562-1635), the greatest figure of Spanish theater and its most prolific author who added to his work a large number of events and adventures of great complexity, making Teodoro the daughter of a scientist and professor in Toledo. One of her father's students was her relative and he proposed to her but her father wanted her to marry his colleague, a professor in Valencia. Unexpectedly, a group of Algerian sailors kidnapped the girl before her wedding and took her captive to Oran, then to Constantinople, the capital of the Ottoman Caliphate to be sold there. The girl undertakes many adventures until she ends up in the metropolis of the King of Persia while still in the possession of a Greek captain. She suggests to the captain that he sell her to the king who was known for his wisdom. His counselors recommend not negotiating her price if it is less than fifty thousand ducats. Hence, the work of Lope de Vega brings together the Arab story in its basic lines (Lope, 2008). The debate begins with the presentation of Finardo, the Greek captain to the Sultan of Persia. The sultan then orders a debate council to be held between her and the scholars of his kingdom for which she defeats them all by taking off their clothes. In the end, the sultan recognizes her superiority and pays her and her master one hundred thousand gold ducats.

**Table 1.** Shows how elements are intelligibly similar between the two versions of the story.

Elements of similarity	Arabian nights	The maiden Teodor
Protagonist	A maid who has a genius intellect and was raised by an educated family.	A daughter of educated family.
Place	Baghdad, Iraq	Toledo, but then was kidnapped and moved to Persia.
Characterization	The maid is exceptionally intellectual and of great value to be sold for not less than 10 thousand dinars.	The daughter is valuable enough to be sold for not less than 50 thousand ducats.
	The caliph, Harun Al-Rashid is depicted as an appreciating man for intellect and wisdom.	The King of Persia is known for his wisdom.
	The educated figure is her master who is the son who had the "best education" but "forgot the will to keep his fortune".	Her father, the scientist and the professor are the family history of an educated environment.
Conflict	Her father forces her to marry a colleague professor instead of her relative whom she actually loves and she ends up kidnapped at the wedding which leads to selling herself to the King of Persia.	Her master's son despite his high intellect and education loses the will to keep his father's fortune and ends up in a poor condition which leads her to suggest selling herself to the caliph.

Table 1 presents elements of similarity between the two stories such as "the educated status" of the protagonist or the "civilized character" of the ruler whether as a caliph in the Arabic narrative or as a Persian king in the Spanish narrative.

Many of the questions align with the knowledge that exists about the Arabic tale, its different narrations in *The Thousand and One Nights*, its Andalusian formulas and its translation into Spanish. Some of these formulas are related to Spain. They contain wordplay that only the Spanish reader or viewer can understand and it is unclear whether Lope de Vega overlooked the fact that such questions do not arise in the court of the Sultan of Persia but the author would not have claimed such a transgression that is not subject to any logic.

### 6.1.3. The Plot of the Spanish Story

The changes in the literary elements of the story "*La Doncella Teodor*" shape a set of social, psychological and racial appropriations that emphasize cultural bias and differences in collective perceptions of the West towards the East. The following exemplifies subjective molding through cultural perceptions of race, intellectuality and psychology.

### 6.1.3.1. Racial Stereotype

The events in the Spanish tale variant are also surrounded by stereotyped cultural appropriation. For instance, the Arab story directs the morality of the intellectual female figure as being loyal in her offering herself to help her master as a consequence of the natural course of a financial setback for her master's family. However, the female figure in the Spanish story is willful and helpful in offering herself but the conflict occurred due to a forceful event which is the event of kidnapping in which the author employs a stereotypical bias on the Algerian sailor as being the representation of Eastern people who should by European definition have many kidnappers who usually kidnap girls. The author adopts this cultural molding of the Arabian narration to meet the stereotypical expectations of the European public in their perceptions of Algerians. By using appropriation of certain literary elements such as the emotive image of the character, the author serves the collective mind of his audience by having Arabian Algerians depicted as barbarians living in the desert and associated with wrongdoing, savagery, and criminality as they terrorize girls during their weddings as mentioned in the narration. These thematic cultural images emphasize the antagonism between the West and the East in which Westerners view Easterners in their narrations as being "less civilized" and "evil".

### 6.1.3.2. Intellectual Stereotype

The author pays homage to a positive stereotype of Easterners by using the image of oriental wisdom that lives among the *Urbemensch* of Eastern society which is in this case the King of Persia who represents a molded version of the Arab caliph, Harun Al-Rashid and both showed intellectual appreciation of the genius female figure.

### 6.1.3.3. Classism Molding

The Arabic story adopts a working-class representation as a maid who works for and lives with the owner who provides his son "the best education". This means that the maid's intellect develops invisibly over the years of serving and the plot then affirms the existence of this invisible intellect which triggers an element of surprise and a subliminal call for recognition of the intellect of the working class. In the case of the Spanish story, the authors affirm the image of a highly educated upper middle-class who earns her education normally fairly and squarely and uses it in a difficult situation. This difference entails that the author accommodates the European collective dominant emotion at that time which lives in struggle favoring the narrations of the burgoise class as being elegant, educated and beautiful as in the case of the professor's daughter whereas the Muslim collective mind is influenced by the religious narrative of piety towards the poor and the representation of an atypical character among the poor, the outcast, or the insane which in this case is the unknown maid who turned out to be a genius in the climax of the story.

## 6.2. Zarqa Al-Yamama

The legend of Zarqa al-Yamamah has preoccupied western intellectuals for more than a century who confirm that the "walking trees" are of Eastern origin (Nicholson, 2013).

It is documented in *Majma' al-Amthal lil-Maidani* and *Kitab al Afghani li Abi Faray al-Isfahani*, that Zarqa al-Yamamah is a woman from a clan called Jadis', she could see something in the distance of a three-day trip. One day, her clan invaded another clan called "Tasam" that decided to take revenge. So, they prepared an army for that task and when the army was near, the soldiers said, "How is it possible to arrive without al-Zarqa' seeing us?" It was her opinion to uproot trees and for each combatant to hide behind a tree while in disguise. Each one cut the trees' logs and branches according to their capacity and they walked behind them. Zarqa' looked around as she used to at the end of the day and her clan asked her, "What do you see Zarqa?". She replied, "I see trees walking but they did not believe her and they said, "Are you lying or do your eyes deceive you?". They made fun of her. She said, "I swear to God" but they ignored her. The next morning, the enemies woke up early, looted their property and made a great

slaughter. They captured al-Zarqa' and gouged out her eyes finding black veins in them. She was asked about it and she replied, " because I used to alcoholize them with antimony". She was the first to use antimony among the Arabs. She died a few days later (Jedamski, 2009).

Similarly, Macbeth is considered one of the greatest and best works written by Shakespeare (2013). In the first scene of the fourth act, he addresses his imagination, saying, "be like a lion with strength and pride". Macbeth will not be defeated until the "Birnam" forest creeps over the high mountain and attacks the impregnable Dunsinane palace! In the play, Macbeth calms himself down saying:, "It will never be so. Who can order the forest to walk? And point to the tree and tear it from the ground? What a good prophecy! How happy! Oh, disobedient! Wait to walk in Birnam's wood and wait for Macbeth until he has fulfilled it and he repeats it in the next scene to confirm to himself what he apparently heard and he addresses his followers saying, I am not afraid as long as Birnam Forest does not come near Dunsinane".

After a while, the servant enters with fear and a pale face, and says, "My lord, the English army!" but Macbeth tries to drive him out unlike Imru' al-Qays, who said when the servant told him that the Banu Asad clan had killed his father. "Today is wine and tomorrow is a command". Macbeth tries to expel the servant out: "Get away from my sight, hide from me. Is today joy or sadness?" The soldiers postponed delivering the news of the moving forest as everyone was concerned with the news of the death of the Queen. Time passes quickly and a messenger enters the hall and tells the king at the height of panic, "While I was on duty on top of the hill, directing my eyes in one direction". "Suddenly it seemed to me that the forest was walking". Macbeth refuses to believe it, calling him a "hateful liar", believing that he is an immortal being and that no one dares harm him because it is impossible for the forest to walk. The guard responds by saying, "Unload your anger on me as you want; if what I remember is not true, it is that whoever looks from here at a distance of three miles sees with his eyes a walking forest". Macbeth quickly returns to his consciousness, saying,

"I thought the devil deceived me with ambiguous words and he lied to me about what he said, though he told the truth. 'Fear not till Birnam Wood come upon Dunsinane". They had told me and now a forest was coming over Dunsinane! Rather, these vanguards approached the castle wall" (op. cit. page 107).

Shakespeare uses Zarqa 'al-Yamama's mythical story. This fantasy assures Macbeth that he will not be defeated until Birnam Forest comes upon Dunsinane castle and this is impossible as one could imagine at first sight! But the trees 'walked' and destroyed the people of Zarqa' al-Yamamah and this Macbeth will be killed because Birnam Forest walks on the impenetrable Mount Dunsinane!

Table 2 illustrates aspects of the representation of prophecy.

Table 2. Aspects of the representation of prophecy.

Prophecy	Zarqa' Al-Yamamah	Macbeth
Form	Supernatural The mythological psychic ability of the character Zarqa' Al- Yamamah.	Psychological The prophetic power of the other who lives within the imagination of Macbeth.
Content	Walking trees as the enemy clan will be walking in disguise behind trees.	A walking forest (Army) will creep over the castle indicating the end of Macbeth.
Response	Denial Soldiers of her clan: "Are you lying or do your eyes deceive you?"	Denial Macbeth to his messenger: 'Hateful liar'

### 6.2.1. Psychological Molding in Macbeth

Shakespeare intelligently transforms the extraordinary psychic power of the Arabian character Zarqa' Al-Yamamh into the psychological power of Macbeth's imagination. This molding is a significant indicator of how English literature deals with extraordinary elements within a literary work compared to the Arabic story. The



Arabic story like many stories in Arab-Islamic culture is magnified and used by the supernatural element related to the Arabian collective tendency towards the mythological character, the atypical and the One. The English version subjects this element to the psychological prophecy of one's imagination as in the atypical character of Macbeth who seems to be indulged in radical 'unconscious' imaginative representation, a bi-polarity state and a unique schzeoperenic perceptive mind.

### 6.3. Solomon and the Angel of Death

In another instance, the micro story *La muerte en Samarra* (Death in Samarra) by Gabriel García Márquez is one of the most quoted stories of Arab heritage. It is referred to by more than one international novelist and narrator. The French writer Jean Cocteau inserted into his novel *Le Grand Écart* (Cocteau, Lannes, Parisot, & Seghers, 1969) a text without a title and without any reference which is the most condensed and widespread version of the old story in our time. Appointment in Samarra published in 1934 is the first novel by American writer John O'Hara. Another one with the same title *The Appointment in Samarra* by William Somerset Maugham was published in 1933. The oldest version of this story goes back to the Muslim tradition of the 9th century. In the novel, Márquez (2020) recounts the story of a servant who arrives terrified at his master's house and says to him:

- "Sir: I have seen death in the market and he has made a threatening sign".
- The master gives him a horse and money and says: "Flee to Samarra".
- The servant runs away. Early that afternoon, the man meets death in the market. "This morning you made a threatening sign to my servant".
- He says: "It was not a threat" answers death, "but surprise". Because I saw him there, so far from Samarra, and this afternoon I have to pick him up there".

This mini-story is very similar to the one in Arabic culture. The author says that a man came very early to present himself in the palace of the prophet Solomon with a pale face and discolored lips.

- Solomon asked, "Why are you in that state?"
- And the man replied, "Azrael, the angel of death, gave me an impressive look, full of anger. Command the wind, please I beg you, to take me to India to save my body and my soul!"
- So Solomon commanded the wind to do what the man asked. And the next day the prophet asked Azrael: "Why have you cast such a disturbing look at that man, that he is faithful? You have caused him so much fear that he has left his homeland".
- Azrael replied, "He has misinterpreted my look. I didn't look at him in anger but in amazement. God, in effect had commanded me that I should go take his life in India and I said to myself: How could he unless he had wings move to India?"

Table 3 illustrates aspects of the representation of death.

Table 3. Aspects of the representation of death.

Death	Arabic story	Marquez's scene
Form	Azrael, the angle of death is personified as a human figure.	A personified figure called 'Death'.
Human interpretation	Fear and terror	Threatening sign
Human response	Flee to India	Flee to Samarra
Irony	Azrael is destined to capture the man in India.	Death is destined to capture the servant in Samarra.
Character	Azrael is ironically confused that the man is too far from India.	Death is ironically confused that the man is too far from Samarra.

It seems that the writer inspired his story from a similar legend in Arabic literature but gave it a model until it appeared in this way. Is it possible that Márquez read Arabic history from foreign sources? Or did he construct his story based on the noble Qur'anic verse? (62:08): "Say that the death you flee from finds you" and the verse (04:78): "Wherever you are, death will reach you even if you are in the skyscrapers, it will reach you". All of these extracts embody the Arabic-Islamic perception of the certainty of death and the personification of death in the Arabic story is less likely to be similarly accidental in Marquez's scene.

## 7. CONCLUSION

This research deals with the phenomenon of intertextuality in literature. It is one of the themes that had gained notable popularity in critical studies. It has effectively contributed to the understanding of literary texts by digging deep into classical Arabic references aiming to uncover the hidden layers of the text. The accumulation of previous texts whether the writer includes them in this article consciously or unconsciously ascertains intertextuality thematically and aesthetically and emphasizes the differences in cultural orientations between authors across different civilizations. Consequently, intertextuality is a term that refers to the similarities or common denominators between one text and another or between more than one text and intertextuality creates an interaction of texts that contributes to a better understanding of the text. This study incorporates Arabic literary texts with each of the target three pairs in which aspects of intertextuality are unveiled in terms of theme, narration, and style by analyzing the data quantitatively and qualitatively.

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