

INTERTEXTUALITY FROM THE DISCOURSE LINGUISTICS: THE STORIES OF BADIAA AMIN AS A MODEL

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Abstract. This research examines the diversity of intertextual techniques in the narrative works of Iraqi writer Badiaa Amin, attributed to her rich cultural heritage and encyclopedic knowledge. Amin's stories engage with familiar texts, incorporating elements from other worlds that transform the narrative with new meanings. This interweaving creates a unique "textual mosaic" shaped by content, context, and events. Significantly, the study employs a novel approach to linguistic intertextuality based on the discourse analysis framework of German critic Kirsten Adamzik. By employing discourse analysis, it explores the interconnectedness of texts and the interactive relationship between the invoked text and the new text. Additionally, it delves into the symbolic dimensions linking these texts and examines the metaphorical relationships among them, classifying these intertextualities based on their modalities. The research also considers how these invoked texts relate to the ideologies Amin seeks to convey in her stories.

Keywords: *intertextuality, narrative, Badiaa Amin, discourse linguistics, Kirsten Adamstick*

Introduction

Recent studies have focused on studying the ideological dimensions of intertextuality and discursive overlap and examining textual relationships from the perspective of the interactive, dialogical, and historical nature of language and discourse. Intertextuality, according to Julia Kristeva, involves "the wandering of texts and textual overlap within a specific textual space intersecting numerous quotations extracted from other texts, forming an intertwined textual mosaic" (Kristeva, 1997). In-text science, Beaugrande (1998) similarly defines intertextuality as "the relationships between a text and other related texts, situated within the limits of a previous experience, whether direct or indirect" (Beaugrande, 1998). It is evident to the reader that textual relationships have been deeply researched over time, with studies on influence, literary theft, and their prevalence in both Arabic and non-Arabic literary criticism throughout its extensive history. However, studies on textual relationships have transcended the level of small units, such as phrases and sentences, to study them at the level of text and discourse. Here, we investigate (linguistic intertextuality) within a specific discursive interweaving format that occurs when various discourses and types are interconnected in a communicative event post-reconstruction of context to suit the current event of the story.

Research problem

The research problem can be summarized in the following points: (1) Have modifications and adaptations been made to the source text to align it with the target text? How was the new text formed, the target text, and what changes did the author

make to the text she integrated into her discourse, the source text? (2) What are the ideological, communicative, and transactional functions aimed at by these modifications? and How did the process of interpretation and interaction develop, typically occurring between audience responses and the new intertwined discourse? (3) What are the relationships between the speaker and the addressees, and their impact on the processes of meaning production? and What are the discursive phenomena that seem strongly associated with intertextuality with the source text, and how is linguistic intertextuality formed?

The research will attempt to answer these problems and questions, interrogating narrative texts interrelated with the previous textual history in accordance with a symbolic narrative interweaving purpose that provokes the depth of the reader's consciousness to evoke those symbols, their histories, contexts, ideologies, and their relationships together in order to understand how intertextuality can be studied linguistically.

Materials and Methods

Adamstick's intertextual relationship, types and procedures

The author (Badiia Amin) relies on multiple sources including religious, historical, literary, artistic, scientific, folklore, and theological. This diversity in intertextual forms corresponds to the interactive images in her stories and novels, which George Lakoff and Johnson Mark call interactive metaphors. Among them are intertextuality of poetry with narrative, intertextuality of prose with Quranic text or proverbs, and intertextuality of poetry with historical symbols through metaphor and encoding. Thus, the narrative literary image interacts textually with other previous texts within the relationships of intertextuality and its types defined by Kirsten Adamstick (Halliday, 2014). A textual relationship type with a textual model (typical intertextuality), where they meet with the model, the narrative is a literary prose narrative, and the story (model) belongs to this type. Badiia Amin's stories are of the narrative prose model. This is clearly evident in the narrative replicas, and the replica discourse (a discourse that reproduces the heritage, innovative, and subjugated it to a contemporary context, by melting texts and killing them by intertextuality) (Hamdawi, 2014). The text is divided into sequences, focusing on the narrative component intertwined with the target text and the source text and tracking the cases and transformations.

A relationship between a textual model with a textual model such as quotation, or intertextuality of poetry with poetry (reflexive intertextuality), and an example of quoting in the author's stories, poetry: (glance, smile, speech, appointment, meeting) Quran: (Empty houses) (Amin, 2006) and (We have created man in the best form) (Amin, 2006). In the dialogue of religious intertextuality, the Torah and Gospel text constitute an important part of the textual correlations in the stories of "Badiia" and her novels, but it is clear that in her latest novel "Night and Time", from the author's initiative to the end. Reaches its peak in the chapter "Caroline in Mesopotamia" (Amin 2006; 2001), forming a daily text approaching the sanctity of history and the radical destiny; to prove the author's radical hatred of Israeli Arabs, and its eternity; to reach unity of root, to form, according to the novelist's text, the civility of rebirth, renewing the past and giving birth from the birth from the present. The author intertwines Gospel texts, exemplified by Caroline, the American nurse, stating: "We did not see any wrong in their homeland. Perhaps what happened to us was the Lord's retribution for what we

harvested, or because we forgot Jesus' words: 'If someone slaps you on one cheek, turn to them the other also, and if someone wants to sue you and take your shirt, hand over your coat as well.' You have heard that it was said, 'Love your neighbor and hate your enemy.' But I tell you, love your enemies, bless those who curse you, do good to those who hate you, and pray for those who mistreat you." These people did not strike our cheeks, left or right, nor did they ask for what we wear, nor did they mistreat us. So why did we do to them what we did, and these children? Why? What sin did they commit?" (Amin, 2006). In Badiaa's narratives, the Gospel text resonates with compassion and forgiveness.

As for the Torah text, it is associated with the propagation of murder and destruction: "And joy burst forth in her heart, for she too contributed to the making of this great triumph, and it was time for her to drink from the wine of Babylon, with a cup of gold and (I will not pity her because she has fallen) as it is the will of the Lord... It was written on the tablet of fate, that she should come to the land of Babylon and hear (the sound of crying from Babylon, and great destruction from the land of the Chaldeans)" (Amin, 2006). Drawing on Sumerian natural literature, she states: "And a drop of Sumerian blood coagulated at the gates of Sumer, awaiting the impending labor to bestow upon it some secret of existence and warmth. Time passes, and life bursts forth in the drop of blood that coagulated at the gates of Sumer, and suns rise, enriched with love and radiance" (Amin, 2001). Then, in an internal reference and internal intertextuality, reinforcing the suitability between the beginning and end of the story, she says: "My candles, the drop of blood that coagulated at the gates of Sumer" (Amin, 2001). In "Night and Time," she emphasizes the figurative and metaphorical interplay and its utility in enhancing the cohesion of interacting texts, evoking the story of the flood and its connection with Sumerian literature, saying: "And in a brilliant scene, from the depths of the horizon, houses of reeds emerge, adorned by the times that were, the gods whispered: '(O hut! O reed hut! Listen, O reed hut! O man of the Shuruppak, O son of Ubara-Tutu, demolish the house, construct a boat, abandon possessions, seek life's survival, and carry on the ship the seed of all life)' And time passes, leaving behind the Garden of Eden at the confluence of the rivers, echoing the tales and stories recalling the beginnings of things created by ancestors, until the camera stopped in Baghdad)" (Amin, 2006).

In Badiaa Amin's stories, we often observe a thematic linkage between scenic coherence and the invocation of symbols and folklore. This dialogical interaction between sophisticated and invoked texts is distinctly clear. Amin adeptly utilizes this interwoven blend of scene and allusion, notably in her portrayal of Kafkaesque figures. She states, evoking Kafka's metamorphosis: "I almost hear a faint, trembling chuckle emanating from the words and letters in the air, their frailty resembling the pathetic squeak that issues from a character in a story I read a long time ago, where his metamorphosis, perhaps a bad fate, or perhaps the author's pen, sees him as a huge insect lying on his back with multiple limbs swaying in the air, beyond his control" (Amin, 2001). These excerpts skillfully represent Kafkaesque embodiments, focusing on linguistic imagery and the surrounding environment, thereby enhancing the existential presence of these characters and deepening the narrative through associative techniques. The textual relationship between narrative parts such as dialogue, responsive referencing, and cooperative intertextuality can be exemplified in the personal dialogue between Samira in "Night and Time" and Gilgamesh in the chapter "Are You Sumerian?" This dialogue and cooperative referencing interconnects the

novel "Night and Time" with the myth in a dialogical narrative that revolves around Samira and Gilgamesh, re-enacting the events of Gilgamesh's story with the immortal plant, the serpent, the waters of the Gulf, and his mother, Ninsun, in a mythological conversational manner.

In this narrative, the intertwining of storytelling and psychological ramifications of the novel's protagonist, Samira, suggests her attempt to escape the reality of her son Saad's death by bringing something of the immortal plant to him: "Why did you sleep, Gilgamesh, and allow the serpent to steal from you the secret of immortality?! If only you had stayed awake, you would have embraced eternal life for yourself, for my son Saad, for the dreams and peace... Dalia and Sennar... Lamea and Habiba's eyes, Rasha, and for Arwa and all people" (Amin, 2006). This text combines realistic and epic structures to reveal the significance of the absent text and its connotations. The reader notices thematic similarities despite the difference in eras; Saad's war taken by depleted uranium meets Gilgamesh's serpent that took the immortal plant. Saad and Gilgamesh are of the same lineage, the land of Mesopotamia. Despite the temporal and spatial separation, the storyteller grounds the existential act that ends innocent human life in a parallel structure, where meaning and structure align, as illustrated in the *Figure 1*.

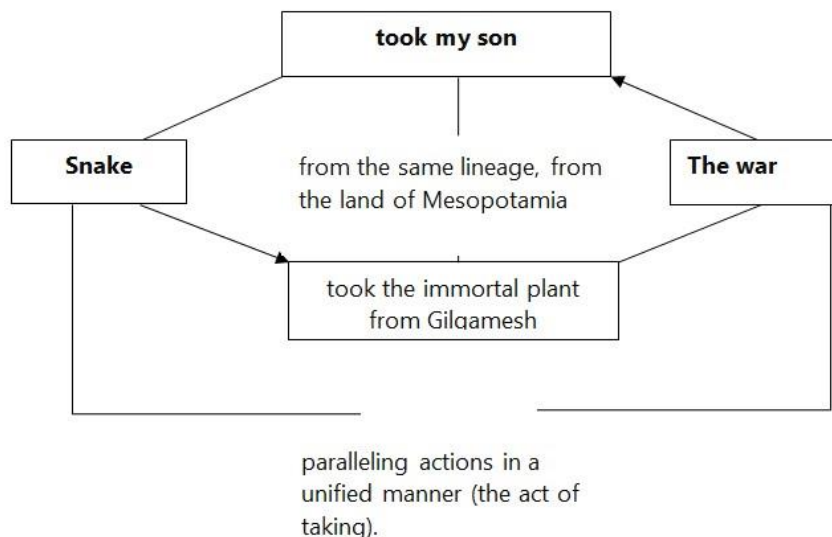


Figure 1. Interconnection between the evoked text and the invoking text.

The series of symbols here are placed in a specific format that creates an objective body or external world, contrasting with the emotions, repercussions, and ideas of the author herself. The interplay between the initial meaning and the subsequent meaning that the author "Badeea" evoked is not merely substitution or attribution but rather a diversity of relationships arising between the signifieds (Todorov, poetic). Here, intertextuality is created, a temporal relationship where the present interweaves with the deep past to ground destiny, through a resemblance in fate and miraculous, unified external action. Thus, the author executes these correlations in a manner that portrays, within a single framework, two worlds without a barrier between them. We observe that there is no existence of an expression that does not imply another expression, nor does anything emerge from itself, but rather from a sequence of consecutive events and a distribution of functions and roles. The metaphorical interconnection between the symbols unites them under the unity of destiny and belonging. The plot in Shaad's story

is inseparable from the plot in Gilgamesh's story, as both struggle with death in search of the hope for survival. Therefore, the secondary plot here may be the evoked text, while the primary plot and its intertwining with the invoking text are the high symbolism formed by that interaction and interplay, grounded in an intensified semiotics focused on a single destiny (death), despite the repeated search for the plant of immortality. The mythological intertextuality in "Badiaa's" works extends not only to Sumerian myths but also encompasses Greek mythology. In her novel "Night and Time," she discusses the Greek legend of Oedipus and intertwines it with Babylonian genealogical myths, spoken by Mrs. Adams, a librarian at the "Foyles" bookstore in London: "Do you know... among the myths that aroused my curiosity is the legend related to the god 'Amakindu.' He killed his treacherous father 'Hain,' married his mother the earth goddess, and seized power. The same event is repeated with the god 'Lahar,' who killed his father 'Amakindu' and married the sea goddess...". When Samira heard Mrs. Adams's narrative, she was stunned and said, "But this myth is Babylonian, not Sumerian" (Amin, 2006). This intertwines the story within the narrative incidentally with Pygmalion, the lover of the wax statue. "If mythology, in its broad sense, is the voice through which the age speaks to itself, then at that moment, it speaks in multiple dialects" (Yassin, 2010).

Intertextual Relationship between Text Types: The textual type relationship (intertextuality) occurs, for example, in the interplay between the Brotherhood Message and poetry. This includes hybridization and adaptation in dialects when quoting the author in the story "(I Named You Lily Flower)" in Shadi's song according to folkloric intertextuality. Beyond this intertextuality lies the shared fate of Lily Flower and Shadi. It states: "She came into the world delicate like a butterfly or a lily flower: Shadi and I sang together, played on the snow, rode the air... But my little one hasn't grown up yet to play on the snow or ride the air, a faint sigh like a sad song flowing from the girl's chest" (Amin, 2001). "(Here he plays on the snow... on the snow... Lily Flower closed her eyes, and since then she hasn't seen him... Shadi is lost, and the night passed like thousands of nights before it, but the little one never opened her eyes again)" (Amin, 2001). Similarly, her words in "Night and Time": "No one is calling, no one" and "(The iron bridge was cut by the pounding of my feet)" (Amin, 2006), and her saying quoted from a folkloric song in the Iraqi maqam: "(Above the palm trees... above... above, oh father above the palm trees... above)" (Amin, 2006). This quotation and interaction between texts was not arbitrary; the author effectively utilized the transactional function of folk songs to enhance the cohesive connection of the interacting images together. *Figure 2* denotes the relationship between intertextual images, where one image or text is referenced within another text to add meaning or highlight specific aspects of the original text. In the mentioned text, this type of relationship is illustrated between the Brotherhood Message and poetry, and between the story "(I Named You Lily Flower)" and Shadi's song. It also encompasses hybridization and stylistic adaptation in dialects, intertwining textual genres to create a multidimensional experience. The author effectively uses folk songs to quote and enhance the cohesive connection of interacting images together.

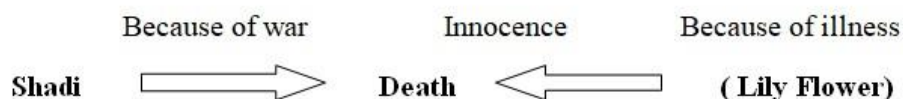


Figure 2. *Represents the relationship between intertextual images.*

The relationship between intertextual images in Badiaa Amin's narrative extends beyond sentences and paragraphs, aiming for visual linkage and textual cohesion, challenging the recipient's memory and urging their engagement, as permitted by the intertextual space (Bouqara, 2008). This is evident in Amin (2006): "Sennar once told me this tale, and it almost died of laughter, so infectious was its laughter flowing from a Sumerian lyre... Her sweet laughter flowed like a delicate stream of silver and gold, and in the dawn of Amiriya... there were tales upon tales... and silent hymns that overflowed with tears, as sad as Amiriya's dawn birds without a morning, captivating Amiriya's nightingales, and butterflies weeping over flowers adorned with ashes radiating death and annihilation, and amidst sighs that spread across the earth like a tide... Giraffes, giraffes, a thousand and hundreds and five more or less they came before the sun melted on the horizon of Amiriya, whispering their tales in the streets, echoing their laughter... that evening they entered in waves, the belly of the whale, doors closed, words and letters scattered, smiles wandering on faces, stories of a joyful past, and of a tomorrow they thought would come with the sweetest of wishes... The harbinger of death arrived riding the back of a rocket carrying with it the throes of technological madness, and in the dawn of Amiriya, resurrection occurred in the belly of the whale, the earth trembled, the sky split, and the doors closed... and in Amiriya there remained nothing but houses emptied of their inhabitants" (Amin, 2006).

Types of intertextuality, external and internal

Intertextuality of the referential type can be categorized into two forms: external intertextuality, invoking historical, artistic, and mythical symbols. An example of this can be found in the story "(Tale of a Story)": "The world appeared crimson to him, the color of blood. In the distance, he saw Ibrahim and Isma'il ascending a high hill, while a white ram set forth in the field. His eyes blinked, he wiped his tears with a handful of his robe. There was nothing but golden greenery glowing in the sunlight. His weeping intensified." (Amin, 2001). In her invocation of folklore and folklore, she states: "Every night, my grandmother used to tell us a story, sometimes from One Thousand and One Nights, sometimes from the Hilalian epic, sometimes about Zanati Khalifa, and sometimes she would narrate the stories of our fathers and grandfathers. When we asked her where she got those beautiful stories from, she didn't know, and we also didn't know back then their sources, but she used to say that her grandmother used to tell those stories." (Amin, 2001). This invocation was not merely nostalgia-driven by the past prompted by a certain nostalgia, but this dialogical interaction and external reference to those symbols, events, and days had a clear ideological aim from the beginning, which is that Iraq's past is better than its present by all human standards, from the nature of humans and their safety to events and circumstances, positive or negative. Such as her saying "(Hold the wood)" (Amin, 2006), a folklore saying to ward off envy. And such as her referring to a ritual they perform for preservation and safety "(She poured a bucket of water at the door)" (I named you Lily Flower, 44), and in the sense of non-existence, she invokes the writings of Franz Kafka and Samuel Beckett, saying, "(How long will you live on earth to commit all these follies, and the recess of life between the darkness of the womb and the darkness of the grave, is not enough to drain what nature has of beauty and splendor)" (Amin, 2006), and in her poetical effort to link current events from distortion from radioactive weapons and between frightening mythical

creatures and fine art, she recalls Pablo Picasso's painting "Crying Woman" saying, "(Mr. Gregory, did you ever see a painting by Picasso entitled the Crying Woman? He raised his right hand with ease and rested his chin as if he wanted to stimulate his memory to recover what the candles had accumulated, and then said-I think so. I have a good collection of Picasso's drawings and other artists. It's really strange image. I wonder if the artists of the early twentieth century had the ability to predict what would happen to humans in the twentieth century, distorted creatures inhabited by death. In an allusion to an internal reference, an internal dialogue, an attempt to link texts and events. And Corbusier and Faiq Hassan.

Internal Intertextuality (Internal Reference) often links the title or introduction of the story with its conclusion, following a narrative alternation that connects the plot with its resolution on one hand, and reaffirms the reader's discursive memory by linking the introduction and conclusion of the story on the other, emphasizing the strength of proportionality, appropriateness, and non-arbitrariness in coding and breaking the horizon of expectation. An example of this can be found in the story "(About the One Who Was Absent and Did Not Return)": "Where could he be, who knows where he is now, who can find him for me... Oh God, everything was there except the key to my cart, which was lost." In this story, the author narrates events with clear vividness and connects scenes together, describing, progressing, until shocking the reader with the reality of the lost item in the last line of the story, according to a carefully crafted plot where internal referential intertext played a significant role in the coherence of the texts. We also find such instances in the story "(Reading Project)", where although it evokes names of some authors and their books like the character of Godot in Samuel Beckett's theater, Kafka and his colonial punishment, Musa Kredi and the ends of his summer, Andre Malraux and his human situation, it links the beginning of the story with its end, creating an internal referential dialogue, saying: "Tomorrow, I tell myself, 'I will start anew the program I carefully planned. But, what was I reading? Waiting for Godot? The colonial punishment? The ends of summer? No... no... it wasn't Beckett... it wasn't Kafka, nor the dear departed Musa Kredi... it was the human situation.'" (Amin, 2001). The repetition of the phrase "human situation" here serves a referential purpose to the event of the story, which revolves around disdain for excessive smoking inside public libraries.

We observe this type of internal intertextuality in the novel "(Night and Time)", where the beginning of each chapter is linked to its end and the ending of the novel refers back to its first text, creating cohesion between the smaller structures, the novel's chapters, and the larger structure, the novel as a whole. This contributed to the harmony of the narrative discourse in her works. For instance: "And Cain spoke to Abel his brother ,at the beginning of the novel... to her saying at its end: "Tanks... armored vehicles... armored vehicles have become all melted steel... and other inventions of the human mind to kill brother man... It is still lying there in the land of Sumer... and the plain of Shinaar, where the holy father Abraham walked, whose name became Abraham... It continues to the end of time, its gifts wrapped in transparent clouds that are unseen, a beautiful death radiating to every coming generation... And the Lord shouts from on high: Cain... where is Abel your brother?" (Amin, 2006). The interaction between the beginning of the chapter and its conclusion helped in linking the smaller narrative structures, the chapters of the novel, with the larger structure, the complete novel, which contributed to the coherence of her narrative discourse.

Mechanisms of intertextuality according to genette

Intertextuality has never been isolated from symbolic evocation, textual interaction, or discursive functions such as coding and rhetoric. (Gerard Genette) categorized types of intertextuality based on the nature of the textual relationship: possible, real, necessary (Adamstic, 2009). (1) Primary/General Intertextuality (Possible), such as discourse patterns, oral traditions, literary genres. (2) Internal/Signifying and Referential Intertextuality, such as quotations, symbols. (3) Metatextual Intertextuality, such as explanations, critiques, narrative recapitulation, appropriateness (Amin, 2006). In Amin (2006), "Al-LayL wa al-Zaman" (Night and Time)10&153", Baghdad appeared as a holy city, drawing pilgrims from every deep canyon, a haunted city fleeing a distant past teeming with ghilan and sa'ali. It was as if an earthquake had wiped out everything that once breathed life into it. Its well-being closed off, its windows shuttered, no lights there... They want to destroy everything in Iraq: its factories, farms, stations, water, electricity, fuel, and infrastructure... everything. Such devastation was depicted by the author Badiaa Amin. She employed the regal imagination extensively to unsettle conventional perceptions and ignite mythical shadows by invoking texts and symbols with clear intent. This approach enhances her cultural and stylistic repertoire on one hand while engaging the reader in deciphering textual codes and invoking imagery of discursive nature on the other. Therefore, Badiaa Amin's approach to intertextuality, at the level of text and its transactional possibilities, aims to rejuvenate discourse by defining major textual units, exploring their emergence, coherence, and harmony, thereby establishing a view of discourse genres that reflects the author's diverse cultural perspectives. This approach is also concerned with argumentative, narrative, and textual proof.

Results and Discussion

The cultural references of the storyteller (Badiaa Amin) in mythology, theology, art, folklore, history, philosophy, and sciences have been the main source in charging her creative energy in writing. Her respect for the reader's mentality contributed to her repeated efforts to engage him in interpreting interrelated texts, fostering intentional textual interactions. By challenging and expanding the reader's horizon, the author aimed for this from the outset. She guides readers through her titles, such as in the novel "Night and Time: Caroline in Mesopotamia," or in references to Torah texts: "And Cain spoke with Abel his brother." She also directs readers to famous works, each author with their distinct purpose, as seen in her mention of "Kafka and The Penal Colony," "Musa Kredi and The Ends of His Summer," and "Andre Malraux and The Penal Colony" in her story "Project Reading" from her short story collection "You're Named Lily, The Iris" (Amin, 2001). Intertextuality is a creative interaction between the evoked and invoking text, with the text being a culmination of preceding texts, affirmed by (Julia Kristeva and Bakhtin in their textual dialogues. (Adamstic) further elaborates linguistically in his study of narrative intertextuality. As previously clarified, this theory applies to Badiaa Amin's narrative texts. The methods of intertextuality vary in Badiaa Amin's narrative, from external intertextuality based on its distinct references and distinguished literary styles, to internal intertextuality (internal) aiding in text coherence and transition from external to internal referencing. This transition also helps in moving discourse from minor to major structures. In Badiaa Amin's works, intertextuality was not merely an isolated reference detached from other mechanisms, revolving around a

single pattern. Rather, it contributed to enriching meanings and engaging in a textual discourse across literary history, enhancing the target text with new interpretive avenues through mechanisms such as narrative reproductions, textual citations, quotations, embedding, simulation, reference, hybridization, and allusions, producing a new text (source text) with profound aesthetic and moral implications. We observed how metaphorical language intertwined with intertextuality in stimulating interpretive patterns in the recipient's depth. Metaphorical correlation and dialogical interaction between texts-according to the mechanisms of intertextuality-study the text and its coherence according to the linguistic discourse, by examining the relationship between the elements of substitution (replacer and replaced) a juxtaposition that requires redefinition and exclusion. Therefore, intertextuality is a dynamic and growing means of expressing meaning, not a fixed method based on the integration of composing a harmonious, understandable text that helps the reader to link the texts together, those interacting texts over time, united by the symbol's presence (Textual) (Khattabi, 2006): *Discourse Linguistics: An Introduction to Discourse Cohesion*, 331.

Among the most significant implications for future studies, as recommended by the researcher, are: (1) The researcher recommends intensifying critical efforts to renew the terms of modern literary criticism and to construct new linguistic terms for the literary image that are compatible with the nature of linguistic and rhetorical research. (2) Narratological linguistic studies must focus on linguistic aspects that lead to coherence of discourse from a figurative analogical and interactive aspect and focus on studying linguistic intertextuality-external and internal-in its various forms: historical, mythological, religious, and cultural, and its different mechanisms, by repetition, dialogue, and narrative simulations, in the narrative text. To ensure a textile connection that will create a geological literary connection. And studying the role of the scene and how it interacts and interacts with language and spatial fabrics, and moving speech and its overall image from minor structures to major structures to create narrative harmony. (3) To avoid the aesthetic over-embellishment of the novel/story and to study it. Morphologically and the structure of the narrative Sequentially, to not rob the story of its narrative and the same cadence of the apparent beauty of its structural and language.

Conclusion

The cultural references of the short story writer Badiaa Amin-encompassing mythology, theology, art, folklore, history, philosophy, and science-have served as the primary source of inspiration for her creative energy in writing. The diversity of intertextual techniques in Badiaa Amin's narrative works is evident. This includes external intertextuality, which relies on her cultural references and distinctive writing styles, and internal intertextuality (also known as "metatextuality"), which contributes to the cohesion of the text and the transition from external to internal references. Additionally, it facilitates the movement of discourse from a microstructure to a macrostructure. Thus, intertextuality in Badiaa Amin's works is not merely a singular, isolated phenomenon centered around one particular pattern. Rather, it involves the re-exploration of meanings and dialogues with texts throughout literary history, enriching the target text with new interpretative frameworks through mechanisms such as narrative replicas, textual quotations, borrowing, embedding, imitation, reference, citation, hybridization, and stylistic adaptations. This process produces a new text (the source text) with profound aesthetic and semantic implications, as will be demonstrated

through our analysis of her texts in this study. This additional information further contextualizes Badi'aa Amin's background, literary contributions, and ideological engagements, enhancing the understanding of her literary and critical works.

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Conflict of interest

The authors confirm that there is no conflict of interest involve with any parties in this research study.

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