Intertextuality in the Palestinian Theatre (1975-1948) Between Choice and Compulsion: Eight Witnesses of Theatrical Samples

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Abstract: *This research aims to investigate the special methods relied upon by Palestinian writers - from 1948 until 1975 - to avoid censorship, prosecution and harassment, with a specific focus on the method of intertextuality, which has become a basic code through which Palestinian writers have created their bold and sharp ideas, which imitated their reality in all its details, by displaying witness models from eight theatrical works, namely*:

- *Tariq al-Khalaṣ (1950), a prose-play by Jamil Mohammad Abu Maizer (1922-1993), and Jamal al-Din Ḥijazi (1923-1991)* [1]
- *al-Adl Asas al-Mulk (1952), a prose-play by Nasri al-Jozi (1908-1996)*[2]
- *Jalsa Kamilat al-Niṣab (1955), a prose-play by Hadiya ʿAbd al-Hadi (1919-1969)*[3]
- *Sirr Shahrazad (1958), a prose-play by Najwa Qaʿwar Farah (1923-2015)*[4]
- *Qadar al-Donia (1962), a prose-play, by Emile Ḥabibi (1921-1996)*[5]
- *Bayt al-Junūn (1965), a prose-play by Tawfiq Fayyad (1938-)*[6]
- *Shamshon and Dalilah/ Samson and Delila (1971), a poetic-play by Muʿin Basiso (1927-1984)*[7]

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[1] See: Ghonim, (2003), p. 101; Al-Mallaḥ, (2003), p. 117.
[2] See: Al-Marʿashli (1984), p.4, 208; al-ʿAwdat (1992), p. 92-93; Ghonim, (2003) p 91-92; al-Mallah (2003), p.109-110; Sharab (2006) p. 439-440: Abu Niḍal (2011), p. 86-87: al-Josi (2011), p.171-174.

[3] See: Ghonim, (2003), p. 97; Al-Mallaḥ, (2003), p. 117; Abu Niḍal (2011), p. 153.
[4] See: Shaheen (1992), p. 484; Ghanayim (1995), p. 61-105; Abu Hanna (1999), p.52-60; Darwish (1999), p. 61-67; Abu Niḍal (2011), p. 69; Sharab (2012), p. 1247.
[5] See: Moreh and ʿAbbasi (1987), p. 50-51; Shaheen (1992), p.77-78; Ghanayem (1995), p. 151-183; al-Faysal (1995), p. 62-63; Ḥamada (2000), 1:322; al-Mallaḥ (2003) p. 123-124.
[6]See: Shaheen (1992), p. 103-104; Ghanayem (1995), p. 109-147; al-Faysal (1995). P.92-93; Ghonim (2003), 352-353; al-Mallaḥ (2003), p.124-125; Lubani (2012), p. 155-156.
[7]See: Maḥarmeh (1981), p.14-15; Kanafani (1986), p.195-207; ʿAbdallah (1987), p.25-27; Moreh and ʿAbbasi (1987), p. 181-182; Moreh (1988), pp. 161-172; Shaheen (1992), p. 453; Ghonim (2003), p.276-277.

- *al-Ibn (1974), a prose-play by Samih al-Qasim (1939-2014)*[8]

The choice of the plays was not random, but rather came to cover the "period" of the total central-political events in Palestine, (Nakba 1948), the 1967 War (Setback/ Naksa) and the 1973 War (October War) – dealing with the issues addressed by these plays, and the techniques used by their writers, illustrating the differences and innovations between each stage. The order of the contents in the first and second stages (until the Setback in 1967), is based on the contents of the past, but in the third phase (in the 1970s) the theatrical works were centered around political issues, homeland, and social life.This study is also an attempt to demonstrate the impact of political events and social vagaries on Palestinian poets and writers, in terms of the use of intertextuality, which has become characteristic in the Palestinian theatre as a highly approved technique in most Palestinian plays, especially heritage intertextuality, and religious intertextuality. The nature of the Palestinian theatre, which is busy with various political events and social fluctuations, offers it a special characteristic. These elements have helped strengthen the dramatic aspect, the ease of the structure of the play, and increase of voices and their interconnection in the play, which enriched the theatrical text, propelled its aesthetic and artistic level, and multiplied its messages.The Palestinian theatre started from the center of its suffering, and its difficult conditions that it lived with at all levels, in addition to its being clearly influenced by the experience of Western theatre, and its keeping pace with the techniques used in it, which helped the development of the Palestinian theatre and observed a qualitative leap at the theatrical level. Here, it is necessary to point out something very exciting, which seemed clear in our current study of selected plays, which is the success of the writers in making the form and content work together to create a clear idea, indicates the importance of resistance to the occupation. Thus, the plays turned into brave cries and enduring attitudes that challenged their reality, with exciting techniques and innovations, in some of which the writers exceeded the stereotypes of the Palestinian play at home.

Keywords: intertextuality, Palestinian theatre choice, compulsion, theatrical samples

INTRODUCTION: IDENTITY OF THE PALESTINIAN THEATRE

The urgent need to build a distinctive identity for the Palestinian theatre arose after the Palestinian theatre's pioneers benefited from the close interaction between their heritage and the Arab and international theatres. They started to draw their plays from the reality they live in, which was mixed with a leaning on popular history and heritage, and nurtured their thirsty community through schools, associations and clubs. Heritage constituted an essential source of creativity, intellectual activity and civilization in human life. The

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[8] See: Qabash (1971), p.625-627; al-Qutt (1971)7-13; Bullata (1976), p.144; Yaghi (1983), 110-113; Kanafani (1986), p. 116-13; Snir (1996), pp. 101-120, 116-134; al-Mallaḥ (2003), p. 133-134; Sharab (2006), p. 186-191; Kittani (2006), p.92-93.

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essence of thought does not accept the logic of detachment from heritage, because heritage is an indivisible part of human thought, and its employment has become a source of addressing contemporary topics.

If we follow the process of the international stage, we must note that from its beginnings, it has resorted to heritage. For example, the ancient Egyptian theatre was associated with the legend of Isis, Osiris and Horus. The Greek theatre also relied on Greek myths associated with gods such as: Zeus, Dionysius, Prometheus, Apollo, Ceres, Uranus, Pluto, and historical Greek myths such as Iliad and Odyssey by Homer. With the passage of ages, sources of heritage varied between popular literature and myth, religion, history and folklore, in a combination of reality and creative imagination, and that's what we also notice in the Arab theatre in general, and the Palestinian theatre in particular.

In this regard, many Arab dramatists have been influenced by Western literature. The Arab theatre has tried to escape this dependence and began to seek a distinctive identity, a dramatic formula with the specificities of Arab society, all of which are inherent in the heritage type in which Arab people's memory is filled. Therefore, research started digging in the depth of the Arab heritage through the image of the popular heritage. It is worth mentioning that the social and economic situation has an essential role to play in finding a new method for an Arab theatre that is authentic. For example, freedom and good life provide creators with their creativity without borders, as there is no censorship that prevents them. Thus, it is impossible to conceive any human creation, not even any theatrical creation that are disconnected from heritage.

At this stage, intertextuality with heritage characters appeared as an embodiment of the notion that texts are no more only the reference material of texts, but also one of these references, and an instrument of creativity that inspires an artistic vision, and openness onto history in order to express through its themes the present, or to compare two periods of time, and to prove a sharp paradox between them, in order to expose one of them, and prove the emptiness of the other. In other words, heritage characters constitute one of the tools for inspiring creativity, and an aid to enter creative worlds, and to get new meanings, by retrieving them and transforming them, or uploading them a contemporary experience that is added to their historically known experience. Thus, the past becomes the present, and present becomes the past, the compatible or the incompatible, resulting in deviation from subjectivity. When the two "selves" combine and become one self that is different from both of them, but at the same time is like them, a new personality is created that consist of the combination of qualities, sensations and characteristics. This broadens the concept of intertextuality, and takes on a broader and more comprehensive form. Intertextuality is no more exclusive or limited to the movement of the text to other texts, but it goes beyond them to many non-textual manifestations, as intertextuality can be a direct gesture, a hint to a personality or a place.

When we read about the elements of the theatre in different human civilizations, we find that the theatre in them is linked to their security and stability. Some have even linked between the brilliance of theatre and the human sense to security and reassurance[9], and this is what Palestine missed over the course of the twentieth century and before, where tragedies and scourges lived, and it lived the worst forms of repression, suffering, and political turmoil. All this was reflected on the reality in all its aspects, and the theater did not survive that. This difficult reality was reflected in the theatre's authorship career on the one hand and its evolution and spread on the other.[10]

Therefore, it must be emphasized that it is unfair for the Palestinian theatre to be tried artistically as the rest of the theatres that have not been subjected to the same circumstances[11], as the Palestinian theatre is not regarded as a theatre of stability and relaxation. The theatrical attempts of members of the Palestinian people were expressive means that aimed to respond (and not postpone) to the harsh conditions. Therefore, the Palestinian theatre's adoption of the ups-and-downs method was the result of the difficult conditions it experienced on all levels, which makes its conditions different from the rest of the theatres in the world.

One of the distinctions of the Palestinian theatre is its reliance on the Arab-Islamic heritage, being the most relevant to the real life of the Palestinians, the most expressive of their conscience, especially after the political, intellectual and social transformations of Palestine.[12] Palestinian playwrights have used popular stories (such as *Arabian Nights*), and heritage figures (such as: Sinbad, ʿAntara, Abu Zeid al-Hilali) and historical figures (such as Omar Ibn al-Khattab and Salaḥ al-Din al-Ayoubi), which have become central symbols in many Palestinian plays.[13] Here, the style of intertextuality, which we will deal with in selected plays, has emerged to demonstrate a distinctive special feature that appears prominently, which is that the use of intertextuality is compatible with the developments that took place in their lives, blending with them and taking shape. So, I will trace the shifts and changes taking place in the intertextuality, and deal with every stage. On the other hand, translation influenced Arab poets and writers in general, and particularly, Palestinians, who began to care about Western literature, and its prominent poets and writers. They were also influenced by Western literary doctrines, which led to the advancement and development of the Palestinian theatre. The literary view began its interest in the Palestinian theatre due to two reasons: The first is its special themes related to the Palestinian people, the difficult political events in Palestine, and harsh social conditions. The second is the progress and development of the Palestinian theatre, and their keeping up with theatres in the Western and Arab world.

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[9] See, for example: Dukes (1936), p.9; Granville (1952), p.13; Bowman (1961), p. 22; Makkawi (1977), p. 19; al-Dasouqi (1986), p.16; Badawi, p. 14.

[10]See, for example: Zuʿayter (1955), p.9; al-Marʿashli (1984), p. 4; al-Raʿi (1984), p.233: Ghonim (2003), p.75: Snir (2005), P. 21, p.33.

[11]See: al-Mallaḥ (2002), p.236.

[12] See: Ḥaddad (2003), p. 13-14; Kanaʿneh (1991), p. 24-25.

[13]See: Bowman (1961), p.9-33; Moreh (1976), p.268; al-Mallaḥ (2003), p.191-192.

A Historical Overview of the Palestinian Theatre

The Palestinian theatre appeared at the beginning of the twentieth century within the sanctuaries of the educational institutions of the foreign missions, after the students learned about foreign plays and their teachers translated them, and together with their teachers they played them in their schools.

After Palestine fell under the control of the British Mandate from 1917 until 1948, the English began bringing English theatrical groups to Jerusalem. These groups played several foreign plays and as a result, the first pioneers of the theatrical movement and the owners of national schools appeared and approached the heritage in order to revive its themes and reviving them theatrically in the hearts of the children. Palestine was also visited by some Arab acting groups, especially the three Egyptian groups of: George Abyad (1880-1959), Sheikh Salama Mousa (1887-1996), and ʿAbd Allah Okasha (born in the 19th century), who were followed by "Ramses Group" and Fatima Rushdi Group (1908-1996), and Najib al-Riḥani Group (1888-1949)[14] .The Palestinian theatregoers have benefited from this close interaction between world and Arab heritage and theatre, drawing their plays from living realities, mixed with a reliance on history and popular heritage

The establishment of the Palestinian theatre was linked to the establishment of the Arab Theatre in general, and to Egypt, Syria and Lebanon in particular, but it was not given sufficient attention by researchers and critics for several reasons, including: the weakness of the theatrical movement in Palestine, the faltering of most individual experiences and the lack of continuous Palestinian theatre authorship, as a result of events, revolutions, mandates and then Israeli sovereignty over Palestine. This is in addition to the loss of a lot of creative works and efforts in this field.

The Palestinian theatre was a means of persistent resistance against the policy of changing and obliterating of Palestinian identity, culture and civilization that the Mandate and its allies pursued. The Palestinian theater people used the finest civilizational and humanitarian means.

In 1948, the Nakba, a milestone in Palestine's history, changed the course of events, created difficult conditions at all levels of life for Palestinians, dispersed and lost their identity, destroyed the political, civilizational and social features of the Palestinian society, abandoned a large number of Palestinians, dispersed and displaced, and tasted the passage of poverty and deprivation. The negative impacts of the Nakba were reflected on cultural life, and the literary and cultural movement has regressed considerably. The writers and poets were dispersed, and took refuge in neighboring Arab states, and from there continued to write and compose expressing their love for their homeland, and calling for the expulsion of the occupiers and the restoration of their homeland by various means. However, writers and poets who remained in the

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[14] See: Snir (2005), p.30; al-Jozi (2011), p.3-15.

homeland were prosecuted, tortured and imprisoned, and the heaviest penalties were imposed on them, besides confiscating their works and creativity, some of which were torn or burnt and some were kept.[15] While the Nakba stood in front of the rise of the theatre, from another angle, it fueled Palestinian self-feeling, increased the patriotic and national sense, and the Nakba topic dominated most of the theatrical writings that were composed in the 1950s. After the Nakba, some theatrical groups were founded in Palestinian cities and villages, but faced many difficulties, owing to the strict laws of the occupying authority. The radio and the press played an important role after the Nakba in pushing the literary renaissance in Palestine in general, and the theatrical movement in particular. Then the 1967 War (Setback/ Naksa) occurred, affecting the children of Palestinian families, causing disputes and disconnection from their roots and families. Some were dispersed, and started living in refugee camps in the surrounding Arab countries, forming a Palestinian diaspora society. Besides, the occupation authorities imposed strict laws on their cultural life, and persecuted Palestinian writers and poets, which negatively affected the creations of the Palestinian writers and poets.[16]

After the 1967 War (Naksa /Setback), several theatre groups were founded, and plays were shown in Palestinian cities and villages, despite the strict laws, persecution and arrests, imposed and followed by military rulings and occupation authorities, against these groups and their officials, and against actors and theatre artists.[17] Nevertheless, the Palestinian theatre movement continued, whether in theatrical composition, or in theatrical performances within Palestinian cities and villages, challenging difficult political and social conditions, as it was a literature of resistance.[18]

After the 1973 War/ Yom Kippur, Palestinians continued to suffer and endure, and class disparities between the rich, the influential and the landlords, and the peasants, and the crushed professionals and workers[19] grew. However, the cultural institutions encouraged writing and creativity and supported publishing. The Arab States also opened the doors of their universities to Palestinians, and Palestinian universities began to form in the 1970s to accommodate Palestinian students.[20] The period between 1973 and 1975 was a boom in the Palestinian theatre. The theatrical movement had spread and flourished, new theatres and theatrical groups emerged, and theatrical performances increased. The audience was pleased and demanded more of them, having found that they were addressing their feelings and realities.

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[15] See: al-Afriqi (1951), p.9-39; al-Bitar (1965), p. 11-41; Folonge (1969); p.22-47.
[16] See: Shaheen (1992), p.183-185); Ghonim (2003), p. 81-82.
[17] Qahwaji (1972), p.116-132; Roḥana (1995), p.22-31; Yaḥya (1998), p.49-64.
[18] See: al- Asari (1971), p.67-89; Jayyusi (1977), p. 1:5; Ghonim (2003), p.15-16.
[19] See: Ḥabibi (1970), p.37-62; Smith (1988), p.140-145; Morris (1991), p.96-114.
[20] Moreh (1976), p.268; al-Marʿashli (1984), p.237-241;

Intertextuality in the Palestinian Plays

The concept of intertextuality[21] is not new in contemporary critical studies, but is a subject that has its roots in critical studies east and west, with other names and terminology. *Iqtibas* (quotation), *taḍmīn* (enjambment), *istish-had* (citation), *qarīna* (presumption), *tashbīh* (metaphor or simile), and the like in the classical Arabic criticism[22] are issues or terms that fall within the concept of intertextuality in its modern form. Similarly, the terms that Aristotle used in his book "Poetics", and those Western critics who followed him, such as *imitation*, *metaphor*, *myth*, *imagination* and *inclusion* (enjambment) are also terms that fall within the concept of intertextuality in recent studies. The contemporary concept of intertextuality has branched, deepened and broadened so much that it contained these terms, transcended them and added new elements, and many other intertextual subjects.[23]

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[21] Al-Mukhtar says: "Intertextuality is a concept that is commonly known to be discovered by modern Western critical studies, by the reality is that it is an authentic Arab term that those studies dressed it a Western suit", and that it is one of the mechanisms of modern criticism rooted in the classical Arab criticism, as many terms that have become popular meet now to a large extent with intertextuality. Intertextuality is considered one of the important relationships that necessitated the rich creative heritage on more than one artistic, aesthetic and semantic level, and this relationship with the heritage has "a captivating magical relationship that dazzled all authors and charmed them every time they deal with the heritage of fathers and grandparents, and reproduce it in new suits, and a distinctive cultural style", Heritage was not the only source that supported these texts, but religion and sacred texts played a role, too. The writers' aspects of intertextuality are diverse and numerous and take Arab and international directions, some of which include religious, historical and popular types, and all of them bear very important connotations at both the artistic and the formative levels of the text and give it a vibrant and lasting life, (See: Limbarkiyeh (2005), p. 86; al-Mukhtar (2013), p. 7).

[22] The basis on which intertextuality is established in the Western concept has fundamental patterns in the ancient Arab critical thought, and leads to an approach or intersection with this new term in classical critical Arab areas, (See, for example: Ibn Qutaybah in his book "al-Shiʿr wa al-Shuʿara", p. 532; al-Amdi in his book "al-Muwazana", p. 51; Abu Hilal Al-Askari in his book "Kitab al-Sinaʿatayn", p. 217; Abu Mansour al-Thaʿalibi in his book "Yatimat al-Dahr", p. 132; Ibn Rashiq in his book "al-ʿUmda", 2: 281-292; Abd al-Qaher al-Jurjani in his book "Asrar al-Balagha", p. 213-215; and Al Qazawini in his book "al-Miftaḥ", p. 217). The terms they used included *iqtibas* (quotation), *tadmin* (inclusion/ enjambment / insertion), *talmih* (hint/ allusion), *theft* (plagiarism), *husn al-khḏ* (good intertextuality); *waqiʿ al-ḥafir ala al-ḥafer* (hoof falling on the hoof / similarity of meanings), *intiḥal* (plagiarism), *istiraf* (sarf: turning something away from its intended meaning; changing and trickery), *istilḥaq* (attachment), *Iʿarah* (secondment), *murafada* (support/ clarification), etc. For more information on Arabic terms that converge with the intertextuality (see, for example, ʿAbbasi 2014, p. 168-225).

[23] For more information about "intertextuality, its concept and effect" see, for example: Harari (1979), p. 3; Leitch (1983), p.59; Bakhtin (1986), p.10-14; Bakhatin (1987), p. 53-54; Worton (1990), p.297-281; Okan (1991), p. 66-67; Buḥayri (1993), p.116-127; Tadieh (1993), p. 117-128; Ṣabri (1996), p.58-62; Ḥammad (1997), p. 30-34: Onjino (1998), p.58-64; Kiwan (1998), p. 9-22; Mujahid (1998), p.73-105; ʿAzzam (2001), p.12-37: Sultan (2004), p.127-149; Mbaraiki (2004), p.121-134; al-Ṣikker (2007), p.184-193; al-Badi (2009), p. 12-25; Jaber (2012), p.182-185.

The nation's heritage is the heritage of man, a civilized heritage that represents its history and its stable personality among nations, while at the same time, reveals its roots, evolution and its cultural and intellectual prosperity. It puts in our hands the foundations of our existence, as heritage is one of the pillars of the nation and the voice of its past and present. It is important to emphasize the importance of heritage in facing of the cultural invasion, which has become a threat to the Arab culture in general. Thus, the Arab peoples have come to the full conviction that the Arab theatre must heed its own self and sink into the treasures of its great nation, which is represented in its popular, cultural and historical heritage. This demonstrates the profound attachment of artists to their origins, their pride in their human heritage and their carefulness to draw a distinct identity for their civilization. The theatre is a very old creative act, and thus, it is inherited in all its forms, techniques and art, and is capable of raising social awareness, capable of permeating its nation's entity, and capable of dusting its property with its ability to draw in a harmonious artistic unity, with its own charm and its ability to deal with authenticity, and with a contemporary vision of form and content.

There are two ways to deal with the employment of heritage in a literary text, to express it or with it. The *first method* - to express it - the age of revival, and a few of modern-day poets. This is represented in its revival, without any attempt to disrupt, re-transform, or attempt to develop it, as heritage within the frame of these images was the model that the poet should not go beyond or depart from. Thus, heritage was close to documenting, without expanding the circle of creativity to create a new world of symbols and send a new life into them. However, the mechanisms of engagement on heritage intertextuality have developed, and have taken a different form of these forms. Heritage forms have become part of the constructive, semantic and artistic texts, and thus, the *second method* - expressing by it - has been created to reflect the concerns, suffering and multiple phenomena, which the writer wishes to address in his texts. That is to say, the writer has moved from the stage of employing heritage in its simple form to the stage of *intertextuality*, with its various mechanisms and objectives that seek to demolish, rebuild and then override.

Therefore, the whole process of intertextuality in the Palestinian theatre, with its heritage and popular expressions, reflects the writer's attachment to his nation's heritage and the Palestinian environment, as if he were seeking to compensate for his distance and desertion from that remote close environment. The heritage character takes the form of a *mask* through which the writer speaks and expresses a contemporary experience from the past to the present, to see a bright future. The mask is one of the tools of the contemporary poet, who sometimes uses it to shape his text. It is based on a view of heritage, by invoking a historical figure that is capable - with its connotations and attitudes - of illuminating the contemporary experience and launching it on behalf of the contemporary poet, to express the position the poet wishes to present to the recipients.

A heritage character may appear in the text in the form of a partial symbol or a whole symbol, and the symbol here is everything that replaces something else in its meaning, not in the way of complete conformity, but by suggestion, or the existence of casual accepted relationship. The intention of using the heritage character as a symbol is to employ a heritage or contemporary character, realistic or innovative, which the poet incorporates into his texts. The symbol may come in the entire text or in a part of it, and if heritage characters appear, representing a partial symbol in the text, they appear in the form of a: *quotation*, which means: when the characters' names, statements and belongings come directly in the texts, whether their indications change in context in whole or in part, or a referral, namely, hinting at a fraction of the character's events, belongings or qualities, without directly mentioning them; or by *suggestion* That is, referring to a character, in a less clear way than quoting and referring, by hiding the character behind an utterances that reduce the character's dimensions, events or anything that is related to it. However, if the character is used as a whole symbol in the text, that happens then when all parties interact and identify. Thus, they merge or contradict or includes each other, and thus, some replace each other or effectively eliminate each other or by force. In addition, the historical events were included in the literary works, where history was the center of attraction for modern writers, presenting samples and diluted messages in plots that have a meaningful effect, which direct expression is incapable to express.Thus, we note that religious, historical, popular and mythical intertextuality was part of the corpus of the Palestinian plays before 1948 until 1975, enriching its themes and contents on the one hand, and its artistic and expressive templates and means on the other.

Heritage Intertextuality

Intertextuality has its distinctive specificity in the Palestinian theatre, being a highly accredited technique in most Palestinian plays, particularly in heritage.[24] We see that the playwrights, prior to 1948 until 1975, turned to aspects of heritage[25] in its various

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[24] There are two ways to deal with the employment of heritage in a literary text: expressing it or expressing by it. The first way - to express it - represents the age of revival, and a few of modern-day poets. It is represented by reviving it, without any attempt to disrupt its patterns and features, or to re-transform it or attempt to develop it as the heritage of these images was the model that the poet should not go beyond it or deviate from it. Thus, heritage has come close to documenting, without expanding the circle of creativity, to create a new world of symbols and breathe new life into them. However, the mechanisms for engaging in heritage intertextuality have evolved, and took a different form from these forms. The heritage forms have become part of the texture of the structural, semantic and artistic texts, producing the second method- to express the concerns, sufferings and multiple phenomena that the writer wishes to address in his texts, i.e. that the writer has moved from the stage of employing the heritage in its simple form to the stage of intertextuality with it, with various mechanisms and objectives of intertextuality that seek to demolish, rebuild and then override. (See, for example: Zayed (1978), p.45, 101; Hanafi (1981), p.57-61; al-Eid (1985), 9-27; Gennette (1986), p.12-27; Gennette (1998), p.83-97; David Howe,"al-Nass wa al-Siyaq" al-Thaqafa al-Ajnabiya 1 (1998), 43-46; al-Eid (1999), p.9-23; Eve Rotter, "al-Waqiʿiyya wa Tafaʿul al-Nusus", *al-Baḥrain al-Thaqafiya* 24 (April, 2000), 82-93: Barthes (2001), p. 11-45; Lamya Baʿshin "Nazariyat Qira'at al-Nass" Alaqat fi al-Naqd 39 (2001), p.114-123).

[25] Heritage intertextuality must integrate fully with the plot of the play to make one coherent interconnected plot, but sometimes we find a dysfunction in the plot of the play. When a writer tries to

forms to build their plays on its columns, for a number of reasons. Some of the playwrights may have wished to deepen the cultural line, to distinguish the Arab theatre from the Western Theatre and give it a specific characteristic. This kind of plays has spread in schools, with the aim of demonstrating the dignified Arab traits and giving the image of renewed hope for the return of the Arab nation to the previous era of prosperity, or to portray the negative aspect of the Arab history, thereby warning against making the same mistakes, which leads the nation to defeat and breakdown.[26] The choice of heritage [27]may have stemmed from the ease of reliance on plot and characters, and events in heritage tales, or from the writers' desire to make it a refuge to hide behind it to express their views and thoughts, in their own reality, without being subjected to accountability and punishment, as a result of heavy censorship, which has dominated the Palestinian stage at its various stages, or to uphold the writer's messages that he wishes to communicate to the reader, or to intensify cultural blending, or to demonstrate the importance of the topics on the table, or to spread the comprehensiveness of the topic within the definition and connecting with other peoples' cultures, which, if we try to look for them in Palestinian plays, we will find echoes of this intertextuality.

In the early stages, the use of intertextuality was often aimed at elevating Arab traits, and highlighting the Arab identity in the midst of opening up to new civilizations, which was the reason for obliterating their features. The writers felt an urgent need to document their civilization, especially in those plays they have prepared for schoolchildren. They wanted to solidify their identity in the rising generation. In addition to the ease of reliance on its plot and characters, which takes into account the level of the target audience.

Attempts have continued to change the pattern of intertextuality, and we find another use of intertextuality in its direct form as well, but with the aim of enriching the text by connecting the present to the past, and raising the status of the message that the author aims to communicate, in the play *Sirr Shahrazad* (1958), which is based on the framework of the story of *Arabian Nights*, where King Shahrayar killed every night a woman, until Shahrazad came and began to talk to him every night a tale without any

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rely on heritage intertextuality, it is the creative writer who incorporates all these elements including heritage intertextuality in a harmonious form and total balance, and in one coherent plot, aand here lies the success of the writer or poet. If all elements of the play are not properly combined, the result is poor plot and incoherent. (See: Max (1965), p.6-19; Anber (1966), p.11-28; al-Dasouqi (1986), p. 17-39; al-Ṭalib (1987), p. 5-24; Ghonim (2003), p.258-270; al-Qaṣaṣ (2006), p. 29; al-Saʿafin (2007), p.7-23).

[26] Ghonim (2003), p.264.

[27] Therefore, the nature of the influence of heritage on the author is relative, because the subject that the he aims to put forward, makes him stand at a certain boundary and make unlimited freedom to himself. Heritage serves as a repository of human values formed through human experience in the course of living time. The writer works to take advantage of this flowing intellectual art movement, to build the theatrical work on a point of view that has been selected from this heritage and inspired from its angles, and not to inject into his work an idea or event that could weaken his purpose. (See: al-Saʿafin (1990), p.77-85).

ending, and because King Shahrayar was attached to the end of the tale, Shahrazad was not killed, and this situation lasted a thousand nights, and the result was that the King changed the habit of killing of women, thanks to Shahrazad and her tales.

It must be stressed here that many playwrights tended to employ the popular book *Arabian Nights*[28] and started performing some of its tales onstage. This interest did not come out of thin air, but rather because it touched their hearts, especially those affected by Romantic literature.[29] This is shown in the play *Qadar al-Dunya* (1962), and there is intertextuality in it with the story of Al-Shaṭer Ḥasan,[30]which is one of the stories of *Arabian Nights*. "ʿAdel" (one of the characters of the play) was considered a positive figure in the family. First, because of his "honorable" political affiliation, which does not bring shame according to family considerations; he is a member of the Communist Party, and works hard to defend the homeland. Second, because of the suggestion of the son, Hussein that the solution is in the hands of "ʿAdel". They considered him their saving angel and the solution to Hasan's suspended issue.

"Umm Ḥussein: God keep you for us, Adel. Shaṭer Ḥassan"[31]

" Ḥamdi: God endear you, but, where does Shaṭer enter Ḥassan enter? "[32]

If we return to the intertextuality that the author Najwa Qaʿwar employed in her play *Sirr Shahrazad*, in an attempt to analyze the character of King Shahrayar and his relationship with Shahrazad, we find that she did not deal with the events of the book Arabian Nights or the story itself but she read these tales in a new way, inferring concepts related to man, life, universe and existence, and linked them to moral concepts. She did not convey the heritage literally in its concepts and values, but dived deep into the text and added to it what she considered to be the goal of the text and its intellectual

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[28] It is a variety of folk tales and stories, which are said to be translated from a Persian Pahlavi origin named *al-Hazar Afsan*, that is, the thousand myths. The most distinctive of these tales is the combination of history and myth on the one hand, and Arab folk heritage and world heritage on the other, especially in the field of the historical heroes known to us. The tales have been able to synthesize Greek myths with the different tales of many peoples, and these tales have been told verbally over the ages and transmitted by generations after generations, and narrated by narrators in cafes and folk gatherings, until today. There were manuscripts of these tales in each Arab country, perhaps slightly different, in order to match each people's folk heritage. (See for example: Albert (1960), p.9-45; Tzvetan (1971), p.85-91; Hamori 1974, pp. 155-164; Andre' 1981, p.82-94; Bachelard (1982), p.7-152; Mahdi (1984), p.110-139); al-Shahad (1986), p.11-45; Bebcheikh (1988), 7-34; al-Shomali (2000), p.9-51; Moutaqin (2005), p.13-44: al-Mousawi (2007), 8-53.

[29] For more information about the Romantic Doctrine and its features, see: Hilal (1955), p. 9-35; Breton 1969, p. 14-17; Hamada (1985), p.235-268; Hilal (1986), p.219-226; Shukri (1993), p.49-81; Khashaba (1999), p.114-118; Dalqamouni (2002), p.99-106; Ghonim (2003), p. 453-463; al-Qaṣaṣ (2006), p.71-82.

[30]*Arabian Nights* ,3: p.111-158.

[31] Ḥabibi (1962), p. 41.

[32] Ibid., p. 42.

and artistic structure. She built her play on a philosophical idea inspired by the story of Shahrazad with King Shahrayar, which is based on the sanctity of love and its ability to make miracles. King Shahriyar, the killer, was not distracted by the blood of the virgins and servants and the time that he spent immersed in the pleasures of life, and could not dismiss from his heart the concerns and obsessions of boredom and anxiety. He feels that he has drained all the resources of pleasure, and he needs something else he cannot identify. This is precisely where Shahrazad came in with that serenity mixed with wisdom, which is shaped in cultures, times and places in different ways, and she tipped all the scales, and achieved miracles. She was able to enter the palace, bearing deep down in her heart a great love for King Shahrayar, and began telling tales, postponing her death by postponing the end of each tale for the next day. During this period, the author takes us into the world of the palace, illustrating the grotesque conspiracies and plots that were woven within it, such as attempts of murder, or forced marriage, reputational abuse and others. During this period, the author takes us to the world of minors, illustrating the grotesque conspiracies within it, such as attempted murder, forced marriage, or reputational and other abuses, but all these despicable attempts are hampered by Shahrayar, who works to thwart them, confirming by that the triumph of sincere love in the end, as he was able to withstand all the difficulties and change the King's fierce temper.

Then, intertextuality began to take on new dimensions, which worked for the same previous goal, which was to enrich the text and document civilization and identity, and thus, writers started diversifying their dependence on intertextuality. This is where the play *Qadar Al-Dunya* (1962), which is very rich in intertextuality, and the most important thing that appeared in it is intertextuality with popular heritage, as the text is overwhelmed with popular proverbs and wise popular saying, as if the writer wanted to make his text a store for this heritage treasure, in addition to his desire to address the main audience of his play, the Palestinian audience, who feels part of the events, and thus, he will be able to understand the purpose behind each proverb, without the need to diving and diligence in research: "Hold your horses!", "Blood doesn't become water," "She's in a valley and we're in another," "His shoulders are like slabs" (which means, that he is senseless). "If our house were close to us, I would bring you raisin dish," "Treat me with the medicine that is the cause of my sickness!" "Even stones started seeing and walls started talking."

Intertextuality appears in the same play also with customs and traditions, through the traditions of women's subordination to men, and obliteration of her identity as a creature who has no right to express his opinion, and in an attempt to silence her clearly. We see this with Fatima, Hassan's wife, who lives with the family, and who often tries to give her opinion on the issue of her husband's asylum, Hassan, but every time she is met with insults, and that she is without rights. This underestimation of the woman's status is a topic that exists within Arab families, some of which have believed, and continue to believe, that the woman's jobs is confined and limited to domestic tasks and care of children only, while other matters are the duty of men. We even see this surge directed by a woman to a woman, as if decent and accepted behavior was silence, giving men

the task of discussing and making decisions. Umm Hussein tries to silence her daughter-in-law, Fatima, claiming that talking and expressing an opinion is only the business of men.

We also see this prominent in Grandmother's words, when Abu Hussein asked his daughter Ḥusniyeh to shut up. Grandmother thought he was talking to her, and she told him that her "dumbness" had started during the time of her husband (Abu Ḥussein's Father), and that is what her son is doing today with his daughter (her granddaughter). History repeats itself from generation to generation, and she considers that her tongue knot was untied by the death of her husband, just as the tyrannical whose people, when he dies, are freed from his oppression. She sarcastically asks him to marry his daughter "Husniyeh" as soon as possible, so that she will keep silent at her husband's home, and thus, she will give birth to dumb sons.

In the play *The Son* (1974) there is a richness in intertextuality that is used in it. We see in it the intertextuality with the Palestinian folk heritage, through the writer's reliance on Palestinian songs, hymns, lamentation Palestinian[33] folk songs, which are established in the minds of the recipients, and he turns his text into a store and heritage reference that contributes to the preservation of the heritage.

Religious Intertextuality

Adoption of the point of view of considering the religious text as a worthy text for every time and place explains the idea of the writers' dependence on intertextuality with it, considering it a safe mechanism for penetrating the text, by giving the recipient textual keys that serve the ideas put forward. In the play Qadar al-Dunia (1962), we find intertextuality with the Holy Quran and Ḥadith al-Sharif of the Prophet in order to give the play a tinge of holiness, and to show the rooted faith within the Palestinian family, despite the existing differences and disputes.

"Abu Ḥussein: Actions are judged by the doers' intentions, my son".[34]

"Ḥussein: Maybe you hate something, which turns out to be good for you. [35] I also hated the path that Adel took."

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[33] For more information about "Heritage Songs and Palestinian Ahazij" see: ʿArnitta (1968), p.25-32: Sirhan (1974), p.9-10; al-Khalili (1978), p. 11-24; al-Barghouti (1979), p.9-16; Marjiyeh (2009), p.13-34; Khoury (2013), p.41-53.

[34] Ḥadith " "Actions are but by intentions, and each person will have but what he intended. So, whoever migrates for the sake of God and His Messenger, then his migration is for the sake of God and His Messenger, and whoever migrates for the sake of worldly gain or a woman to marry, then his migration is for what he migrated for." (Sahiḥ al-Bukhari (1981), 1: p. 2; al-Nawawi (2007), p.9; al-Ṭoufi (1998), p.25.

[35] But perhaps you hate a thing and it is good for you; and perhaps you love a thing and it is bad for you." (Surat Al-Baqarah: 216)

We also find intertextuality with the Holy Quran in the Play of *al-Bab* (1964), but with a remarkable development on this level, and there is also intertextuality with the tale of *Iram of the Pillars*[36] that is mentioned in the Holy Quran.[37] The writer formed partial images by leaning on intertextuality with some of the events of Iram of the Pillars story. The author has formed partial images by leaning with some of the events of Erm's baptized story, but with what serves the, where the writers' awareness of heritage has increased, and heritage inspiration has become a development of Arabic literature. Dealing with it was no longer a mass coming from the past that we must accept it fully, and be confined within its sanctity. It was considered a material of knowledge and a literary reference and a human experience. This past that is breaking through today, in order to reach it, is the essence of the intertextuality process. So, the metaphor of the past here is an expanded metaphor, and it is not just the reckoning of the fact from its past context, as every author uses what he wants, and what suits his artistic aspirations and visions of heritage stock till the new thing in literature becomes a link that is organically linked to creative movements in Arab heritage, and what the human genius has produced over the ages to the present era.

In the play *Bayt al-Junūn* (1965), there is an intertextuality with the story of Adam and Eve, which appears through the picture built by Sami of his wife "Lubna" in his consciousness, recalling his mother when she was pregnant with him, and wakes up to find the tragedy of his birth. Sami may have lived through the tragedy of his birth multiplied. The birth itself is a tragedy, due to the separation of a human being from his mother's womb, to which man remains eager to return to, in addition to the way in which his mother delivered him. He was born in the toilet before his birth time, due to his mother's fear of planes and shells, and his whole world turned a toilet. This fall from the womb, was like the fall of Adam and Eve from Paradise, to the mundane world, and the war was that deceptive life that caused this fall.

> "The occupiers mentioned in the play become a deceptive snake that tempted Eve with an apple, and she and Adam fell from Paradise to the world of corruption."[38]

Sami then returns in his memory to the bright past, to probably forget the darkness of the present and its coldness, and recreate his lost paradise, where he sees "Lubna" as he saw her for the first time, and hugs through his imagination the perfect woman, Eve of Paradise. "Lubna" is transformed into a green lake carrying in its depth images of fertility and life. Sami wakes up to see the tragedy of reality, and sees that the "Green Lake was occupied by a dragon that sucked its nectar and prevented its water from irrigating the fields. The ability of the spring to give life is dead."[39]

There is another religious intertextuality with Noah's story mentioned in the Kora; the meek pigeon that returned with a green olive branch - promising Noah the rebirth of

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[36]See: al-Ṭabari (1987), p.439-440, 1: p.539-240.

[37] The Holy Quran, Surat al-Fajr, Verses 6-8.

[38] Fayyad (1965), p.33.

[39] Ibid., p. 34.

the Earth, the personification of the Holy Spirit in the baptism of Christ, and the evangelism of every human being with a new birth - a predatory dragon. Evil overcame good, valued died and the whole world was wrapped with total darkness that does not allow even moonlight.

In the play *Shamshoun wa Dalila* (1971) by Muin Basiso, the poet took the religious symbol in the story of "Shamshun Al-Jabbar", to portray the story of the suffering of a Palestinian family as a result of the Nakba, and the difference in the reactions towards it, up to the declaration of armed struggle, stating that "Samson", the tyrant, will remain in constant fear, as long as the revolution continues. He believes that this revolution will overturn the equation of power, and will bring about the armed struggle against the occupiers and invaders, until Palestine is liberated. The poet maintains the interconnectedness of the scenes of the play, which makes its plot coherent and interconnected. This intertextuality with religious figures, is brought by the poet to express the defeats of reality and its breakups and contradiction. He adopted the character of "Mighty Samson" and reworked it, in order to master through it the change of reality. The poet drew an opposite portrait of the character of "Samson", condemning his broken, defeated and helpless reality, which forced the poet to resort to several instruments that affirm the meaning, such as repetition, and the commitment to spin aimlessly around the same place.

We also find intertextuality with Noah's story in the play *al-Ibn* (1974), where the villagers gave the nickname "Olive Groom", to the young man who came to liberate them from occupation. The olives are symbol of resilience and immortality. We see this symbol as strong in the Bible in its Old and New Testaments. So, Genesis puts us in front of the end of the deluge with Noah, through a sensory sign, namely, the olive leaf that a pigeon carried to the ship as evidence of the water level falling off the ground. Thus, the first tree to resist death, mortality and deluge is the olive tree. So, through the olive leaf, the pigeon broke the news to Noah and his family that the force of life is always born out of the uterus of death and suffering[40], and this young man, who is returning from death, is as strong and resilient as olives.

Mythological Intertextuality

What emerges here is the play *Bayt al-Junūn* (1965), which can be considered a pollination between the subjective and nationalist experience of its writer Tawfik Fayyad under occupation, and the supporting deposits of heritage imagery in his unconsciousness, and an artistic experience provided by that theatrical atmosphere in the occupied territory. Tawfiq Fayyad saw a Brazilian play titled Eddie Eurides[41] before

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[40]Al-Ṭoufan /The Deluge :It is used to refer to the great deluge caused by the tyranny of humans on Earth, and there are differences about the story of the deluge between religions and beliefs, but all agree on its occurrence and the survival of survivors on the ark. See: Old Testament, Genesis from Chapter Sixth to Chapter Nine; *The Holy Quran*: The Holy, Surat Koran Hood (verses 38-44), Surat al-Aʿraf (verses 59-63), Surat al-Shuʿara (verses 116-122), Surat Noah (verses 1-28), Surat al-ʿAnkabut / Spider (verses 14-15); Surat al-Safinat (verses 75-82), Surat al-Qamar (verses 9-17).

[41] This play is by the Brazilian writer Pedro Bloch (1914-2004), and it was published in 1950.

he wrote his play *Bayt al-Junūn*. He was extremely influenced by it, as it woke up similar ones like in the depths of his unconsciousness. Thus, it was embodied an artistic work that bears images similar to a foreign work, not an imitation to it, but an expression of his self in different cultural images, that extends vertically in time, and horizontally in place.

There are certain images that are repeated in great literary works everywhere and every time. They form a framework within which literature is incorporated. This repetition stems from human psychological realities. The more the writer deepened his experience and broadened his vision, the more he dived into the depths of the unconscious, and was able to reach the truth of the entire human soul, and to discover the original types [42]. Therefore, Tawfiq Fayyad highlighted silent original types in his consciousness and earned them local national characteristics, and thus, he was able to melt his own and national experience into the overall human experience, and his play came as a picture of the tragedy of the Palestinian man in his occupied homeland, as is the tragedy of every human being.

The play also expresses the myth of death and resurrection, the fundamental myth in the history of human civilization, which appeared in the pagan religions. The characters of "Tammūz", "Adonis", "Osiris" and "Attis" were different images of the dead resurrected god, as Orpheus, the Greek god played - by its descent into the underground world and its ascent again - the same role that was played by the dead resurrected god of fertility. Christianity also affirmed the importance of the model of death and resurrection and embodied the absolute human reality of man's yearning for eternal life, and Christ's resurrection gave hope of resurrection for every human being. Islam also affirmed this myth in Surat al-Kahf (the Cave) in the Holy Quran, and the related explanations. By his immortality, al-Khader confirmed the immortality of the places of man, and Ḥussein gifted him reassurance and satisfaction in his resurrection.

The writer is inspired by these legends as symbols in their Arabic form, and Tawfiq Fayyad incorporates the basic myth of death and emission with another diversification, making them the backbone of his theatrical work. He benefitted from it to express the tragedy of Palestine, which was represented to him as a waste land on which the curse had befallen. The myth of the "waste land" tells the story of a land on which the curse had befallen. The dragon asks for good young lady every year that the town's inhabitants give him as a ransom. The young lady stands waiting for the saving knight who kills the dragon and marries her, and he restores fertility the waste land. This myth is considered a variation of the Khader myth in its Jewish image, represented in Prophet Elijah, and its Christian image represented in St. George, and its Islamic image represented in Moses and the Boy of God as they appear in Surat al-Kahf.[43]

The play begins in hell, and the hero "Samy" appears dead and buried in a rotting grave, which is shared by terrible ghosts. Hell, here, is nothing but 'reality'. So, Sami's death

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[42] ' Awad (1979), p. 83-87.
[43] Ibid., p. 89-90.

is not death in its ordinary sense; it is death in life. But the model of resurrection that is resting in the human unconsciousness triumphs over death, and thus, Sami's self-image is united with the legendary image of Osiris, and Sami's inevitable resurrection becomes inevitable as Osiris' resurrection. Sami reads in the open history book that is open in front of him:

> "Get up, get up, Osiris! I'm your son Horis. I came to bring life back to you; I came to collect your bones, and your organs... Here are your organs right; Your body is growing; your blood is beating in your veins! You always have your true heart, your past heart! Get up, get up, Osiris."[44]

In the play *al-Ibn* (1974), there is an intertextuality with the legend of the Phoenix[45], where the play depicts the son himself when he eventually returns, accompanied by thirty knights, each with a red apple, and on his shoulder a red bird; their heads are wreathed with basil and mint, and we had seen this bird in the third scene dead.

> "al-Sheikh: I see a dead bird."[46]
> "The Baby Girl: He gave us a live bird and a loaf. We released the bird, and here is the loaf."[47]

This scene draws the reader to the legend of the Phoenix, known of its fiery red color, and thus, the returning Palestinian in this play turns into something like this bird that was burnt and resurrected out of its ashes. He faced death and lived it, but he overcame it and lived again, like the sun that dies at the end of every day, and is reborn the following day. it seems that for this very reason, the writer chose to name the returning young man as "Walid" (وليد), namely, the born person, as if the writer likes to tell us that this young man who was absent for a long time, while everyone was waiting for him, was reborn and rose from his ashes.

> "The Baby Girl: (enthusiastically) we saw him. Walid, the Olive Groom. Yes, we saw him."[48]

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[44] Fayyad (1965), p. 7-8.

[45] **Phoenix:** It is also known as a العنقاء / phoenix among the Arabs. It is a mythical bird, mentioned in all fictional stories and novels, and addressed by many ancient myths. It's a strange bird that repeatedly regenerates itself, and is born out of the ashes of its burnt body. In historical chronicles, this bird symbolizes the Roman Empire, re-incarnation in philosophy, or the Ba'ath (resurrection) after death.
See: Ibn Manzur (1983), 10: p. 276; Salama (1955), p.239-242; Shaheen (1966), p. 152-157; al-Sawwaḥ (1997), p. 8-12; Foller (1977), p.127-131; Hamid (2000), p.17-22; Fadileh (2009), p.28-35).

[46] Al-Qasim (1974), p. 2.

[47] Ibid., p. 27.

[48] Ibid., p. 27.

Historical Intertextuality

In the shadow of political events, escalation, deterioration of people's social conditions and worsening anger, the writers have resorted to intertextuality but for a different purpose from the past, turning to a mask to hide behind, to deliver their messages through it, as a result of heavy censorship, fear of accountability and imprisonment. They symbolized the question of Palestine in all its pains, and inserted intertextuality into their texts with a view to enriching it and enhancing its standing. In my view is that the texts teem with details and are overwhelmed with symbols that refer the recipient to other worlds.

Therefore, intertextuality turned into a dominant technique in the Palestinian plays, through which the writers were able to consider the text a refuge to express their bold ideas, without being held accountable and being punished. This offered the recipients the opportunity to participate in the texts, through rich analysis and available interpretations, which gave them a sense that the writers did not adopt the method of direct indoctrination of ideas and messages to show respect to their abilities and intelligence.

Here, the author Hadiya ʿAbd al-Hadi emerges in her play *Jalsa Kamilat al-Niṣab* (1955), in which she used a historical intertextuality with the cause of Palestine, through which she wanted to give this issue a platform for change, refusing to submit to reality, and accept the current situation as if it were one of the postulates. Therefore, she did not treat it as a mass coming from the past and the rising generation has to accept it fully as it is, to be confined within its sanctity, but rather as a cognitive material and a literary reference and human experience, through which she wanted to cultivate the spirit of revolution in this generation, hoping that change would occur, as she was afraid that the rising generation would consider the current situation to be right and get used to it, and the spirit of resistance enters into a state of hibernation.

> "al-Qadhi (Judge): I rule that the country be returned to its legitimate people on condition that they be more careful and wary of the colonizers' malicious hand and deception of the tyrant. I also rule that the usurpers should leave the country and be fully expelled because their presence anywhere is a source of anxiety and turmoil. I ask the world at large to devote a free far place for him on the globe to relieve the world from this pandemic. The judgement was rendered in absentia, and the nation represented in its army, youth and girls must implement this decision."[49]

This kind of intertextuality, which the writer used here, is different from the kind of intertextuality in the plays that preceded it, but it came very direct, and nearly naïve, as

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[49] ʿAbd al-Hadi (1955), p.43.

it is very clear, and publicly stated along the play, and even in the end we hear one voice for all the girls:

> "Long live justice and integrity! The long live the girl who is determined to revenge, and long live Palestine."[50]

Changing the pattern of intertextuality from previous plays is a point to the advantage of the writer here, but clarity in the used intertextuality weakens the semantic depth of the play, and can be seen as a disregard for the recipients' abilities.

We can find a reflection of the pay "Sirr Shahrazad" (1958) on the political situation at the time, by considering Shahrazad a symbol of occupied Palestine, which faces many dilemmas and conspiracies, but nonetheless withstands and overcomes them, and achieves its goal of changing Shahrayar, who may symbolize the new generation, who is busy with its illusions, dreams and aspirations. However, the present "Shahrayar" and the change that has occurred to him symbolize another generation that believes in the cultural role that the previous generation has overlooked and that role is established on love, belief in abilities and resilience to all the difficulties that may attempt to impede the human being and preoccupy him and keep him away from his basic purpose. It is the new generation's duty not to forget its cause and to seek to obtain its rights from every usurper and conspirator.

In the play *Bayt al-Junūn* (1965), we notice the emphasis placed by the writer Tawfiq Fayyad on highlighting the prevalence of corruption, where the universe is wrapped with total darkness that does not allow even the light of the moon, and the absence of the moon is only the absence of "Lubna" (Sami's Wife). The image of the moon unites with the image of "Lubna", who Sami strangles at the seaside on a rainy stormy night. Her body dissolves in a few hours after the crabs devours her flesh, and Sami becomes the crazy poet, Lubna's killer, and the rapist of the moon. Here, we see intertextuality with Mahmoud Darwish's poem, "Qamar al-Shita" / Winter's Moon, from his collection of poems, *Ashiq Min Falastin/ A Lover from Palestine*[51], where the two authors share the pain. Both of them fall within the same cycle of cultural and political dialogue that is taking place among the Arab intellectuals in the occupied territories. Mahmoud Darwish says in his poem:

> "I will collect your martyred body...
>
> And melt it with salt and sulfur
>
> Then I will drink it
>
> Like tea
>
> Like bad wine

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[50] Ibid.
[51] Darwish (2005), p.32-33.

> My eye is on the winter moon
>
> And in my blood
>
> My heart has become ashes
>
> On the disk of smoke
>
> Don't oppress, you cowards!
>
> I killed nothing but a cowardly bastard
>
> Yesterday, he promised me
>
> And when I came to him in the morning...
>
> He betrayed me!"

Tawfiq Fayyad refers to this poem:

> "Ah... No moon in the sky! That damn poet ripped him from the its heights
>
> Usurped him on a crazy winter on the desolate beach! Then... Then melt it with salt and sulfur! Hey... Ha… the Moon! Yes. The moon... With salt and sulfur!
>
> He even drank it! As if she were drinking bad booze on bankruptcy night."[52]

The writer then delves into thinking, reaches a scientific conclusion, and turns the facts into raw elements of nature, and brings them into a scientific equation, and finds the right result for them.

> "Moon... plus salt, plus sulfur, plus bad booze, plus..., plus..., plus a crazy, inflamed hollow... that is equal to...equal to... equal to poisonous bubbles, which rise, and rise until they fill the sky with clouds... an abhorrent wind... "[53]

Nabih al-Qasim addressed this play saying: "Tawfiq Fayyad succeeded in his play to portray to us with great art and excellent ability the tragedy of Palestine, the homeland and the people; from its beginning, he proclaims in a transparent and successful symbolism, that this people do not die, but die to resurrect."[54]

"Sami" understands that his tragedy with the occupiers and his tragedy with Lubna are one in essence, as Lubna did what she did at the instigation of the occupiers, who were able to enslave her stupidity.

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[52] Fayyad (1965), p. 8-9.
[53] Ibid., p.10-11.
[54] Al-Qasim (1979), p. 92.

Here, we see that Tawfiq Fayyad benefited from the myth of "death and resurrection" in his revelation of the tragedy of Palestine, which was represented to him as him a waste land on which a curse had befallen, the day the occupiers seized it. The land stands waiting for a hero to rid it of the paws of the dragon and restore life to it, and plant in its womb a seed of fertilization. But the painful reality reformulates the writer's vision, mixing values, and 'Lubna', the loving wife, becomes a dragon, and the "mother", whom he regarded as the principle of life, turns into an instrument of destruction. Sami kills the dragon in Lubna's self and believes in his consciousness that "Lubna" - is not as she is, but as she must be - alive, and not dead.

The end of the play also symbolizes the Palestinian cause, where we see "Sami" standing alone challenging everyone, and perhaps this solitude refers to the Palestinian people who will fight and hold up, even if it has to be alone in the arena. Hence, the play was not an image of a special tragedy of the individual, but of the tragedy of every human being suffering from oppression and slavery in its various colors, when death becomes the path of salvation because he became free from the slavery of life. Thus, man must die to be born again and to gain a life that rises with him higher than a world in which subjective whims and individual interests dominate into a new world in which public pain and hopes unite so that the cause of humanity become the cause of everyone. Man reaches the highest level of humanity, when he works for the interest of all humanity, and thus he becomes the most-worthy of life.

In the play, *al-Ibn* (1974), there is an intertextuality with the Palestinian cause, and internalization of the idea of absolute certainty of the inevitability of a triumphant return of the Palestinian human being to his land and homeland, and this is achieved by the young man who returned to liberate his people from occupation.

Intertextuality with Literary Figures

In the play *Tariq al-Khalaṣ* (1950), the two writers employed in Chapter II intertextuality with prestigious figures, who are: Scholar Qadri Tuqan (1910-1971)[55], and writer Constantine Zurayk (1959-2000)[56], Aurhor Mahmoud Taymur (1894-1973).[57] and poet Burhan al-Din al-ʿAbouchi (1911-1995)[58].

The writers employed these characters with the aim to make the recipient return to look for the connotations that these characters stand for and the degree of their compatibility and intertextuality with them, and the contents and indications that they consist of for the sake of achieving their aim. These characters are successful and educated, and serve as ideal examples to the Arab society, which started to feel absented by other parties. It was imperative to highlight characters that have value and influence on it. Together, these characters came to offer solutions based on logic, which is based on idealism, and

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[55] See: al-Jaburi (2002), 4: p. 265-266; Abu Nidhal (2011), p. 454-455.
[56] Al- Ḥusari (1955), p.80-99; Sharara (1961), p. 67-83; al-ʿAzmeh (2003), p.231-297.
[57] Al-Abyari (994), p.20-39; al-Jabouri (2002), 6: 173-174; Ben Saleḥ (2008), p.7-15.
[58] See: Yaghi (1968), p.315-317; Suqayriq (1988), p.42; al-Asad (2000), p.457-484; Ghonim (2003), p.128; al-Jozi (2011), p.101-111; Lubabi (2012), p. 136.

on experience from the past to the present, and brighten the future, and lean on pillars of contemporary experience. The two writers made these characters express their attitude to the recipient[59] on behalf of them, taking into account the qualities of each character. The writers introduced them, giving them with their known appropriate traits, without touching their well-known qualities.

The talk of the scholar Qadri Touqan was highly logical. He mentioned the despair that hit many Palestinians, and their loss of confidence in the Arabs, which caused the spread of chaos and corruption. The poet Burhan al-Din al-ʿAbouchi responded to him in poetic language, by choosing three poetic verses that talk about ignorance, poverty and disease that spread in the East. This transition to poetic language in the words of the poet ʿAbouchi indicates his consideration to the characteristics of each character. Then author Mahmoud Taymur emphasized al-ʿAbouchi's words, describing the widespread pests as the "chronic trinity of danger", and finally writer Constantine Zurayk provided the remedy for all the results of the Nakba, summarizing his speech directly and clearly without digressions.

Intertextuality with Historical and Religious Figures

We find this type of intertextuality with historical figures, in the play of Justice Is the Foundation of the Kingship (1952), where the writer Nasri al-Jozi used the historical figure of the Abbasid Caliph al-Maʾmun[60] to confront the evil and pervasive injustice, as he stands on the side of the simple, aggrieved citizen, against his corrupt minister, rejects his injustice and wishes to compensate him for the losses caused his minister's injustice. By this intertextuality, the writer wanted to emphasize some good qualities among the Arabs, such as integrity, justice, and protection of the oppressed. Intertextuality with historical figures reflects the defeats, breakthroughs and contradictions of reality. Therefore, the majority of the symbols and masks of most of the writers, who were inspired by them, reformulated and internalized them in their texts, as symbols and masks of a suffering and alienation, or condemnation or revolution and rebellion, through which they sought to change reality, and connect with valuable subjects that the present time misses them. [61] Thus, the character of al-Maʾmun

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[59] Mujahid (1998), p. 353-355; Wasel (2010), p. 160-161.

[60] He is ʿAbdullah bin Harun al-Rashid, the seventh successor to Bani ʿAbbas. He was born in 786 A.D., the son of Abbasid Caliph Harun al-Rashid, and his mother is a Persian Hariya. al-Maʾmun took over the caliphate at the age of 24, and his reign was a period of prosperity in the history of the first Abbasid era. He encouraged people to acquire science and culture, and established the House of Wisdom (Ḥikma University) in Baghdad. He died in 833 in the city of Tarsus (northern of Bilad al-Sham/ Syria). See: (al-Ṭabari (d. 315 h.), 2:522-545; al-Masʿudi (d. 346 h.) 1987; al-Asfahani (d. 356 h.) 1955, 3: p.130-145; Ibn Kallikan (d.681 h.) 1976, 1: p.175-194; Ibn Kathir (d.774 h.) 1977; 10: p.270-283; al-Suyuti (d. 911 h.) 1955) 1974, p. 325-337; Zidan 2012, p. 155-190; al-Jabouri 2015, p. 163-198).

[61] See: Mujahid 1998, p. 87-89; al-Badi (2008), p.58-59.

Caliph appeared here, as an ideal model of the qualities the governor must have, and which the writer must have felt their absence in his time.

> " al-Maʾmun: Yes. Yes, in prison, so that after me, all the people will see that I saved the Kingdom by justice. Yes, yes. We the Arabs are the builders of right and justice. As for you, my children, I will order the builders to set up a beautiful house for you where the cottage was demolished by my minister, and you will always be in the vicinity of the Emir al-Muʾminin (Emir of the Faithful) as long as he lives. You are blessed because you have preserved and defended your parents' and grandparents' heritage. The land is the homeland and its pillars, and those who give them up, will give up the rights of their religion and country.
>
> Children: Long live Emir of the faithful.
>
> al-Maʾmūn: Long live the age of right until it prevails, and long live the age of the Arab nation to continue raising its flags, and spreading its human principles: equality, freedom and peace."[62]

The employment of these historical figures came to serve the message of the play, which is to emphasize integrity as an internalized quality for the Arab people in general. The choice of these characters, perhaps, is made as a result of the weakness of the contemporary characters, and the unavailability of personalities of the stature of these great characters. Thus, the writer decided to use intertextuality with figures of religious and historical value in the past, so that these qualities would take root in readers' minds, and consequently, enhances their sense of past glory. Therefore, by calling these historical and religious characters, he was able to convey his message in a convincing way, especially in a period when confidence in the Arabs has been lost.[63]

CONCLUSION

We, therefore, notice that the motives for the adoption of intertextuality by Palestinian writers vary from one stage to another and are similar with regard to the stage. According to the above analysis, find that in the first the two phases, the main motive for adopting intertextuality was to highlight and glorify the Arab identity so that its particularity would appear in front of all that had come from the West, as a result of the many political events at the time. The writers felt that highlighting the ancient Arab values and deepening the cultural line was a national message that they carry on their

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[62] Al-Jozi (1952), p.45-46.

[63] In the play "Qadar al-Donia"(1962), there is intertextuality with a historical figure " Djamila Bouhired ", who is well-known of her struggle against the French Occupation to the state of Algeria (See: al-Asali (1968), p.67-68; Maqlati (2009), p.89-91; Jueba (2012), p. 73-75; Belhaj (2013), p.115-117; Manasriyeh (2013), p. 67-71).

shoulders, for fear of its demise. What encouraged them, too, was the ease of reliance on plot and characters in heritage tales. Most plays were designed for performance at schools, by students, and the use of heritage intertextuality was simple and straightforward, and it does not need a visionary, insightful recipient. This is for the simple purpose of adapting the text and the cultural level of the target's audience (schoolchildren), distinguishing the Arabic calligraphy with all its characteristics and features, and highlighting the Arab identity that, in the context of the cultural blending occurring at the time, began to feel shrinking by the effect of difficult political events and compelling social conditions. In the third phase, as political events escalated, social conditions deteriorated, life difficulties worsened and disappointment widened, intertextuality began to take on new dimensions. It continued to document the Arab civilization and identity, but symbolically, as a result of severe censorship and the many restrictions imposed on writers. They found that intertextuality is a successful way to disseminate their messages without being accountable or exposed to punishment, in addition to being a way of opening up infinite worlds to the educated recipient, who can enrich the text, with the infinite explanations of the approved intertextuality. This limitlessness gives the texts a special splendor, which was not popular in the texts of the previous two phases, which relied prominently on the method of directness.

Summary

From its beginnings, the Palestinian theatre set about the establishment of a national identity versus the Western theatre, which had come to Palestine in difficult political conditions. Missionary and national schools, associations and clubs played an important role in driving Palestine's theatrical movement. This theatre came into existence in the shadow of rising cultural variables. Magazines, translations, radio, newspapers and prints contributed to its activation and strengthened their roots.

The Palestinian theatre tried to build itself on its homeland, based on the duty to resist invasion and settlement, which aimed to internalize the national and civilizational identity, and it was met with obstacles and difficulties, which were not different from what the Palestinian people had encountered.

The effects and consequences of the political events and social fluctuations have obliged Palestinian poets and writers to address them, in their poetry and prose plays, while preserving special methods and special constructive forms, which have shaped the elements of Palestinian play. The nature of the Palestinian theatre, which is preoccupied with various political events and social vagaries, gives it a distinctive property, namely, the dominance of the political content over the social content, considering the theatre an active instrument in the national advancement and one of the forms of resistance.

Political volatilities have played a negative role in the ineffectiveness of national bodies, and many of life's priorities have remained an obsession that stands in the way

of active theatre life in Palestine, and this was one of the reasons why the advancement of the theatre movement in Palestine has been hampered. In addition, Palestine suffered from harsh and unfair censorship and forbidden freedom of expression. Authors were forced to submit their texts to the censor before they were printed or displayed, and if a team tried to change the theatrical texts when they were shown, or did something different from the texts approved by the censor, it was held to account harshly.

The period (1973-1975) is considered to be a boom in the Palestinian theatre. During these years, the theatrical movement spread and flourished, new theaters and other acting groups emerged (in addition to what existed), and acting performances increased. Acting performances increased, and the audience approved them and demanded more of them, after finding that they address their feelings and realities.

Thus, in our view, most Palestinian writers and poets in their theatrical works, from 1948 until 1975, resorted to intertextuality, especially heritage and religious heritage, for several reasons. Some of them may wish to deepen the cultural line, to distinguish the Arab theatre from the Western one and give it a characteristic, or to portray the negative aspect of Arab history, and consequently, warning and consequently, warning against making the same mistakes, which leads the nation to defeat and breakdown, or for the easy reliance on plot, characters and events found in heritage tales, or to the writers' desire to make it a shelter to hide behind it to express their opinions and ideas, in the reality in which they live, without being subject to accountability and punishment, as a result of heavy censorship, which dominated the Palestinian stage at its various stages, or to embody and enrich ideas by connecting times between the past and the present or to raise the writer's messages, which he wishes to communicate to the reader, or to intensify cultural blending, or to demonstrate the relevance of the topics addressed, or to disseminate the topic's comprehensiveness within the definition and linkage with other peoples' cultures.

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