



Intertextuality With Quranic Stories In The Very Short Story "The Stone Seat" By Allaoua Koussa: A Case Study

Dr. Ghania Bouharra, Research laboratory in the intellectual and literary heritage in Algeri, Arabic language and its literature, Literatures and languages, University Center of Barika Amdoukal Road, Barika, 05001, Algeria, ghania.bouharra@cu-barika.dz

Dr. Fatma Zahra Ayeb, Arabic language and its literature, Literatures and languages, University Center of Barika, Amdoukal Road, Barika, 05001, Algeria, Fatma.Ayeb@cu-barika.dz

Received: 03 /06/2024, Published: 27/08/2024

Abstract:

The Holy Quran serves as a source of inspiration for many writers and creators, igniting their creative sparks and enriching their artistic works. Among the prominent artistic techniques that enhance their creative texts is intertextuality. Allaoua Koussa stands out as one of the Algerian writers who frequently employ intertextuality, with Quranic stories occupying a significant portion of his narrative corpus. This study aims to uncover the phenomenon of intertextuality with Quranic stories in the short story collection "The Stone Seat," examining how the author manipulates these texts to serve his creative narrative, intensifying meanings and creating new interpretations. This leads us to pose the following questions: Which Quranic stories are most utilized by the author in constructing his story events? And how do these stories contribute to the creation of a new, distinct text?

Keywords: very short story, Quranic stories.

Introduction:

Intertextuality is one of the most prominent modern critical terms that has captivated both critics and writers alike. It simply refers to the interaction and dialogue between previous texts within the structure of a new text, essentially the "overlapping and intersecting of texts in their forms and contents." Intertextuality here refers to the linguistic presence—whether partial, complete, or incomplete—of another text. The clearest manifestation of this overlap is the citation of another text within parentheses in the current text (Al-Akhdar Sabehi, 2008, p 100), which represents a certain level of static intertextuality that does not contribute to creating a form of aesthetic beauty through intensified meaning or by attempting to evoke poetic memory.

It is evident to the reader that intertextuality has numerous names in the critical arena, reflecting the terminological challenge in the Arab world. One notable term is "textual interaction" as proposed by Said Yaqtin, who believes it is "superior to intertextuality" and prefers it over "textual transcendence" due to its far-reaching connotative implications. According to Yaqtin, a text interacts and intertwines with other texts through transformation, inclusion, or disruption. In his view, a text is produced or re-weaves its threads within the structure of a preceding text (Yaktine, 2001, p 98), thereby constructing a new text that is a blend of absent texts. Thus, literary texts, in general, are essentially woven from other texts and writings, and every text absorbs or transforms and incorporates other texts.

Allaoua Koussa is one of the most prominent Algerian writers influenced by the Quranic text, which inspires him and from which he draws to create new creative texts. This led us to explore these captivating, poetic, and concise stories for the numerous instances of intertextuality with the Quranic text. What are the forms and levels of intertextuality? Which type did Koussa employ the most in his invocation of Quranic stories? And how did these stories contribute to the creation of a new, distinct text?

First: Forms of Intertextuality:

Intertextuality manifests in three levels within a creative text, reflecting the writer's ability to invoke absent texts in various forms and methods that highlight their artistic talent in employing them in a way that serves their literary work. This harmony between the absent and present text often makes it challenging to separate the two, necessitating an exploration of the new meaning generated by the new text. These forms include:

1. **Reiterative Intertextuality:** This is perhaps the least valuable in terms of artistic merit. As the name suggests, it involves reiterating previous texts in the form of citations or inclusions without changing the meaning or connotation. This type prevailed especially during periods of decline, where poets interacted with the absent text in a static manner, unable to consider the text as an infinite creation. Consequently, certain superficial external features were glorified, detached from the overall structure of the text (Beniss, 1985, p 270).

2. **Absorptive Intertextuality:** This involves the writer drawing inspiration from a previous idea or the content of a text and rephrasing it in a way that suggests a kind of influence by the earlier text and absorption of its meaning without the explicit or total presence of the original text's expressions. It typically acknowledges the importance of the absent texts, treating them as dynamic and transformative without negating the original. Absorption adopts a neutral stance towards the absent text, neither praising nor condemning it. Instead, it undertakes the task of adapting the text and rephrasing it according to the requirements of the present text, experiences that the absent text did not live through during its creation (Mebarki, 2003, p 158).

3. Dialogic Intertextuality: Considered one of the highest forms of engagement with absent texts, dialogic intertextuality involves the writer rewriting these texts anew, showcasing a high level of skill that demonstrates significant talent. This method employs the texts creatively, avoiding any form of alienation, thus, dialogue serves as a critical scientific reading (Kristeva, 1991, p 79), representing the highest stage of reading the absent text. It relies on solid scientific foundations to dismantle any form of alienation, regardless of its type or size. Through dialogue, there is no sanctification of all absent texts; instead, the poet or writer transforms the text (Beniss, 1985, p 270), creating a new one with distinct features and a poetic spirit requiring an adept and experienced reader. Dialogic intertextuality aims to "revive previous texts in a new context and a different poetic experience, shifting their meanings and transforming them within the language, thereby producing the new meaning of the present text. This new meaning, resulting from the intertwining of texts, is a hidden reality behind every text, discovered through the intelligence and cultural breadth of the reader." (Beniss, 1985, p 322)

Quranic Intertextuality:

Quranic intertextuality is defined as "the connection between the creative text and the Holy Quran, employed by the poet to enrich his work in terms of structure and meanings. It provides all the necessary symbols to express various issues without the need for explanation and detail. The Quran, with its wealth of stories and morals, is deeply rooted in the collective memory of Muslims, distinguished by its verbal economy and stylistic richness." (Djeridane, 2020, p 75)

Writers and creators, particularly poets, have frequently turned to "its verses, themes, and styles in many of their intertextual references to enhance their linguistic and intellectual dimensions. The Holy Quran serves as an inspiration for the poetic self, with the creative self deriving its human poetics from the poetic nature of the Quranic text." (Abu Samaan, 2020, p 562)

The Quranic stories occupy a significant portion of the Quran, highlighting the importance of narrative in the cultural and social discourse among Muslims, along with the depth of its meanings, the authenticity of its ideas, and the wisdom of its content. These stories are present in multiple places in the Quran and encompass numerous life topics. (Aboud Al-Tamimi, Najahi, 2021, p 18)

Many writers and creators, in both poetry and prose, have been influenced by the Quran and have incorporated it into their texts. It is a source of their inspiration, igniting their creativity and serving as a means to enrich their texts and imbue them with a sense of grandeur (Aboud Al-Tamimi, Najahi, 2021, p 22) . Allaoua Koussa is one of the Algerian writers whose works are frequently intertextual with the Quran, as well as with classical and contemporary Arabic literature, proverbs, and literary figures such as Youssef Oughlici and Saeed Boutadjine. These influences appear in many of his stories, including those in "The Stone Seat." Koussa often reinterprets and modifies religious texts to serve his creative narrative, intensifying meanings and creating new interpretations, which can

be quite shocking to the reader. In this way, Koussa attempts to "rewrite the absent text according to the new text, making it an absorption and interaction." (Beniss, 1985, p 253)

The purpose of this intertextuality, with such reinterpretation and alteration of meanings, is to "contribute to the continuity of the text as an essence capable of renewal".(Beniss, 1985, p 253)Despite their brevity, his short stories manage to absorb Quranic texts, language, stories, and meanings that serve his narrative.

Koussa also uses specific terms without explicitly mentioning the incident, verse, or meaning, as intertextuality must be a mere artistic hint that evokes a profound reaction in the reader, leading them to recall the significance of a particular story or understand the deeper meaning behind a certain expression(Beniss, 1985, p 24). This is evident in his short story collection "The Stone Seat," which prominently features intertextuality with the story of "Yusuf" given its extensive use in his texts.

Intertextuality with the Story of Yusuf :

The story of Yusuf (Joseph) is one of the most prominent Quranic stories invoked in literary discourse, whether through quotation, inclusion, adaptation, or absorption. This prominence is due to the unique nature of Yusuf's story, as it is not repeated in other surahs unlike other Quranic narratives. This uniqueness indicates the story's complete artistic structure, encompassing events, characters, time, place, and a sequential narrative with broad connotations. The story is detailed and expansive, presenting a comprehensive portrayal of the prophet and his life experiences(Aboud Al-Tamimi, Najahi, 2021, p 45). Allah describes it as the best of stories, as stated in Surah Yusuf, verse 3:

"We relate to you, [O Muhammad], the best of stories in what We have revealed to you of this Qur'an although you were, before it, among the unaware."

This led us to begin our exploration with this story and its intertextuality within "The Stone Seat." The first thing that caught our attention was the title of the story "*Yusufioun*," which reveals the intertextuality with Surah Yusuf. The intertextuality is indirect, starting from the title, which is the first textual threshold that confronts the reader and urges them to delve into the text and uncover its meanings. However, Yusuf here is presented in the plural form "*Yusufioun*," likely indicating the multitude of the wronged and betrayed due to envy and jealousy. Simultaneously, it suggests that they, like Yusuf, will reach the highest ranks after patience and faith in Allah.

In the narrative, the story of Yusuf, the betrayal by his brothers, and the dialogue between his father Yaqub and Yusuf's younger brother Benjamin are invoked. Yaqub, whose eyes turned white with grief, responds to Benjamin that a wolf had devoured Yusuf, conveying a sense of disappointment. This absorptive intertextuality reflects the father's disappointment with his sons who betrayed their brother Yusuf.

"They all returned with their hearts divided, following the allure of words..."

He was at the end of the hall, crying:

Where is my brother?

Where is my brother?'

The one whose eyes had turned white from sorrow entered and said:

Do not grieve... the wolf has devoured him. " (Koussa, 2015, p 45)

This short story resonates with several verses from the story of Yusuf:

- **"And they came to their father in the evening, weeping." (Surah Yusuf, verse 16)**
- **"And he turned away from them and said, 'Oh, my sorrow over Yusuf,' and his eyes became white from grief, for he was [of that] a suppressor." (Surah Yusuf, verse 84)**
- **"And I fear that the wolf will eat him while you are of him unaware." (Surah Yusuf, verse 13)**
- **"Indeed, it saddens me that you should take him." (Surah Yusuf, verse 13)**
- **"They said, 'O our father, indeed we went racing each other and left Yusuf with our possessions, and a wolf ate him. But you would not believe us, even if we were truthful.'" (Surah Yusuf, verse 17)**

While the intertextuality is not verbatim, it retains the general meaning and lesson of the original story, adapting the events to fit the author's thematic intentions. The dialogue here occurs between the son and the father, whose eyes turned white from grief and sorrow over the loss of his son, informed of his demise by a wolf. The wolf, falsely accused by the brothers and referred to as "they" by the author, serves as a mask to hide the truth, embodying a scapegoat wrongly blamed for a crime it did not commit. (Modern Arabic Language Dictionary, Tarjuman Website)

In contrast, the Quranic dialogue takes place between the brothers and their father, with the brothers informing their father of Yusuf's death by a wolf. Despite its brevity, the short story is artistically complete, containing all narrative elements—event, characters, dialogue, and setting. The story ends with a poignant contrast and the father's heartfelt plea, who had turned blind from grief, telling his youngest son not to grieve, embodying a patient endurance. The father's figure is powerfully present in the collection, particularly in the relationship between the father and his daughter "Layla," his beloved, who becomes a symbol. However, space does not permit a detailed discussion of this type of intertextuality with literary and traditional characters.

In another story titled "Colors," the narrator subtly evokes the story of Prophet Yusuf by mentioning just one sentence, effectively conveying a complete meaning **"My eyes have turned white with grief over you"**.(Koussa, 2015, p 44). The sorrowful father remains present with the same image and pain, continuously conversing with his daughter, Layla. He refuses to explain the reasons behind human (or possibly close ones) transformations,

symbolized by eyelashes that typically protect the eye but have turned into thorny lashes that harm the crying eye. This indicates that they are the cause of the tears, grief, and loss of sight.

A close examination of the stories in "The Stone Seat" reveals how deeply the author, Koussa, is influenced by the Quran. The Quranic intertextuality flows through the narrative like a spring, continuously quenching the reader's thirst with rich servings of literary nourishment (Rashid, 2010, p 371). Koussa's focus on Quranic stories highlights their impact on his works, often in an allusive manner, as seen in the story of the Hoopoe and Queen Sheba.

2. Intertextuality with the Story of the Hoopoe, Prophet Solomon, and Queen Sheba:

The author skillfully blends two Quranic stories: the story of the Hoopoe and the story of the Israelites who wandered in the desert for forty years as a divine punishment. Koussa creates a new narrative by absorbing and inverting these stories while retaining the elements of characters and time (the hoopoe and forty years). In a story titled "The Tale of the Hoopoe," he writes:

"He realized the hoopoe would not return, so he slept to rest from the seven years of vigil. In his dreams, he saw a sun fleeing from the sunset and a moon splitting in two. He woke up startled and wandered the earth for forty years searching for an impossible hoopoe." (Koussa, 2015, p 156)

In this brief yet brilliant narrative of just three sentences, the author seamlessly invokes three Quranic stories, showcasing his mastery in combining the story of the hoopoe, the story of Prophet Yusuf, and the story of the Israelites. Each sentence references a previous text, brought into the new narrative.

The sentence "**He realized the hoopoe would not return**" recalls Surah An-Naml, verse 20:

"And he took attendance of the birds and said, 'Why do I not see the hoopoe - or is he among the absent?'"

We find that this phrase, among other expressions forming the short story, aligns with the Quranic text through absorptive intertextuality at times and dialogic intertextuality at others. Absorptive intertextuality involves interacting with the original text, or the exemplary text, with reverence, transforming it from one form to another, renewing its vision, and reshaping it in a different way, thereby adding the author's unique contribution (Koussa, 2015, p 109). This type of intertextuality is characterized by conciseness and precision in expression, relying on focused allusions that condense the content. The utilization of Quranic verses in this manner is suggestive, as the poet seeks to draw inspiration from one or two words within the context of the Quranic text through indicative allusion, thereby evoking the complete presence of the original text without a full verbal citation or transformation in the subsequent text. This approach depends on one or two words that stir the recipient's emotions and swiftly transport them to the

atmospheres of the evoked text. Such intertextuality is not confined to the Quranic text alone but extends to other sources, including those that are cultural, mythological, or historical events....”(Aboud Al-Tamimi, Najahi, 2021, p 18)

"He slept to rest from the vigil of seven years," and the pronoun here refers to the owner of the hoopoe (the myth). Allah Almighty says in the interpretation of the king's dream by Prophet Joseph:

"He said: You will plant for seven consecutive years; and what you harvest, leave in its spikes, except a little from which you will eat." (Surah Yusuf, Ayah 47).

In Ibn Kathir's exegesis, it is stated: "That is, you will have seven consecutive years of abundance and rain. Whatever you harvest, leave in its spikes, except for a little from which you will eat. Whatever you reap during these seven years of abundance, store it in its spikes so that it remains protected and does not spoil quickly. Consume only a little so that you have enough for the seven difficult years that will follow these seven consecutive years of abundance. These are the lean cows that devour the fat ones, as the years of drought will consume what you have stored during the years of abundance. The dry spikes indicate that nothing will grow during these years, and whatever you sow will yield nothing." (Ibn Kathir,

<https://www.alro7.net/ayaq.php?langg=arabic&sourid=12&aya=47>)

Therefore, the beginning of the short story refers to seven years of labor and diligence, which are years of abundance and prosperity to gather and save enough for another seven lean years. This exhaustion justifies the owner of the hoopoe's need to sleep and take a rest. In his dreams, he sees a sun fleeing from the horizon and a moon splitting into two, which alludes to the vision of Prophet Joseph:

"When Joseph said to his father, 'O my father, indeed I have seen [in a dream] eleven stars and the sun and the moon; I saw them prostrating to me.'" (Surah Yusuf, Ayah 4).

In waiting for the hoopoe that has turned into a legend, as it left and never returned, in contrast to the hoopoe of Prophet Solomon who came back after a long absence and was threatened with punishment by Prophet Solomon if it did not bring a justifiable reason for its absence. The hoopoe returned with the confirmed news from Sheba, thus becoming a symbol of veracity. In the short story "The Tale of the Hoopoe," the author retains the concept but changes the event, adding an aesthetic dimension to the text. This avoids literal and direct intertextuality, which can sometimes lack aesthetic value and creativity, as it reproduces the original text without altering the course of events, questioning its characters, or changing their roles to suit the story's events.

In "The Tale of the Hoopoe," the owner of the hoopoe wandered the earth for forty years searching for an impossible hoopoe, which echoes the Quranic verse: **"He said, 'Indeed, it is forbidden for them [to enter] for forty years [in which] they will wander**

throughout the land." (Surah Al-Ma'idah, Ayah 26), where the Israelites wandered the land for forty years without a place to settle as a punishment from Allah Almighty.

While the Israelites eventually returned to the sacred land after forty years, the protagonist in this very short story did not return after wandering for forty years searching for the legendary hoopoe that would never appear again. This search for truth, life, hope, and everything else eluded him during those forty years—years of loss and destruction that pass by in the blink of an eye.

The reader senses that the writer, alongside his poetic language, is adept at disrupting the text and making it flexible and adaptable to his will, seamlessly blending reality (Quranic stories) with fiction (narrative text). He uses the Quranic text as a means to achieve enjoyment and as a goal to convey a symbolic message to the reader, who always seeks to uncover the implicit and the hidden.

We also observe intertextual manipulation in two different stories. In "The Tale of the Hoopoe," the narrator denies the hoopoe's return. However, in the story "Loyalty," the return of the hoopoe is confirmed and followed by an exclamation mark, questioning how the hoopoe could return after a forty-year search! This is juxtaposed with the denial of Bilqis's return, marked by a question in the following lines:

"Trading its shadow, selling it again

By a thousand steps

Toward the throne

The hoopoe returned

Did Bilqis not return?" (Koussa, 2015, p 13)

In these lines, written in the style of free verse, several words indicate absorptive intertextuality with the story in Surah An-Naml: "the wind" (the wind of Prophet Solomon), "Bilqis uncovering her legs," "the throne" (the throne of Bilqis), "the hoopoe" (the hoopoe of Prophet Solomon), "Bilqis" (the queen), and so on. These references do not align with the original meaning but rather invert and alter it. In the Quran, Bilqis returns with the hoopoe to Prophet Solomon's palace, mistaking it for a body of water and uncovering her legs, believing it to be a pool. "And the night revealed its leg" is a parallel to the Quranic verse:

"It was said to her, 'Enter the palace.' But when she saw it, she thought it was a body of water and uncovered her legs." (Surah An-Naml, verse 44)

In addition to other examples previously mentioned. The author and poet, Allaoua Koussa, attempts to convey a different poetic image using a suggestive poetic language that requires deciphering its symbols and codes. Such an analysis falls beyond the scope of this brief examination.

3. Intertextuality with the Story of Adam (Peace Be Upon Him):

There is another instance of intertextuality with the story of Adam in the story "**Fire and Clay**". The intertextuality begins with the title itself, composed of two words: "fire," referring to the material from which Satan was created and who considered himself superior to Adam, who was created from clay. This is evident in the Quranic verse:

"He said: What prevented you from prostrating when I commanded you?' [Satan] said, 'I am better than him. You created me from fire and created him from clay."
(Surah Al-A'raf, verse 12)

This type of intertextuality, which engages in a dialogue with the Quranic text, represents a high level of reading the absent text. The author borrows two contrasting words that form the structure of the narrative, reflecting the perpetual conflict between pairs of opposites: Satan and the descendants of Adam, good and evil, light and darkness, acceptance and rejection. This serves as the initial interpretive content for the text's threshold. The following excerpt demonstrates this reversal of meaning, as the author avoids mere regurgitative intertextuality that might strip the text of its artistic luster and deny the reader the opportunity for deeper exploration. The story goes:

"We stood together before His Majesty. One of us was steadfast, confused, and doubtful. The one destined for fire prostrated and was elevated, while the one who committed himself to clay, barefoot, refused!

The narrator said: He created him from fire...and created [the other] from clay."
(Koussa, 2015, p 112)

It is evident how the author deliberately inverts the scenario while maintaining the same imagery as found in the Quran. The writer aims to highlight that often the wicked, the rebellious, and the devils among humans are exalted, while the righteous and the pious are degraded. This is metaphorically represented by the one who bows to the oppressor and condemns the devout believer. The prostration to the one created from fire and the elevation of his status, while the one created from clay is humiliated, starkly contrasts with the Quranic narrative of Adam's obedience and Satan's defiance.

In the story "A Moment of Love," the author writes:

"He stands before her, his hair grayed by sorrow... waving a white hand, hoping they might teach him how to bury the shame of his seven brothers... for a thousand years... the crow is oblivious to him, preoccupied with a homeland... This is unworthy of you, oh grayed one." (Koussa, 2015, p 36)

Where the intertextuality of this story with the story of Cain and Abel and the struggle between the two brothers, in which Cain unjustly killed his brother Abel, becomes evident. God sent a crow to show Cain how to cover the disgrace of his brother. The story of Cain and Abel, the sons of Adam, has transformed into a "cultural icon" symbolizing betrayal and treachery against a brother. This narrative has been mentioned in sacred texts,

including the Old Testament and the Quran.

As clearly indicated in the story text above, the author employed the story of Cain and Abel. However, the crow that taught Cain how to honor the dead by burying them in the Quran was preoccupied with a greater issue—the betrayed homeland—and did not cover the disgrace of his seven brothers. The number seven itself carries numerous connotations in Arab and Islamic culture (the Quran, Hadith, creation, and nature) and holds immense religious significance. Therefore, this crow, typically known for its blackness, is described by the author as gray-haired, blaming him for his actions through neglecting the seven brothers, who represent all that is positive in this universe.

4. Intertextuality with the Story of the Companions of the Cave:

The story of the Cave in the Quran is one of the most beautiful Quranic narratives, depicting the tale of young men who fled to a cave to escape religious persecution. However, it is among the least referenced surahs in the stories of "The Stone Seat." Nevertheless, intertextuality can be observed in the story "A New Prophet" (Koussa, 2015, p 155) with the narrator saying, "They sent their eighth... there was no one in the city," which represents a subtle intertextual absorption. This type of intertextuality does not directly borrow from the story itself, yet the reader can discern the presence of the absent text within the current text through certain expressions like "They sent their eighth... there was no one in the city." This echoes the verse:

"So send one of you with this silver coin of yours to the city" (Surah Al-Kahf, 18:19).

5. Intertextuality with the Story of Moses (Peace Be Upon Him):

The story of Moses has garnered significant attention from writers and creatives due to the multitude of events and values it encompasses. Therefore, a writer might draw upon a single story or a collection of stories (such as Moses' encounters with Pharaoh, his experience with the Samaritan, his rescue from the sea, the miracle of the staff, his ascent to Mount Sinai, and other miracles of Moses) to enhance and complement the literary text. By doing so, they can infuse the text with symbolic meaning and a multiplicity of interpretations, adding aesthetic depth whether it is prose or poetry.

The writer and storyteller, Allaoua Koussa, invokes the story of Prophet Moses alongside the aforementioned narratives in the story "Ramada," specifically referencing the miracles of the staff that turned into a serpent and the shining hand. The narrator in "Ramada" says:

"He was running after me, towering with the color of my father...

In his hand was fire and in his eyes light...

He called me by a name I did not recognize...

I gathered courage for a moment and turned to him...

It was my weary, sorrowful shadow...

I felt my rib, and it was a serpent writhing...

The weary ones said

'Take off your sandals, for you are in Ramada... the dwelling place of the righteous.'(Koussa, 2015, p 24)

He put his white hand into his pocket; the sniper shot him dead. The news channels reported it as the end of a dangerous criminal!"

Here, we recall a series of verses that intertextually resonate with the events of this story:

"Indeed, I am your Lord, so remove your sandals. Indeed, you are in the sacred valley of Tuwa." (Surah Taha, 20:12)

"And when Moses had completed the term and was traveling with his family, he perceived a fire on the side of Mount Sinai. He said to his family, 'Stay here; indeed, I have perceived a fire. Perhaps I can bring you a torch or find at the fire some guidance.'" (Surah Al-Qasas, 28:29)

"So he threw his staff, and suddenly it was a manifest serpent. And he drew out his hand; thereupon it was white for the observers." (Surah Al-A'raf, : 107-108)

The author evoked several scenes, verses, and miracles of Prophet Moses, beginning with the miracle of the fire witnessed on the side of Mount Sinai, the miracle of the staff turning into a clear serpent, and the white hand signifying the truth of his prophethood. We will focus on the last instance of intertextuality where the meaning intended by the author in his story diverges from that found in Surah Al-A'raf. They perhaps agree on the symbolism of the white color and the white hand. The narrator says: "He put his white hand into his pocket; the sniper shot him dead. The news channels reported it as the end of a dangerous criminal!" Meanwhile, Allah says: "**And he drew out his hand; thereupon it was white for the observers.**" (Surah Al-A'raf:108). The white hand is not one meant for theft but signifies genuine suffering, a hope sought, a lost life, and a beautiful future assassinated by the sniper who accused him of being a dangerous thief, while the real thieves sleep peacefully, enjoying tranquility and full pockets.

In the story "Ramada," when the narrator says, "**Take off your sandals, for you are in Ramada, the dwelling place of the righteous**" the Quran serves as an excellent resource because sacred places hold a special significance for those who visit them. Therefore, Ramada, as a narrative space, is sacred to the narrator and should be respected by removing one's sandals, just as Moses (Peace Be Upon Him) did. Here, a previous text is revived in a new context and form, showcasing the author's ability to create a different significance and meaning from that of the original text.

In conclusion, we find that Allaoua Koussa, in his collection "The Stone Seat," diligently utilized the Quranic text to intensify his storytelling experience and creativity. These texts dominated his memory for artistic reasons and asserted themselves strongly, albeit in a form entirely different from the original text. He employed expressions and phrases that

either explicitly or implicitly refer to the absent text. The reader alone has the ability to decode these expressions, unveiling their condensed meanings and poetic qualities through language and the production of new meanings.

It is evident how much the writer and storyteller, Allaoua Koussa, focused on invoking Quranic stories. Almost every story in the collection "The Stone Seat" features a strong presence of Quranic tales, serving as a powerful reference and resource in constructing his new imaginative narrative.

-References and Bibliography:

- 1) Allaoua Koussa, *The Stone Seat (Very Short Stories)*, Jamirah Publishing and Distribution, 1st ed., 2015.
- 2) Djamel Mebarki, *Intertextuality and its Aesthetics in Contemporary Algerian Poetry*, Ph.D., Rabat Cultural League, Algeria, 2003.
- 3) Fadel Aboud Al-Tamimi, Najla Ahmed Najahi, *Intertextuality with Quranic Stories in the Poetry of Adib Kamal al-Din*, Publications of the General Union of Writers and Authors in Iraq, Baghdad, 2021.
- 4) Fadel Aboud Al-Tamimi, Najla Ahmed Najahi, *Intertextuality with Quranic Stories in the Poetry of Adib Kamal al-Din*.
- 5) Ibn Kathir, *Tafsir Ibn Kathir*, Al-Rawh Website, <https://www.alro7.net/ayaq.php?langg=arabic&sourid=12&aya=47>
- 6) Imane Djeridane, *Manifestations of Intertextuality in the Collection "Under the Olive Trees" by Mufdi Zakaria*, *Mawazine Journal*, Vol. 2, Issue 2, University of Amar Thelidji, Algeria, 2020.
- 7) Julia Kristeva, *Textual Science*, trans. by Fareed Al-Zahi, reviewed by Abdul Jalil Nazim, 1st ed., Dar Touikal Publishing House, Casablanca, Morocco, 1991.
- 8) Modern Arabic Language Dictionary, Tarjuman Website.
- 9) Mohammed Abu Samaan, *Quranic Intertextual Manifestations in the Collection "My Nation" by Poet Hussam Shablaq*, *Journal of Al-Najah University for Research*, Vol. 36, Issue 3, Faculty of Arts and Humanities, Al-Aqsa University, Gaza, Palestine, 2020.
- (10) Mohammed Al-Akhdar Sabehi, *Introduction to Textual Science and its Applications*, 1st ed., Dar Al-Arabiya for Publishing, Algeria, 2008.
- (11) Mohammed Beniss, *Contemporary Poetry in Morocco: Structural Approach*, Dar Al-Tanweer, Beirut, 1985.
- (12) Said Yaktine, *Openness of the Novelistic Text (Text and Context)*, 1st ed., Arab Cultural Center, Casablanca, Morocco, 2001.