

## ***Abstract***

This study is entitled ***Intertextuality from the Perspective of Egyptian and Cham Poets in the Sixth and Seventh Centuries of Hijra***. The concept of intertextuality is characterized by its ability of uncovering the text's inner issues and revealing its rhetorical features according to its interpretations and relationships that link it to the other texts that influenced its structure and meaning. Hence, its practical procedures are applied in studying the versification of the Egyptian and Cham poets in the sixth and seventh centuries of Hijra as there were variable motives: literary, political, cultural and psychological that urged it to get in touch with heritage and strengthen its bonds with it.

And to achieve its aims, that study includes an introduction, entrance, three chapters and a conclusion in addition to an appendix of short biographies of the Egyptian and Cham poets in the sixth and seventh centuries of Hijra; those who had tendencies toward the concept of intertextuality, the focus of that research and finally comes the bibliography. The introduction shows the legitimacy of the study, its target and its methodology in addition to some previous studies and its content. However, the researcher did not tend to overload the study with showing the intellects of intertextuality whose

main concern was poured on the upheaval of the rise of the concept of intertextuality for the Arabs and the Westerners and their controversial viewpoints. Hence the entrance disregarded such profusions and summed it up on the mere concept of intertextuality, its essentiality and its being applicable on the poetry of the Egyptians and Cham poets in the sixth and seventh centuries of Hijrah

.Hence the first chapter is entitled Literary **Intertextuality** as it is divided into two sections: the poetic intertextuality (from which emerged three categories: quotation, imitation, and the intertextuality of structure) and the prosy intertextuality (it includes some proverbs and some issues and concepts of critical books).

The second chapter is entitled **Religious Intertextuality**, and like chapter one, it is divided into two sections: the Qura'anic intertextuality (it tackled the levels of the Qura'anic intertextuality and the mechanisms of its artistic functioning) and the Noble Hadith.

However, chapter three is entitled **Classical Characters and Historical Events**. It is divided into two sections: the classical characters (under that title the artistic mechanisms of the poets' study of the classical characters and their marked faults in that functioning were studied) and the historical events