



Reading The Myth Of The Foundation Of Transtextuality In The poems Of Abdul Karim Kasad



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Abstract

The relationship between a text and other texts—whether in reading, description, criticism, or the analysis of literary and artistic works—has been explored by thinkers and scholars such as Julia Kristeva, Roland Barthes, Michael Riffaterre, and Gérard Genette. Among them, Gérard Genette, the French theorist and critic, has examined transtextuality in a more systematic and comprehensive manner. The motivation behind this study stems from the relative obscurity of Abdul Karim Kassad—a contemporary Arabic writer—along with his thoughts, poetry, and particularly his threshold texts, which have received little attention in existing research and critical works. In this article, the author applies Gérard Genette's theory of transtextuality—with a focus on paratextuality and intertextuality—to analyze Kassad's textual thresholds, particularly in his work *Old Ponds, Lost Paradise*. The findings of this research reveal two key points: 1. The paratexts in Kassad's work—including the front and back cover designs, title thresholds, subtitles, birth certificate pages, and introductory sections—are predominantly authorial paratexts (originating from the writer himself) rather than publisher paratexts or those contributed by others. 2. Among the three types of intertextuality in Genette's framework, two—explicit and implicit intertextuality—can be identified and analyzed in Kassad's writing.

Keywords: Transtextuality, Text, Myth, Abdul Karim Kassed.

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