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# Literary Genders in the Narrative Text: Between Fashion and Chaos a Critical View of Some Creative Models

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**Abstract:** This papers are about the discourse in the theory of literature and its criticism, which is still difficult to deal with due to what is authored each time in various creative fields, whether about the famous literary genders: poetry and prose, or at the level of the newly created genres that is branched out from the aforementioned genders (Story; Oratory; Theater; Novel...); so we reveal each time shortcomings in the successive critical visions and theories (theorie of Purity; Transit; Overlap; Intertextuality...) in their studies to these new genres. This makes it imperative for researchers to reconsider the literary and monetary data together, in order to justify the transformation of origins and branches, while trying to accept the new mutations that appear in the history of creations in all kinds, in terms of the diversity of the language used, forms and contents which clearly manifested in the Novel as a literary genre; it is one of the most authored literary genres, and the most discussed by critics, it is often the subject of controversy among them; about what it is specifically, in terms of it being a new (fashion), taken by authors as a means of "fame" often showcasing intellectual and linguistic potential; This is what made critics think about the forefront of this genre and its leadership compared to other literary genres. Rather, its amazing ability to absorb the different gender models (as Poetry; Oratory; proverbs...) in a gelatinous way, makes it maintain the basic pillars of its artistic construction without being affected by the models included in it; provided that the novelist is able to absorb the different literary models and successful in using even if the number of these genres is large, and their structure is complex; this is exactly what happened to some novelists such who succeeded in making coherent novels by mixing many genres to enrich both language and contents as "Abd Almalik Mortad"; unlike "Dou Noun Ayoub" who failed in this issue.

**Keywords:** Literary Genre, Novel, Purity, Overlap, Intertextuality, Fragmentation, Transit

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## 1. Introduction

Literary productions - in the different languages - have multiplied recently, to the point of overcrowding, opening the way for those who intrude on literature to attribute texts to literature from the perspective of modernity and contemporary, based on what these concepts came of rebellion against existing and inherited, as well as removing barriers and breaking restrictions. between things; besides, understanding faltered, and it became difficult to classify the text according to a specific gender description, or to stand on clear new characteristics from which a new gender given recognized by researchers could be extracted.

In vain, critical theories have tried to surround this accumulation in literary publications through description and classification. It is now facing a major collision in

proposition, as is the case with the theory of purity compared to theories that allow overlapping. As well similarity between many other theories branched out from the idea of overlap., such as transit, fragmentation, and intertextuality.

Through the foregoing, many questions are raised about the nature of literature and the reality of its transformations. Whether any creative work is suitable to be included in literature, or is it necessary to put gender divisions within this broad field. And whether we will eventually reach a single, unified model that reduces the multiple genres that have appeared throughout the history of literary works, and accommodates their patterns and rules that at one time represented inviolable borders.

The goal in this proposition lies in framing the critical studies and the solutions it came up with regarding the above, in the light of fictional models that tried to benefit from the

features of other literary genres as a new method in literary authorship at the level of language and content. Some of these works preserved their original characteristics despite being affected by other genres, while some of it have been confused during interaction, so it lost its right to being a self-contained genre, and mixed with an other genre, but one of them was more capable of it, so a new, third genre was produced.

Depending on these points, the following problematic can be put forward:

- 1) Is the literary genre fixed or subject to change?
- 2) Is these genres in literature are to be infinit, or do they have a limit and a limited number?
- 3) How do these genres, ancient or modern, interact with each other when they come into contact with each other?
- 4) How did modern theories affect the relationship of these genres with each other? (The theory of transit / intertextuality...)?
- 5) What are the results of the interaction between genres through some novelistic models?

## 2. The Idea of Purity in Literary Genre; Between Fact and Conjecture

In vain, many have tried to stress the call for preserving the boundaries of each gender, and the need for it to be closed to its unique artistic characteristics, through what they called "purity"; As the principle of the purity of the genres is based on the idea of the independence of each one with its distinguishing characteristics, so any genre has no right to borrow the characteristics of another one in the process of literary creativity. [1].

This opinion condemns literature in its development to sterility and stagnation, when creative texts become repeated themselves at the pace and pattern consistent with the characteristics drawn for each genre, and this sterile proposition can lead to each genre becoming independent in itself, so that we turn from literary genders into sort of "gendering literatures".

On the other hand; the literary genre may devolve if it follows the path of the previous opinion, and remains as it is or separated by itself, to weakness and may fade away. "Izz al-Din al-Manasra showed that the principle of homogeneity between literary genres is inevitable; it is desirable in order to strengthen the general genre." [2] And if the matter here is related to the overlapping of the branches called "genres" included in the "The Original Literary Gender"; as such What happened to the story when it descended from it: the short story, the very short story, and so on.

When we talk about the saying "overlapping" between literary genres, this is fundamentally different from the saying "identification" or "fusion"; Because one of the images of that overlap is what is called "fragmentation", which often appeared in ancient Arabic literature, while preserving almost stylistic features; Gender is not included

gender that is different from it in origins and branches; Where "the overlapping of literary genres is an ancient matter on the creative and critical levels, as the poetic story has a presence in the Arab poetic heritage, the popular shrines and biographies, the story of a thousand and one nights, and others, as it combines the technique of narration and poetry, and the problem of overlap is not limited to the mobilization of literary genres in a complex literary space." Rather, it extends to the fragmentation of the same genre into homogeneous, harmonious genres in one literary work, towards the fragmentation of the short story into a short story and a very short, which raises the problem of overlapping in two tracks: an external path that includes the overlap of different literary genres, and an internal path that includes the overlap of literary genres congenial." [3]

Here it should be noted that there is a difference between interference and fragmentation, although the first is a path to the second. Overlapping is concerned with origins (between the different genders), and fragmentation applies to branches (from gender to genre).

## 3. The Essence of the Relationship Between Literary Genres

The issue of licensing the overlapping of genres and fragmentation between its various branches necessitates controls and conditions, as the rope should not be left to the outsider in this regard, in order to avoid the chaos of creativity that may occur under the pretext of diversification and innovation in saying. And it is true that every creative fermentation wants to be mature as a genre that has its justifications within the scope of poetry or narration to be distinguished by the absence of a creative denominator that resembles and compares to it.

The issue of uniqueness in creativity is what requires entanglement in gender molds, and blocks the way for such similarity to happen. However, literature remains an incubator for generation and renewal far from a closed view, and this is what makes the templates themselves amenable to assimilation, division and merging while preserving their original gender. It does not lead to two without a third, poetry and prose, but remains in every process of division, from written innovation, formal creativity, and genre suggestion within genres rooted in their productivity to the enduring quality of genres, formulas, and styles. [4].

Returning to talk about the gender of the novel; It is one of the "modern literary genres most amenable to absorbing other literary genres, due to the space of freedom available in the narration technique, and the interaction of the elements of its artistic construction with the artistic characteristics of other literary genres." [5] Due to the quantum factor in it first, and based on the way in which the vision of the world and the issues raised within it are presented secondly through the different personalities, and the diversity of places and times that justify the diversity of the proposal and enable it to evoke and borrow many of the reporting mechanisms and the

statement and its method.

It has become inevitable to acknowledge the interpenetration of the genres as an elevation rather than a decline; "It is clear that mixing literary genres did not degrade or reduce the value of literary writing. Mixing has become a natural law in any literary transformation, as there are no autonomous genres." [6] And it looked at the text that it closes itself on its gender, and exaggerates the stress on its artistic limits, as an (abnormal) case, or an old outdated tradition.

The writer who owns the reins of such a genre, and is able to extract from its entirety a text that generates within it its unique characteristics that drive critics to search intensively to analyze it and classify textual data on its basis, who proves his literary stature, and his unique ability to generate genres from each other, as poets were in The past create meanings, so they become known.

It is most likely that modernist and postmodern language is the reason for this new path in literary productions, especially in the issue of overlapping. "Perhaps that pluralism implied by language, in the view of postmodernism, is responsible for the advent of all concepts that do not settle in one place. And that allow for more overlapping." [7] At that time, the saying (permissible for the poet what is not permissible for the writer) was violated, and it became possible for the writer to borrow from poetry, stories, maqamat, and other various arts that serve his view and convey his idea.

Hence, "the overlapping of literary genres has become a common thing, not denied or excluded, just as the borders between literary genres have become loose, and literary genres can share some characteristics and overlap with each other. Modern Arabic literature has known different forms and models of the overlap of literary genres to a degree that is distinct." It contains the individual literary genre, such as the overlap between poetry and narration, the overlap between poetry and theatre, and the overlap between theater and the novel, which is what is called "the Masrewayah." [7].

This is what indicates an endless course of forms of overlap in literature, where the arts of poetry and prose themselves go beyond, to other adjacent arts such as theater and cinema; This includes the interaction of the novel with the montage technique, which "is one of the cinematic arts that the narrative art has benefited from, and its idea is based on cutting scene the novelist and overlapping images and ideas belonging to different times and places in the consciousness of the character. Its usefulness is determined in revealing the dimensions and features of the personality and the event." [8].

However, what the intellectual arena results in in this regard specifically is the insistence of a group of critics and scholars on the obligation to adhere to gender boundaries, and not to infringe on its characteristics by modification or subjecting them with the characteristics of another gender. It is not a matter of closing the boundaries of each genre and closing in on the ready-made patterns of the genres, but rather out of fear of the chaos resulting from their overlapping. "At a time when the call for the abolition of the

boundaries separating the narrative genres is escalating, we find those who reject this and insist that the existence of what is common between the literary genres does not necessarily mean that they overlap to the extent that a new genre is produced.

There must be rules that define the literary genre. To which the text belongs, identification is an entry point to knowing its identity, reading it, and judging it, and every text must have elements that allow us to attribute it to a general literary genre, no matter how much it deviates from the rules that characterize that genre. [9].

#### **4. Perception of Literary Genres from the Idea of Purity into Hybridization; Question of Evolution and Decline**

It seems that the emphasis on identification that enables the reader to identify the identity of the followed genus is similar to the conservative view of the saying "Darwinian theory of evolution" to some extent; Just as the latter tended to say that the origin of man descends from the ape lineage, in a way that ignores the inter-development that took place since the emergence of the aforementioned lineage until its development into the lineage of humans, as said, which caused a crack in the wall of this theory and destabilized its validity, due to the absence of developed micro models between the two strains; The same applies to the development that takes place between literary genres or within the same genre, as models began to surface that jumped directly from one genre to another, very different from it, or very far from it, without the sequential development of this sudden jump. And here lies the chaos of creativity among the genres, especially in light of the theorists' tolerance of textual overlap; they did not frame the boundaries of the genres, which the creator should not cross; [10] So it became in the position between the two levels, neither to this nor to that.

Examples of failure in overlapping genres, we evoke an attempt *Dou Noun Ayoub* in the novel "Abu Hurairah and Kokja", where he "introduced dialogue a lot in the novel to distance it from being a purely objective research. He did not succeed in this, because he does not have the ability to manage the fictional dialogue because he does not have the ability to write the story that gathers the elements of fictional art." [9] Which affected the technical side of this literary genre, and he favored the dialogue, which is essentially complementary and a servant in it, at the expense of the description and narration, which are the foundation and pillar of the story.

Not only does the failure in this aspect, but it also appears in the violation of the inherited model of the codified pattern of genre in a random manner that is not studied in many written attempts; "These works rebel against the traditional aesthetic values of the novelist genre, against the narrative techniques of the novel, and against the traditional methods of depicting characters, time and place, and even fragment

the plot and the story together, because they emanate from a shaky, helpless and alienated vision, and then have nothing but the raging rush of direct expression of a current." The repressed revolution is destroyed for the sake of that the real elements and the causal connections of the world depicted as if it had no borders. [11].

But despite that, we should not deny the merit of overlapping sometimes on the text and the reader alike; It may result in many texts and situations creating an atmosphere of enjoyment that does not violate borders, especially in the genre of the novel, such as; The novel "Everyone on it betrays" by the novelist: Al-Sayyid Hafez, studied by the teacher: May Jamal Al- Sherbiny, and a triangle of religious texts (beginning with the text title / then sayings of Imam Ali, may God be pleased with him -, and poetic texts such as those of Abdul Muti Hijazi. [12] and others Among the models that "enjoy the reader and add artistic aesthetic value, as well as break the boredom that may be caused by the abundance of narration"[13] So that walking at the same pace throughout the genus in the use of technical steps that Unique to it, the text may fall into the trap of repetition and lead the reader to a point of habituation that eliminates the element of surprise in his person as he reads the text, and leads to monotony and stagnation that the text may suffer from, so it is classified on the basis of that in the category of archives.

The above indicates that the novel overlaps with religious and poetic texts. This means that there is a shift in both language and content. A displacement that borrows language from another text to employ it in the given text in a way that accommodates both the template and the content, regardless of whether the overlapping texts come from one genre or from different ones. This is what reminds us of the technique of "intertextuality", which may occur between multiple texts of one gender, just as it may occur between a text of one gender and a text or other texts of a different gender. Accordingly, intertextuality means including an idea or a specific style; Whereas the overlap focuses on the characteristics and law of the literary genre." Hence, the intertextuality extends to ideas' teleportation, while the overlap extends to profiling, as the first is an evocation and metaphor of a literary genre within another without identification or fragmentation occurring, which makes it a concept far from overlapping, crossing over, and cleavage.

## 5. Literary Genres in Theories of Transit, Intertextuality, Overlap and Fusion

Speaking of the term "Transit", studies of interaction between genres were not limited to these concepts bordering on each other, but rather went deeper into the path through which genres transform and mutate; Therefore, we have come to hear many terms, including "transit"; It is a "concept popularized in cultural studies, and the literature of postmodern theorizing as an intellectual achievement of the concepts of openness, overlap, interdependence,

intertextuality, merging, blending, mingling, and fluidity, and as a requirement of coexistence and one of the results of recognizing sub-identities, ethnicities, popular dialects, folkloric practices, marginalized and side groups, and peripheral cultures first, Secondly, as an investment in cultural diversity, which is a symbolic capital through which states and nations can spread the meanings of adaptation, tolerance and pluralism. [14].

There is a difference between the "transit" law and the theory of genders in the subtraction and perspective. So, "if the theory of genres relied on comprehensiveness in affirming the eligibility of a literary genre by naturalization, then the theory of transit does not rely on it, because it does not rely on quantity and does not recognize the plurality far from the history that the genre should go through in order to qualify to claim naturalization; at the same time it does not acknowledge history." Alone, without the quantitative uniqueness of creativity with which the creative genre turns into a genre on its own, which is what the short story was able to do with merit. [15] It is a rebellious theory that wants to catch up with the rapid development of the pace of the times and intellectual production.

This theory acknowledges that the literary genres are derived from one another, whereby the later genre takes from the previous one what it serves in form and content, and at the same time it corresponds to the data of the era and the human experience that is becoming increasingly complex day by day.

In addition, the transit theory maintains the boundaries of the genres and allows for "fragmentation" and "overlapping" between them at the same time. What the theory of "Transit" wants... is to assert that this openness between textual boundaries must have molds through which the genre maintains (or not) its borders fused and dissolved into a genre more powerful than it, so that the first is a passing genre, and the second is including in the first one which hold it in its mould, consequently, two claims are negated and become flimsy, namely: the claim of the death of the genres, and the claim of their negation. [15].

Without the borders and laws of each gender that frame it, we would not have been able to say the idea of Transit at all. However, crossing permits identification and the withdrawal of one gender in favor of another passing through it, unlike intertextuality.

However, the fusion that occurs due to the crossing of the genres with each other, does not make the crossing completely identical to the overlap; because an in-depth look at the two concepts and the way in which each of them operates on literary texts expresses the delicate thread that separates them; as a result, there is renewal In transit, and in overlap, there is cancellation. Where "parts and colleges are connected, one substance with another, one idea with another, through fusion, passage, and transition. The aim is to consolidate the bonds of differences in a new, compatible production that molds with the old and renews it, but not rebels against it or rejects it." [15] And accordingly, all the methods that apply to genre in its various forms, reconcile

with it, and do not exterminate it; It is a new suit that he wears after every contact with another genre that he passes through it.

But what allows these concepts, regardless their convergence and divergence in dealing with texts and applied mechanisms, to interfere in naturalization laws and play on its borders? Whether this is reflected negatively or positively on the text covered?

## 6. The Issue of Challenge and Transgration Between Literary Genres When Affected by Each Other

The law of transgression between genres seems to operate in a manner of challenging on the basis of strength and weakness; So, "when we talk about non-borders between genres that is achieved through textual overlap, it refers to gender's boundaries implicitly, in which the transient gender proves its ability to be established, and its template has been codified, merging with a genus or species that had been associated with it, so this transient genre crossed over it, To be in his place.

The transient gender is the amalgamating and dissolving gender for species below it or for weaker races that are unable to resist its attractiveness, with which its uniqueness, solidity, and difference are emphasized... Thus, a transient gender is the stonger. [15].

These concepts have been reinforced more and more by the open-mindedness advocated by many researchers, which rejects stagnation in gender, and welcomes dynamism and diversity. Bakhtin's dialogue inaugurated pluralism, refuted purity, and opened the door wide for hybridity. As for what Jonathan Keeler went to in defining genderlessness, through his theory of genderlessness, and his hypothesis that as long as all forms are readable and distinguishable without the need to specify variations for them, There is no doubt that there is persistence and exaggeration in his thinking." [15].

Hybridism is inevitable, and had it not been for purity, it would not have been destined to appear. This means that the denial of boundaries after their removal, and the erasure of origins when reaching the branches resulting from overlapping, intertextuality and crossing over, creates a rupture between genres and their different stages of development, which is unacceptable, whatever its justifications and conclusions.

And when we talk about influence and influence between literary genres, whether it occurs between close or distant genres, there are always two types of results: either the author of the text succeeds in mixing and merging them, or he fails. The matter is due to the nature of the genres dealt with in themselves first, and to the literary ability of the author second. In this regard, we evoke the overlap of the genre of poetry with the genre of the novel at the level of language in many modernist attempts; Where "the complex nature of the novel enabled it to invest in several fields of knowledge, making the presence of poetry in it a natural

matter and a kind of attainment that the complex nature of the art of the novel requires, by describing poetry as one of the manifestations of its linguistic plurality." [16].

And if this harmony between two genres is in a single literary work overlaps each other in a way that often expresses (fashion), then novelists in all kinds follow it closely, aiming for fame and breaching the norm; Indeed, the reality leads to the fact that the characteristics of each genre serve the idea put forward by the author of the novel and its dimensions on various levels. Especially if we focus on the function of both the language of poetry and the language of narration; So, if the language of narration moves events forward while they are in constant motion, then the language of poetry does not contribute to the development and growth of events through time and space; it stops the events, so that the field for imagination takes up part, because poetic discourse differs from the novel, which has an absorbing nature of different languages and arts. [16].

## 7. The Overlap of Literary Genres in the Novels of Abd Al-Malik Murtagh

The matter does not stop at the language borrowed from such a genre or another to form the fictional text; Rather, it transcends it to the scenes recalled from the long history of the literary given, implicitly, intentionally or unintentionally. the writings of Abdul Malik Murtagh is full of many genres; As "his fictional world is based on a huge amount of absent, heritage, cultural and literary texts, some of which appear clearly and explicitly, and others that we glimpse from our readings, for example, maqamat, speeches, and testaments." [16] albeit These models (Maqamat / Speeches / Commandments) that go back to our ancient Arabic literature are primary forms, as said, and raw material for the art of the novel in its new modern dress.

If we stop at the genre of the commandment, for example, according to this writer, we find that he aims through it to "support multilingualism in light of the intensification of the strange word, which is a traditional prose art, and within it can enjoy eloquent language and in many ways... The methods of this literary genre are diverse, aiming to encourage good works, or alerting to what is happening in society of surprising and strange things. [16] And the fact that it is based on a discourse that represents a basic pillar in the building of this genre and its meaning together, burdened with experiences that the latecomer should benefit from when he comes into contact with the first commandment author.

The genre of rhetoric appears in his novel "Valley of Darkness", where "this literary genre that is extensively mentioned reflects the dialogic character of languages, because rhetoric here works to urge the people to action and advice, and to adhere to strength and vigilance, which intensified the linguistic style in it by relying on synonyms." repetition and expression in short sentences [16]. It is present for by certain folds of the novel, according to the included

theme, the characters, and even the nature of the events. based on the foregoing, "this literary genre, which belongs to this narrative discourse, and then to a language with a variety of contexts, does not come with the aim of softening the narrative monotony of fictional events and characters, or with the aim of providing the recipient with the art of rhetoric and its elements and effects, but rather it comes as an element and a partial artistic unit."

The narrative structure is grafted with sharp, branching forms that help its growth and completion on the one hand, and fertilize its semantic and linguistic field on the other hand. [16] And then the idea to be conveyed interacts With the sharpness of the situation and the durability of the rhetorical style, in a way that is not fuzzy in structure or overburdened with tautology.

Accordingly, meanings such as advice, guidance, and guidance for one of the characters in the novel, and in one of the positions that require the overlap and intervention of the genre of Oratory or will necessarily in its folds; This is because the language of narration cannot, in any way, take the place of other languages, in which significations are not conjugated unless through them.

And the observed in Mortad's method is the "absorbent rhetoric"; It is noticeable in these sermons that the novelist did not adhere to the architecture of the sermon in the Arab cultural heritage, as we do not find quoting its old form, but rather we find that it absorbed the old form, and made it included in the context of the modern form that is in line with the subject, so that the formal characteristics of the sermon were presented from the record of the novelist.

His culture is about the art of Oratory, if we exclude the rhetorical images, the rhetoric, the location, the elegance and strength of the pronunciation, the two formulas of intimidation and encouragement, and others. [16] Which indicates a deep understanding of ancient literary genres. This writer has the ability to adapt it as required by the position and the article, unlike the models that tried to keep up with fashion in including a number of literary genres in one novel, as we saw previously, through strange condensation, and unsuccessful projection, which caused chaos in the subtraction, and blinding the signifier and the signified as well.

## 8. Conclusion

It seems that the holism that literature is subject to in its essence is difficult every time to be molded into a single and unified model, forcing the various critical studies in different periods of their emergence, to closely accompany this continuous transformation of the creative given, without making a law that frames and governs it; So that every time we come across one of the theories whose pioneers see that they have held a ball in the case, however, they quickly back down from being assertive about reaching the understanding of the subject when they collide with literary outputs that rebel and disapprove the results reached.

### 8.1. *The Predominance of Theories Based on the Relationship Between Genres Comparing to the Theory of Purity*

The rugged path of critical studies in the face of the superimposed and accumulated literary waves indicates the multiplicity of looks and visions of literature. It is said that the principle of purity must be established between the literary genres by framing the boundaries of each of them, and defining the laws that govern it.

This leads to an infinity in the number of genres, and the abundance of the author and the reader expecting in mystery; Regardless of the great convergence between theories related to genres, whether those that maintain their purity or others that allow their mixing and merging, we find it difficult to accurately differentiate between concepts such as: interference and transit, fragmentation, fusion and intertextuality, and such of other terms that have become teeming with By the critical arena in the approach of literary genres.

### 8.2. *Criterien of Success and Failure in the Overlapping of Literary Genres in the Novel*

This refers to the form that some genera turn into when they interact with each other, which makes defining the boundaries of the parent genus from the branch genus, rather the characteristics of each of them during the interaction difficult to obtain due to the novelist's method, when he mixes a group of genera in one literary work. It might be easy to some of them mixing a number of genres into one, so his text is a mirror for the birth of a new, innovative genre, while some of them tend to confuse the genres, following the fashion the latest trends in writing, especially in the art of the novel; as a result, they fall into confusion, so their texts become a form of intellectual chaos, not a model of literary renewal.

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