The Sacred in Stories Symbol and Stakes of Meaning

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Abstract

This research paper relates to the short story, genre, charter and categories in which it has flexibility to open up to other types; Rather, in it, there are compatible references in dictionary, different in appearance, which may indicate chaos in the construction and harm the sacred in the essence of its meaning and the regularity of its significance. However, the narration of discourse has also, its system when the text is rendered from the symbol, and the sacred is transformed from its religious reference to an interpretive context in the collective imagination and perception of reality. Storytelling is born from stories in "palimpsests" and contrary to interpretation; the second establishes the model and the first turns to undermining what the "first newspapers" were born on, changes in structure, meaning and words in its lexicon limits to take place in a different view of the universal laws. All this chaos in the system was summed up in a narrative model entitled "Youssef.. The beautiful, perishable little Youssef" by the Syrian writer Zakaria Tamer, from his collection tagged "The Tigers on the Tenth Day"; the choice is justified by the following objectives: 1. Organization of universal texts in religion and culture within a literary genre shorthand is one of its most prominent features; 2.The order and chaos in this story and its semantic dimensions; 3.The logic of construction between the threshold and the text, the scene and the impact and the foundational text and the change of meaning.

Keywords: text structure, writing echoes, semantics, the genre of story

1. Introduction

The facts of the narrative imagination are built from the perception of the metaphysical world that resonates with history and its echoes in memory and what it reconstructs: A profane text based on another sacred, the criteria are nothing but dogmatism and fear of interpretation. Names cease to be linguistic signs of a single meaning, to generate echoes from them that intersect through and in which religious and superstitious, popular culture and legend through symbols repeated in the origins and penetrated in the branches. Negation arises from the positive, value loses its criterion, and vice replaces virtue, so if movement is stillness and life is death in the struggles of life and the conditions for its survival and continuity in it, and the literary narration arises from the religious narration, and it is not until it lays its foundations constants that only settle on the transformer. The creation of the text on another according to backgrounds in content and transgression in semantics was caused by a reconstruction within the framework of critical discrimination of the current or contemporary, and the points of convergence that Zakaria Tamer saw between the story of Joseph in the lives of the prophets and messengers, Adnan's personal story in the narrative imagination and the symbol in the ancient and modern Arab concept and history. His link in the short story "Youssef.. The beautiful, perishable little Youssef" was a parallel between the different similarities and the linking of different forms, so he assigned the situation to defining the significance and the purpose; as for his building base, it is sacred in figure and model. However, the possibilities of change in time and place have what generates contradictions and defines the peculiarities of the part as a whole in the religious stories, presents with its textual signs and social meanings, or human society between existence and non-existence, and the event in which the subject is absent and its effects are present with bumps that are the texture of the text and its distinctive signs, which determine the conditions for reading the text same as the objectives of this research paper, and they are summarized in the following questions:

1) Is the debate between religious stories and imaginary what represents the collective memory in the authority of the text and the collector of significance, or is it artistic choices, some of which are objective coupled with the authority of the above over what has happened, and some of them are subjective in which the suggestion and the allusion go beyond the rhetorical framework to refer to their adaptation from the perspective of history and reality?

2) Does symmetry mean contextual dependency and repeating the textual category differently, or is it an image of

multiples in which the metaphor, in the rhetorical and lexical senses, is nothing but a meaning concerns that may suggest the following in the event and reality, but the essence of it refers to the universal human?

3) The relations between the sacred in form and content, in event and effect, and between the "sacred" in biography and behavior, reality and society, do they harm the model and the reading of the heavenly text, or is this part of the aesthetic of artistic construction and an implicit acknowledgment of the value and importance of language and its function, whatever the choice and point of view? Do the hypotheses and research design relate to one another?

2. The Juxtaposition of Religious Stories with Fictional Stories

2.1 The Sacred Text and the Construction of the Narrative Text

2.1.1 Typographical Aspect and Background Thinking

"Youssef.. The beautiful, perishable little Youssef" is the title of the second story in the collection of stories "The Tigers on the Tenth Day" by the Syrian writer Zakaria Tamer. This collection was tagged with the title of one of its sixteen parts, which vary in length and shortness, marking and drawing from a typographical and content point of view - although there are common groups among them in the characteristics of meaning and semantics, symbolism and revelation - and the differences between them are in terms of:

- The unity of the text in a homogeneous structure (Youssef.. The beautiful, perishable little Youssef; The flower; In one of the nights; The hotel; The Tigers on the Tenth Day; The evening; Neither cloud of trees nor wings over the mountain; The smile; A summary of what happened to Muhammad al-Mahmudi; Prey; My last adventure);

- The story is divided into branches that the writer intended to distinguish by number[1] (Randa; Assassination);

- Stories marked with number and subtitles at a third level in relation to the collection's threshold in their first label (Enemies; What happened in the sleeping city);

- What was distributed into branches in which the reference was to the lexicon and genre in the grammar without numbers (The king).

There is no doubt that these peculiarities have connotations with explicit and implicit (Van Dijk, 1997, p. 9), in the similar and the different through which the text corresponds to the other and transcends it at the same time, it originates from it, but it is built on the surface of memory and on its borders, as inspiration and dialogue, and it is the first layer of text in the title of the short story, the focus of attention and lesson. It was created by Zakaria Tamer on the characteristics of construction through:

- Blackness and whiteness[2] are words that fill the space of the page or some of it, giving them the illusion of fullness in what calls for emptiness, and of non-existence (Benoist, 1989, p. 77);

- The explicit and implicit ones replace the points of the sequence, thus opening the field of storytelling and narration, the saying in its resonance and representation, and the interpretation of the infinite meaning;

- Repetition in its verbal and moral manifestations calls to mind religious stories that tell an ancient biography built on the vagina after distress, and promises the recipient the continuity of the image and its extensions between the threshold and the text;

The grammatical reference and some of its echoes in repetition, and some of them change the horizon of waiting for the recipient in a dialectic that generates a clash between what has been entrenched in the mind and memory, and alters the balance of power to threaten evil and ugliness after good and beauty.

And between two lines in the narrative construction, both of them have a beginning and an end, between a peak and a slope, a three-dimensional pyramid arises:
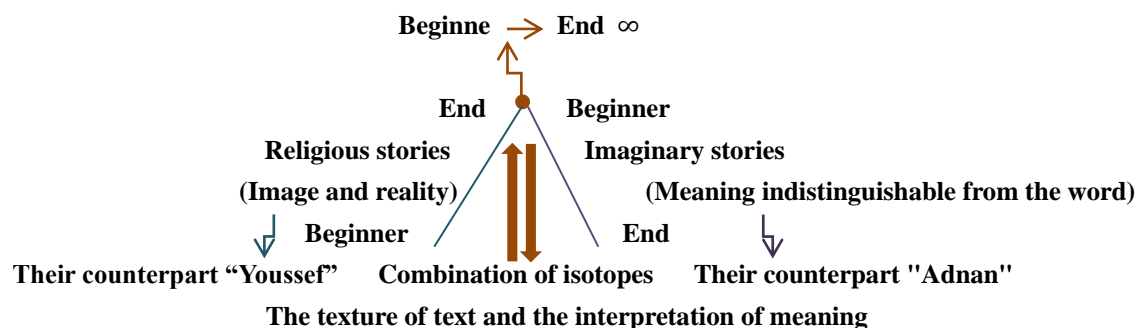

Figure 1. Layers of significance between necessity and possibility

2.1.2 Text Thresholds and Semantic Layers

The search for semantic layers arises since the name in the title seems to be the same, but the levels of interpretation open to three levels, the first of which is in construction and the last of it is in order and classification:

(1) The starting point is what has stuck in the mind, memory, and rumor about the association of the signifier "Youssef" with the signified in a first reference, which has become one of the constants in establishing the value within the doctrine of faith in the undoubted within the collective popular culture;

(2) The points of succession that change this first horizon and take the recipient out of the circle of belief and submission to thinking about the spaces of meaning, which the writer deliberately left in an implicit reference to make the recipient part of the text's construction and adding layers of its meanings in the mental perception and confusion between homogeneous and antonym;

(3) The hypothesis goes beyond the possibilities of semantics so that lexicon is the first sign of its proof (little beautiful ≠ perished) when the formula presents another in morphological derivation and the accidental variable in noun is predominated by the qualifying adjective, its significance intensifies in the dialectic of good and evil, the duality of instinct of creation and the form of the verb.

These paradoxes, although they are among the building blocks of the fictional literary genre, indicate that they were created on the inspiration of the image and some elements of meaning, and this is what we show in the following table:

Table 1. Echoes between an inspiring text and an emerging, paradoxical text

Youssef in religious stories	Its echo in the imaginary story
1. "Muhammad" and the latest of monotheistic religions; The struggle in search of unity and collection.	Adnan the originality of the race, indicating a nationalism that replaces the religious sanctuary, but it does not break with the concept of the nation or the "mother" / the authority between standing, vanishing, and transcending; It becomes the criterion of identity and the circumvention or delusion of a principle.
Theology replaces anthropomorphism	Anthropomorphism replaces theology
There is no survival for the other except in his self-support and acceptance of its doctrine and religion in his sacred reference ≠ The sacred does not exist except in the popular imagination. He is excluded and denied by the social margin.	
2. The Self and Attributes in the omnipresence of existence and the universe negate with it standards and criteria, except in the approach of what is beyond nature with metaphysics.	"*Left hand; round mirror; drawing; a piece of coal*"; Aspects, colors, shapes and reshaping reality in a way other than what was placed for it in the origin of creation and the act of being and the desire to shorten time, but rather in its connotations: "*I became a big man.*"
3. The miraculous discourse based on metaphor and rhetoric.	A discourse that abandons its literature, resembles the daily and may even replace it.
The authority of the sacred text is paralleled by the language of daily discourse, which descends to the bottom. The authority of the originator has no value except in a sterile debate.	
4. The old house is the destination for everyone. It unites and does not differentiate, and it is sacred in symbol, value, religion and belief.	The home repels, and it is a driving force to the separation and the declaration of a break with the origin, so the completeness of existence occurs when the ray (Muhammad / son) is far from the axis (mother / creation / beginnings).
5. Whiteness is the companion of light and a part of the divine emanation by which nature comes alive and acquires joy and beauty; the images in the sacred text reinforce this identification and fusion.	"*If you don't go out into the lane, I will stay whining until the neighbors come and tell them that I went insane and you are the reason.*" Whiteness turns to blackness as part of the reflections of reality in behavior, appearance, perception and logic.
= Stories related to metaphysics	= Stories are rooted in the material world
6. The call to brotherhood, love, equality, harmony and the rejection of discrimination.	Social disparity and the emergence of distance, hostility, chaos and discrimination.

The number and the band in the victory of evil over good for a time in religious stories, and for death in narrative imagination. Youssef disappears, but its echo remains in experience and suffering, and "brotherhood" when it becomes empty of meaning except in a dull origin that remains hostage to the lexicon, and has no sanctity except for the original. A prophecy in religious stories and a race in simulation that suits the circumstance and its peculiarities.

7. Supplies and provisions were the reason for returning to the starting point and overcoming the evil and the latent of grudges.	Food and the formulas for obtaining it cause no return, openness to the unknown, and the victory of evil over good.

2.2 Textual Dialogism

2.2.1 The Approach in Image and the Spacing in Era

The beginning of title calls to the mind the beauty in image and event, but the end changes the horizon of waiting. A paradox in imitation and deviation of a branch from an original except in what it calls for reversing the standards in life and society. Authority in the margins and delusion of reason, absent the authority of impression and emotion; Said Benkrad says:

"Narration is usually defined as a method of representing the worlds of the "potential" and revealing its multiple images, which is not satisfied with borrowing major issues from a reality that refers to human behavior that is "reasonable" or possible or at least conceivable, but also builds worlds whose identity derives from the partial, the ordinary, and the familiar." (Benkrad, 2015, p. 13)

The deviation from the story in its origins of reference had expanded in terms of imitation and weaving in a similar manner, but the imagined story made religious stories multiple; it's a:

- Cain's enmity with Abel and its parallels in the story of Adnan with Muhammad and Selim; A difference in status generates grudges and hatred, and a person's relationship to destiny in the given and the desired, and the future of man is bewildered by the mind which is not able to control its standards if a person chooses his biography and behavior, or are there external factors that direct him towards death in the dialectic of good and evil, reward and punishment;

- Moses and his boy and the whale, or Moses and al-KHidhr, life and wisdom in what is known and not known, cause and reason, right and wrong, knowledge and its origins and sources. Wisdom in perceiving and avoiding it by analogy with an unknown present, known in absence and time; Imitation, and the extent of it cannot be reached until the moment of discovery, which may correspond to a journey that is not calculated except in the motive;

- Muhammad and Quraish and considerations of status among the tribes, their regressions among the Arabs and importance in prestige and "*regularity in the line of honorable lineage and noble origin*" (Ibn Kathir, 2004, p. 293) in a first layer, it belongs to Adnan, the grandfather of the Arabs of Hejaz; A text, book, and narrative language that suggests history and is rooted in it, but it infiltrates through it to find another layer of construction that is generated from another perception of the text's relationship to the reference, or:

"[It is] compulsions and wills that the textual, psychological and cultural heritage exercise on the text producer during the creative process, and thus the concept of intertextuality acquires another transformation through its openness to the completed texts, history and society." (Houssin, 2007, p. 202)

2.2.2 Storytelling and Conditions of Transformation in Context and Reality

Zakaria Tamer's declaration in the title suggests religious stories, then paralleling it in the text as an implicit revelation to the holy becoming part of semantic signs and a picture of a model of contemporary life, or meaning has lost its essence except the transformation in semantics explained by Julia Kristeva:

"Thus the status of the word as the minimal unit of the text proves to be the mediator which links the structural model to the cultural (historical) environment, as well as the regulator of the mutation of diachrony into synchrony (into literary structure). By the very concept of status, the word is put in space: it functions in three dimensions (subject-recipient-context) as a set of ambivalent elements. Therefore, the task of semiotics literary will be to find the formalisms corresponding to the different modes of joining words (sequences) in the dialogical space of texts." (Kristeva, 1969, p. 85)

Among the manifestations of this is what may appear in the selection of all the characters in the story "Youssef.. The beautiful, perishable little Youssef" between 'reality', 'event' original text, choice, logic and illogical. *"Contextual news" is what defines the relationships between texts and references when they are changed by "contingent factors" with which "language is reformed"* (Dascal, 1987, p. 55) according to characteristics of thinking and action in another layer of the text, when the story is transformed into history, suffering and paths of regression and death; Muhammad and Selim are compared to Adnan in the equations of life and the social explosion, and what corresponds to the situation in the end of Youssef's suffering and the continuation of his brothers in the same meaning of religious stories. It is the

same point of difference between "Youssef.." first and "Youssef" second; an extension of echo and an explosion of value that has an equivalent in criticism and interpretation by undermining metaphysics and replacing it with ideologies.

3. Meaning and Confusion of Semantics

3.1 Stories between Transcendence in Abstraction and Faltering in Reality

3.1.1 History, the Sacred, and Reason Subject of Investigation and Writing Possibilities

The stories in the text and the echo may similarly be in references, but it has repercussions behind the back as well. If the religious stories recognize vision, interpretation and miracle, then the imaginary is based on the characteristics of the era and the research in the sign and the rhetorical style supports the invocation of the text, it is not understood until we establish an analogy between the visible facts and the spiritual or metaphysical aspects; a symmetry achieved by narrative writing that simulates history and narrates it imaginatively. The writer interacts with what has been entrenched in his mind and memory, so he has a stimulus to the narration derived from it, to create and reshape it, and from this a divergence arises between the background text and the subordinate text. Conscious shock may also occur in the absence of consciousness as it is seen as a dismantling or distortion of the sacred. The emerging meaning cannot be comprehended until the relations between the explicit and the implicit are understood and the purpose of establishing the links between creativity and culture, philosophy and religion, politics and reality is defined; relationships are building blocks of basic ideas about remembering the past, extending it into the present and creating the future. (Lichtenberg, 2017, p. 47)

The semantic content in the narrative imagination is not associated with the words themselves, but rather arises from what the writer assumed and made it real conditions in what he considers reality or a mirror of it that corresponds to it in part of the meaning and contradicts it in ideological principles and choices. Words come out of their description of a specific thing or event to take interpretations of another, different reality whose connotations may never be complete. (Kroeger, 2018, p. 79) The origin of the word is used in its historical source with a religious dimension, and it is taken as a criterion for measuring the combination and the different meaning in the imagined text.

The religious text represents authority in language and spirit. The writer integrates them into the thesis of thought and symbol. Language takes the imagination in alienating reality and the reflection of meaning to characters in history and its continuity. The writer combines the schema of the text, the drawing of words, and the encoding of the meaning, so the old merges with the new and expands the base of the assumed meaning according to the following diagram:
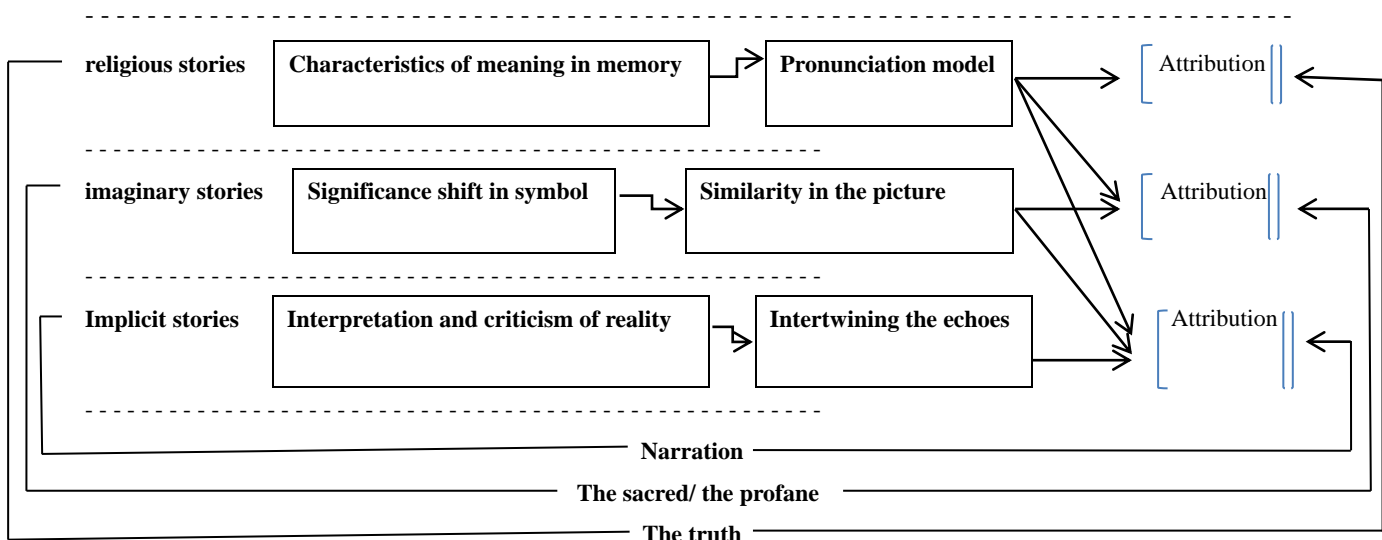

Figure 2. Text layers and semantic layers (Browse, 2018, p. 87)

3.1.2 Metaphor and Text in Writing Derivation in Letter and Transcendence in Thought and Criticism

The abstraction of model and development appropriate conventions and rules raise the problem of the former and the latter between theory and application. There may be justification and persuasiveness in the precedence of the second in the law of nature and its manifestations, the hypotheses and results of science, backgrounds of text in pronunciation and meaning; Arguments appear in the books of criticism that dealt with the phenomenon of intertextuality with Julia Kristiva's term that Gerard Genette returns its origins to five branches or types: 1. Intertextuality through which the previous text is found in the later by quotation and inclusion in clear signs that distinguish between them; 2. Paratextuality What is attached to the text and is part of it, can be deleted, substituted, or extracted from the text; it

concerns title, subheading, inner headings, prefaces, afterwords, footnotes, inscriptions, annotations, and many other types of appendices; 3. Metatextuality or what is beyond the text calls for another text without naming it, but there are echoes that make it a sign of understanding and interpretation; 4. Hypertextuality text similar to the previous or equivalent in language, meaning and construction; 5. Architextuality; it is the most abstract type, associated mainly with a subtitle that refers to the type of book, or is not mentioned at all.

A multiplicity of terms and concepts, some of which were also mentioned by Anne-Claire Gignoux, when a text crosses another or contains signs indicating it, or they are merely signs that do not represent common facts; this was a matter of controlling the term and checking the differences in it (Gignoux, 2006), but what we mean in connection with the story "Youssef.. The beautiful, perishable little Youssef" is to create a text on other echoes in the background of the symbol, so the text layers are three: The first is in the religious stories, the second in the fictional stories on the basis of subjunctive, and the third on it is projected parallel to a symbol with a reality as the writer wanted or perhaps thought of. In another dimension, it can be considered as a fourth layer in number, unlimited in rays and invisible, in it, the text is separated from the writer, so that it becomes the property of the reader in which he publishes and restores his understanding, culture and interpretation, so the perceptions and meanings vary, and the layers of the text parallel the layers of semantics.

Therefore, taking this idiomatic and conceptual approach related to intertextuality is not intended for itself, nor is it a monopoly of the mentioned researchers and critics (Martel, 2005), but we wanted it as a window to show the relationship of theory to application, and structuralism to narration in terms of the interrelationship of texts and the deviations that Zakaria Tamer relied on creating the story on the common in text and changing its pattern and horizon of reception. If we look at the story "Youssef.. The beautiful, perishable little Youssef" we find in it the five types that Gerard Genette enumerated overlapping and homogeneous in structures, and we can explain this by what he says:

"I therefore call hypertext any text derived from an earlier text by transformation simple (we will now say transformation for short) or by indirect transformation: we will say imitation [...] the five types of transtextuality should not be considered as sealed classes, without reciprocal communication or overlapping. Their relationships are on the contrary numerous and often decisive." (Genette, 1982, p. 87)

Primarily, the writer is a reader whose mind accumulates many texts, and when he writes his text, some signs of the subject float to the surface of memory; so, the layers of text and significance in this story are based on the interrelationship and agglutination between the religious in the stories of prophets or Youssef the declared and Muhammad between explicit and implicit; the historical or Cain and Abel and the conflict based on nature and metaphysics in the sacrifice, the background of the economist and the peculiarities of wealth: its concept and references, its owners and ways of creating or obtaining it; the social and in storytelling or rewriting history and changing the image of life and its manifestations in what were considered "sacred" in society and the class inequality that governs it and its association with the right to life: its criteria between subject and object, necessity and choice, value in matter and spirit, the fixed and the changeable, custom and situation; it is the image that "Selim" wanted, and the idea remained unfulfilled in the struggle between the ego and the other, adding to the previous layers of the text another layer, its broad lines in what is quoting through the graffiti calling the politician either it is a cause of prosperity and life, or a cause of distress and death. Drawing the picture and its mirrors reflecting the complexity of the ego, the idea, and the classification of the discourse, and all of this refers to the difficulty of the actual communicative situation, so it is reconstructed by presenting an alternative linguistic description, its main elements are the "producer" / the narrative character / the symbol, the receiver in the story / the text, and the discourse / interpretation that represents the actual context of language, writing and analysis in its psychological dimensions in relation to narration, criticism, semantic and pragmatic. (Blume, 1985, p. 137)

Religious stories were a catalyst and support for the analysis of the "present" and the expectation of finding solutions to its problems through the impact of the event in the psyche and its reversal in a reverse direction to the negativity and the change of sites and concepts; this came from the implication of the saying and the appropriate from the accumulation and overlapping of texts. This is not only related to the text produced in relation to the original text or the rule, but also to those demarcations that the reader creates in his mind and interpretation, through which he sees the relationship of rhetoric with narrative with the encyclopedia of knowledge; Umberto Eco says:

"It is not uncommon for the reader to extract the appropriate scenario directly from his intertextual sufficiency stock, so that (the scenario) is shorter and more intense than the first (and thus is easier to apply to a more specific world of discourse).

Ideological systems are states of high code. It belongs to the encyclopedia. Accordingly, the reader approaches the text from a personal ideological perspective that constitutes a part of his encyclopedia, even if he is not aware of it." (Eco, 1996, p. 106)

The stories have their own peculiarities in the original structure, the lexicon, and the symbols. The reader, as he reconstructs it, fills in the gaps of meaning, and adds other problems that may increase the text's mysteries, and open new paths in artistic creation and the critical dimension when there is a common margin between reality and society.

3.2 Narrative Discourse and the Symbol Systems

3.2.1 The Dialectic of Subjective and Objective

The intertextuality in "Youssef.. The beautiful, perishable little Youssef" was in some expressions and in contrast to most of meaning, appearance and manifestation. The sacred is no longer a form of culture or immersion in the world of the spirit, but Zakaria Tamer made it another aspect of culture and the rebuilding of memory. It is no longer a matter of memorization, but rather of thinking and making the multiplicity of religious stories echo back to a unifying framework in the fragments of the narration and building the text on other connotations of the names and their symbolism:

"The invocation of the symbol in the [literary text] does not intend to show the symbol as much as it tries to interrogate the concrete reality through the supposed reality in text by the symbol. It is the basic difference from other adjacent to it, thus, it becomes an element of the literary text that can carry the burden of meaning and able to create signs by references taking place from the text to outside it." ('Ati, 2015, p. 51)

The sacred preserves its attribute in its origin and reference, but chaos arises from re-downloading it in the defiled from reality. Some of its effects may appear in the event of the radical transformation from Adnan's life to his death, or his inclusion in the infinite from the end of the story. The profane has what remains of him in the psychological impact of the vice that governed the psyche of both Muhammad and Selim, but their indifference at the end of the story indicates that the criteria of the sacred and the profane are not determined by the context and text, but rather the verbal simulates realistic imagination and threatens to undermine it.

The approach adopted by Zakaria Tamer in this story in dealing with the sacred symbol indicates that the semantic value is not in the proof, but in the sign on which his text is based, as if his intention in the narrative imagination does not agree with the purpose in the religious stories in their reference. Paradoxes between the presumption in its reference and its semantic dimension in another entity of the product in literature and/or criticism, and therefore, the sacred ceases to be an imposed restriction in its meaning to become an illustrative presentation of the reasonable of it. A narrative introduction that suggests facts linked to context, possibilities of expectation and reception or reach the same intent and semantic value - even if they are expressed in two different ways – (Bach, 2017, p. 70)

The problem posed is the extent to which any original text is able to continue its originally dominant function, and aesthetic based on the eloquence of discourse. It goes beyond to take a didactic or dialectical character by virtue of the principles of reception in reading the historical reference. Writer sees the usefulness of document as a temptation to the aphorism and calls for acknowledging value of truth, fits this reference to narrative style, and reproduces it in an original destination using culture. (Genette, 1993, p. 25)

3.2.2 The Evidence of History and the Dictates of Present

In tracing the paths of texts, we may find that the connection of the past to the present is not a projected difference, but rather it is part of the structure, language, and knowledge accumulated in memory and used to be a reproduction of a previous speech, linguistic forms or semantic representations part of the common knowledge in which the reader may see an overlap between the subjective and the objective expressed by Teun A. Van Dijk and Walter Kintsch:

"What has been said for knowledge also is assumed to hold for other presupposed cognitive information, such as beliefs, opinions, and attitudes. Again, we do not propose any concrete representation models, but it is obvious that most discourse understanding will involve personal beliefs and evaluations. Without these, certain kinds of local and global coherence might not be established at all because they may presuppose personally held beliefs (e.g., about causality) or opinions." (Van Dijk & Kintsch, 1983, p. 13)

In its narration, the Qur'anic stories are based on a specific system of linguistic data, constructing meaning and establishing semantics, which are attracted by "historical facts" and interpretive tendencies, which might suggest chaos resulting from the "collision" of transmission and reason, the natural and the metaphysical, the subjective and objective, which was expressed by Nasr Hamid Abu Zayd in "*The Problems of Reading and Mechanisms of Interpretation*" by saying:

"How can one reach the "objective" meaning of the Qur'anic text? Is it possible for human beings, with their limitations and lack, to reach the divine "intention" in its perfection and brilliance?" (Abu Zayd, 2005, p. 17)

Problems that are not immune from what we are dealing with when the narrative discourse is looked at in its general formal components that suggest points of similarity and convergence. The establishment of difference or highlighting it is not one of the things that fall into the cycle of insulting the sacred, but rather it is a reading that refers to the historical

or immediate relationship of understanding with its social and intellectual origins. It is related not only to the accumulation of texts in weaving and construction, but to the recognition of their contents and the threads that regulate them. There is no deviation except in the specificity of the parts before their installation and coordination, or what refers to the coherence of their semantic dimensions, and among the echoes of that in the story "Youssef.. The beautiful, perishable little Youssef" is the death of Adnan. It is a symbolic death for a political, economic and social system based on sovereignty, dependence, division and delegation in the authority of the most powerful supreme who owns the causes of life and death paralleled by a dedication to ending class and changing the pattern of society and social relations. The picture of Youssef "the first" is the picture of the excellent and distinguished individual, the writer kept silent about its details and expanded in contrast to the monopolistic nature of the source and forms of power to be the flow of the river's water, and Adnan was carried away with his clothes after Selim threw them behind him, a symbol of the elimination of private property in the dictates of historical development and its repercussions, it is the dialectic of the spiritual between beginnings and ends[3], the materialistic, which the writer supposes, is an alternative in the eyes of intellectuals and a counterpart to marginalization at the same time, it represents the truth for analyzing the abstract reality of its "ideal" dimension so that there is no collision between belief and reason given and existence in its growth and development. (Bolloré & Bonnassies, 2021, p. 97)

Time is no longer a companion to the sacred and we seek salvation in it and through it. Rather, it has become a part of the idea of the self and its conceptions, through which the thinker denies attachment to it to become an attribute of the event. It must be re-formed in the existence and becoming of man, and not in the eternity of the sanctuary and its rituals. This can be traced back, in the words of Mercia Eliade, to the fact that:

"Time, completely stripped of its sanctity, is represented as an episodic period, a fading away that leads definitively to death" (Eliade, 1988, p. 86)

This indicates the transformation of the sacred symbols from immortality in value to the rediscovery and propagation in awareness and mind of the meanings of life and its many manifestations. When we take the name Muhammad, with the meaning of the story and its interpretation, and place it on a historical path, was this not also the undermining of the dominant and the establishment of a new authority that has its rays in the various areas of worldly life and the temptation of the hereafter? Changing the horizon of reception is to remove the name from the circle of the sacred and to deal with it in the imaginary narration, not in the biography of prophets and messengers and the aura they surrounded by not permissible to approach it, but rather that the name affects the source. This duality in the background raises a lot of controversy between imitation and preserving the frequencies of the personality in the biography and the echo of abstraction according to the dualism of the sacred and the profane, and in what has to do with people's lives away from religious controversy.

4. Results

• Interest in intertextuality in theory, criticism, and history goes back decades, and this research paper did not repeat what was said and published; the same applies to the dualism of the sacred and the profane, but the addition is in the genre of fiction when it stores, within the confines of a narrow space, literature and criticism, the structuralism of the text and the ugliness of reality, the historical and the political, especially the constant shaking of beliefs and the contentment of some by standing at a "shining" image that they follow without actually stopping at the essence of the religious stories in its temporality, and it establishes the humanity of man and the way of his existence without surrendering and being driven by linguistic signs that have been stripped of its metaphor and calcified in doctrinal molds until it became one of the sanctities that cannot be debated or taken into account the variables of history and events;

• Between the sacred original text and the "profane" sub-text there are intersections and similarities in some meanings and in the impossibility of reaching the extent of experience by comparison with its introductions, but there are differences between them that make the intertextuality takes a dialectical approach based on many dualities in language, format, and functions. The religious inspiration of stories did not negate the difference of stations and beliefs, which made its presence in the narrative imagination a shadow of it and a general common structure. What deviated from imitation in the symbolic form calls for an expectation, an interpretation, and a transcendence of what was not expected;

• The belief of postulates was shaken by the paradoxes created by Zakaria Tamer, so stories ceased to be the final reference in their abstract value content to become only the building blocks of a narrative formula that does not address the conscience as much as it searches in other forms of culture and society, and there is no continuity of the sacred text (in the concept and position on it) so that it is flexible beyond the authority of the spirit to research the reality of the current problems. The function of the original text is no longer a rooting stereotype of symmetry as much as a search for historical and human development, which indicates that the "writing patterns" did not continue with imitation and the

authority of one voice, but rather with contrast and the multiplicity of voices in artistic construction, the possibilities of criticism, and the modes of communication;

• The significance between being a description of a model that summarizes all individual entities in situations and how the system works and adheres to it, since it is the source of traditional knowledge and belief being part of the evaluation of expression and truth values. If the imagined text reconstructs the religious text in a way that contradicts it, then it opens the horizons of fusion in it because it is the field of transcendence in the experience. A model that can be reduced to human existence with its contents and possibilities, but nevertheless it contains an unlimited number of supposed intentions when the text is read with different approaches and establishes epistemological theories in many disciplines, including literature and its tributaries.

5. Discussion

The short story in its genre, charter and categories on the one hand, and its relationship to literary genres on the other hand; Text thresholds in their forms, references and functions; The sacred and the profane; The struggle for survival in philosophical theories and their openness to the social and its direct economic impact; These are all topics that researchers have dealt with in many accurate studies, and we were not going to take them all, but in connection with what the story "Youssef.. The beautiful, perishable little Youssef" has revealed to us since its title from the intertwining between different tributaries, Zakaria Tamer managed to intensify it in words limited in number, dense in meaning, reflects the relationship of the axis with the rays derived from the flexibility of the symbol and the fiction literary genre at the same time.

The value to which the writer referred is also manifold, such as references, to which are added the possibilities of reading according to linguistic approaches: structural, stylistic, and critical discourse analysis. There is no doubt that we focused on the duality of origin and branch in the stories, and if we want to reduce the research the figures and the table are related to issues that we have raised in general, and they still need to be in-depth studies.

6. Conclusion

The layers of text in the story "Youssef.. The beautiful, perishable little Youssef" do not come out in construction, convention, concept and manifestation of what Gerard Genette mentioned. Two layers in the reference and the dialectic of religious stories (multiple in its echoes, different in its times, but in this difference it reflects the ordeal of the selection and its impact in the struggle of life and death). A narrative dye in style that deviates from explicit, implicit and symbol in biography and life takes a semantic dimension that makes the layers of text opened on the layers of significance in reality and imagination. The narration has a value, a lesson, or a fall into the abyss; and if this is in the content of the text, then the semantic layers have what goes beyond them to open up to unlimited reading and interpretation according to the method chosen to analyze the story, which indicates a multiplicity of texts in it.

Among the prospects this research refers to are:

1) The beginnings of the text, conclusions of significance and resumption of meaning;

2) The literary and its openness to civilization in politics and society;

3) The heavenly books between the reference of faith, the transformations of thought and the renunciation of the limitations of authority;

4) The sacred symbol in the short story between theology and hermeneutics.

> **Further reading**
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> "When God spoke to the human race, his words indicated mental contents. Humans then tried, with the help of theologians and exegetes, to understand exactly what those mental contents were. When poets spoke to the race, they did so with images and metaphors that made mental contents interact with each other, creating chain reactions of human cognition. Between God and the poets, these same reactions and connections between contents were the subject matter of logic, where they were manipulated by the Aristotelian syllogism. All the while, in a process that underpinned the language of God, the poets, and the logicians, the lexicographers wrote and curated dictionaries that mapped the connections between vocal forms (*alfāz*) and mental contents (Key, 2018, p. 87)

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Notes

1. *"Numbers are things in time"* when it come out of the frameworks of mathematics and abstraction, to be in the narrative imagination part of the thresholds of writing and interpretation. The writer makes them metaphorical signs in the discourse that reduce issues of reality and problems of thought, and be a substitute for them as well; a metaphorical-conceptual approach to existence when it is re-established from science and knowledge to culture and literature and the guarantee is semiotics. (Brandt, 2020, p. 187)

2. *Color and what contrasts with it or synonymous with it at the same time, or echoes in the thresholds:*

- *The transformation of the elements of nature and the components of existence;*
- *The sacred and the profane, and between them the symbol: Adnan when he came out of:*

   Threshold/house with white walls;

   The finite in space to the infinite in the Absolute;

   Submitting to distractions - most notably fear - to expressing ideas and accomplishing action in the struggle of ideology;

   Absolute dependence and the regression of the subject into meaninglessness to the realization of its existence outside the meaning;

   From whiteness to blackness, from light to darkness or from the symbolism of the profane to the dimensions of the sacred in the beginning and the end (for Adnan), or the end the beginning (for Muhammad and Salim or the marginalized in life and society).

3. *"But why does the world and life come out of water? All the elements of existence have their own shape (the tree is distinguished from the horse), but water does not have a special shape. A liquid takes the form of any container in which it is placed; it is the Undifferentiated in the Origin of the Different, and the Unformed in the Origin of Forms: "In summary, water is the sum total of virtues, it is the source and the origin. It is the womb of all the possibilities of existence."*

The dissolution of things is a condition of rebirth.

Water is the purifier of vices, filth, and sins." (Tarot, 2008, p. 60)