

INTERTEXTUALITY WITH THE HOLY QURAN IN AL-ORDBADI POETRY

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Abstract:

Religions, in general, have a significant impact on shaping human thought, and poets are affected, like others, by their beliefs, laws, and values, which have formed a major source of intertextuality for them. Regardless of critical opinions that deny the influence of religions, especially Islam, on literature and criticism,⁽¹⁾ Islamic sources of legislation have remained present in Arab literature, where the Holy Quran and the Prophet's Sunnah each played an important role in the Arab consciousness. Their impact appeared in the works of Al-Ordbadi and other poets of his time, and religious intertextuality became a part of Al-Ordbadi's culture, manifested in his poetry that reflected his religious beliefs. This research will discuss the use of the Holy Quran in the poetry of Al-Ordbadi.

Introduction:

The Holy Quran is an important source of contemporary Arab poetry. Some poets have managed to draw new formulations from it that convey the greatest amount of suffering and feeling, pushing the poet to create new symbols and borrow religious language and Quranic verses.⁽²⁾ Some critics refer to the use of the Holy Quran as intertextuality or quotation, which is a form of intertextuality, by inspiring or transforming Quranic texts and changing their context into a new poetic context.⁽³⁾ However, there is a difference between intertextuality and quotation, as "intertextuality can go beyond the idea of quotation and excel it. While quotation means extracting the previous text and inserting it into the subsequent text without interacting with its particles or merging with them, intertextuality seeks to create a unique relationship between the two texts, which may begin with a passing unconscious reference and end with the reader being surrounded by a semantic context that leads them towards a hermeneutic interpretation based on dismantling and reconstruction."⁽⁴⁾

The Quranic text is known for its rich stories and narrative techniques, making it one of the most employed intertextual sources in old and modern poetic productions, reinforcing the journey of poetic texts that intersect with it.⁽⁵⁾

Intertextuality with the Holy Quran in Al-Ordbadi Poetry

Al-Ordbadi's collection is rich with the language and meanings of the Holy Quran, as it is a source that never runs out of meanings. The Quranic stories, news, and proverbs are a fertile material for producing meanings that a knowledgeable poet can employ. If we examine the poetry of Al-Ordbadi closely, we can extract the Quranic impact in his verses, where he says:

Aba Saleh heard a complaint from a choked person,
The darkness of events turned his days into nights.
We have been touched by harm,
so give us the full measure of your merchandise,
and let it not be mixed."⁽⁶⁾

The intertextuality is manifested in the second verse with the Qur'anic verse: " Then, when they came (back) into (Joseph's) presence they said: "O exalted one! distress has seized us and our

family: we have (now) brought but scanty capital: so pay us full measure, (we pray thee), and treat it as charity to us: for Allah doth reward the charitable."⁽⁷⁾ The intertextuality is evident here through the poet's use of the same image, while transforming its context. The poet cited the words of the verse and juxtaposed them with the words of the poetic verse: (We have been touched, we have been touched, hardship, hardship, goods, mixed goods, give us full measure, so give us full measure, for us the measure, for us the measure), and by examining the correlation between the two texts, we find that "Al-Ordbadi" has embellished the context and added aesthetic value by saying: "not mixed" because it is loyalty to valuable and pure goods, not mixed, as mixing implies a compromise on their quality, or they are scarce. Therefore, the two stanzas were addressed to the awaited imam (peace be upon him), and cited by the poet.

The use of Quranic text in this context comes in the context of good intertextuality that enriches the text and enhances its beauty, unlike random intertextuality that can be described as poor intertextuality. Critics have talked about many classifications of intertextuality such as conscious intertextuality, unconscious intertextuality, investigation-based intertextuality, and intertextuality based on violation, as well as intertextuality of contrast and intertextuality of contradiction, but they did not realize an important classification related to the aesthetic dimension and the overall evaluation of the text.⁽⁸⁾

In another context, the poet praised Hadhramis, saying:

The sons of Ali call for peace
And if they are addressed, they say peace.
They do not harm with the permission of Allah
When they pass by, they pass with dignity.⁽¹⁰⁾

The poet extols the morals of the Hadhramis by praising them. The intertextuality is evident in the first stanza with the words "they say peace" which corresponds to the verse in the Quran, "And the servants of ((Allah)) Most Gracious are those who walk on the earth in humility, and when the ignorant address them, they say, "Peace!"⁽¹¹⁾ The poet praises them for their forbearance and meeting the offender with kindness and forgiveness, and for the rationality that led them to this state. When the ignorant speak to them, they do not respond in kind, but rather say a kind word to them that they are familiar with. The intertextuality in the second stanza corresponds to another verse in the Quran, "and if they pass by some evil play or evil talk, they pass by it with dignity".⁽¹²⁾ To explain the phenomenon of intertextuality, the words the poet used (passing, dignified) clarify how they respond when encountering inappropriate behavior or speech, they pass by it, and honor themselves by avoiding it.

This type of manipulation of quotation, meaning, and context is one of the most sophisticated and profound forms of intertextuality. The poet used Quranic stories and contexts to nourish his poetic image and ensure its impact on the recipient. He aims to achieve the aesthetic beauty that the Quran provides to its text through this method of intertextuality. "The intertextuality with the Quran has an overall literary purpose, as the Quranic style is the ideal style for the Arabic language. By taking some of its imagery and techniques as a model, it adds elegance and beauty to literary expression. This is in addition to the religious purpose that makes communication between the reader and the writer a creative connection that combines their rich asset of sanctifying the Quran and being influenced by its great meanings."⁽¹³⁾

The Quranic structure had a clear impact on the collection of "Al-Ordbadi", which can be classified under the name of self-referential intertextuality. This happens when the poet intentionally refers to a text he has previously created. The poet says:

These are the swords that have fallen and arrows
whose tips have broken, and their words are serious
matter and not a joke.⁽¹⁴⁾

The intertextuality is with the holy verse (Indeed, the Qur'an is a decisive statement And it is not amusement)⁽¹⁵⁾ The form of intertextuality may sometimes approach non-meaning or non-signification, especially if the intertextuality is limited to a word that does not make a difference in the text. However, the words of the Holy Quran are significant in their context, as it is not like any other text. When a word or phrase from its composition appears in a text, there is no arbitrariness in that, and the use of "Al-Ordbadi" of this type of intertextuality indicates his great influence by the Quranic text. Even if interpretations fail to reveal its meaning and intention, it is easier and more accurate to attribute it to such justification, and Allah knows best.

The use of "Al-Ordbadi" Quranic composition is repeated in another part of the collection, where the poet says:

They are the pearls of the world, their day and night
are filled with peace that they love until the dawn.⁽¹⁶⁾

The intertextuality here is in the use of the expression "peace that they love until the dawn," which is a word used in Surat Al-Qadr: (Peace! (All that night, there is Peace and Goodness from Allah to His believing slaves) until the appearance of dawn). The intertextuality can be understood in the context of the sanctity of the Quranic text and the specificity of its expressions. The poet's use of the word "dawn" without any other word resonates with the associated word "shines" and points to his choice of meaning (shine and enlighten) from among the other different meanings of (appear in morning and appears in noon).⁽¹⁷⁾

In his poem on the Day of Ghadir, the poet says:

The Day of Ghadir has virtues,
for Ali that compared to denial.
the day chained Allah's right hand,
to establish evidence for the Jews.⁽¹⁸⁾

The poet intertextualizes the second stanza with the Quranic verse: And the Jews say, "The hand of Allah is chained." Chained are their hands, and cursed are they for what they say. Rather, both His hands are extended; He spends however He wills). This is because of the appearance of the words "chained" and "Jews" in both the poem and the Quranic verse. The occasion of this poem being recited on the anniversary of the Day of Ghadir in 1350 A.H also contributes to this connection. The poet uses this intertextuality to confirm the poetic significance and arrive at a central meaning, which is equivalent to citation in prose, but in poetry, it is more concentrated and intense, and there is a -even slight- manipulation of the Quranic text to correspond with the poetic text.⁽¹⁹⁾

Different interpretations of this Quranic verse have been mentioned in its explanation. Al-Tabatabai⁽²⁰⁾ and Ibn Kathir⁽²¹⁾ mentioned occasions for the revelation of the verse, stating that the Jews did not accept the abrogation of religious rulings and the Muslims' explanation of abrogation. They also did not accept the idea of the beginning of creation changing based on the apparent meaning of Quranic verses. This verse can be applied to their opinion, even though the

apparent meaning of Allah's words contradicts it: "both His hands are extended; He spends however He wills." They Refuse to accept it, and indicate that they only spoke this wicked word regarding matters of provision, either concerning the believers in general due to their widespread poverty, hardship, and difficulty in making a living, and that they said this as a mockery of Allah, implying that He is incapable of enriching His believing servants, or they uttered this because they heard similar statements, such as the saying of Allah the Most High: (Who is he that will lend to Allah a goodly loan)⁽²²⁾ They said that (the hand of God is tied and unable to collect what is spent in His cause to promote His religion and revive His call). They said that in mockery and ridicule of what appears from some other reasons for revelation, and this aspect is closer to consideration.

The essence of what Ibn Kathir mentioned in his interpretation of the Quranic verse is that the Jews described Allah Almighty as stingy by saying that Almighty Allah is poor while they are wealthy. They expressed their stinginess by saying, (The hand of Allah is chained,) and it is said that this verse was revealed in reference to the Jew, Finhas, Allah curse upon him, for saying, (verily Allah is poor and we are rich.)⁽²³⁾ Allah has refuted what they have fabricated and said, (Chained are their hands, and cursed are they for what they say). Thus, they suffer from great stinginess, envy, cowardice, and humiliation.

In "Al-Ordbadi's" conscious intertextuality, there was a motive, and perhaps one of the most prominent motives that drive the poet to resort to intertextuality is psychological motives, where he desires to enrich his text and give it a new dimension that adds to its richness during analysis and discussion. Intertextuality can be a result of the convergence of ideas without prior awareness of the author in the link between texts. ⁽²⁴⁾ It can be said that the poet absorbed the meaning of the Quranic verse and its themes to add additional strength and positive energy to his poetic verse, which he confirmed by using Quranic expressions and contexts.

Conclusion

It is clear from the above and through different examples that the Holy Quran has an impact on the linguistic repertoire of the poet and his imagery, sometimes imitating Quranic imagery and sometimes alluding to it. Therefore, the intertextuality to the Quranic text in "Al-Ordbadi's" collection occurred in forms that ranged from mere borrowing or referring to Quranic expressions to a slight modification in some instances. This difficulty, in my view, is justified, as the sanctity of the Quranic text does not allow it to be treated with modification or twisting its meaning. This difficulty is explained when we compare the forms and mechanisms of intertextuality in ancient and modern literature, where modern literary figures and poets dare to modify Quranic texts, and the evidence for this is those studies conducted on intertextuality in modern poetry such as those conducted on the poetry of Badr Shakir Al-Sayyab, Mahmoud Darwish, Abdelwahab Al-Bayyati, Amal Danqal, and Nazik Al-Mala'ika.⁽²⁵⁾

Notes

Holy Quran

(1) See: *The Aesthetic Foundations in Literary Criticism*, p.157.

(2) See: *The New Trends in Contemporary Arabic Poetry*, p.66.

(3) See: *Intertextuality in Contemporary Moroccan Poetry*, *Yarmouk Journal of Research, Series of Literature and Linguistics*, Turki Al-Mughaid, vol.20, issue 1, 2002, p.95.

(4) *The Features of Modern Poetry in Jordan and Palestine*, p.163.

- (5) See: Intertextuality with the Holy Quran in Contemporary Arabic Poetry, Azza Muhammad Jadou, Fikr wa Ibtida Magazine, issue 9, Kuwait, 1953, p.137.
- (6) Diwan, p.424.
- (7) Surat Yusuf, verse 88.
- (8) See: Quranic Intertextuality in Modern Omani Poetry, An-Najah University Journal for Research, vol.21, issue 4, 2007, p.1080.
- (9) The Hadhramis at one time numbered (199) tribes, and their number was counted about five hundred years ago, and it was (10,000) individuals. Some of them settled in Indian lands such as Ahmedabad, Surat, Baruch, Delhi, Hyderabad, Kanpur, and others. Their first entry to India was in 617 CE, and their tribes settled in Africa and Qamari Algeria. See: Bab Al-Tarajim, Al-Urdubadi Encyclopedia, vol.17, p.35.
- (10) Diwan, p.458.
- (11) Surat Al-Furqan, verse 63.
- (12) Surat Al-Furqan, verse 72.
- (13) Studies in Egyptian Arabic Literature, p.181.
- (14) Diwan, p.419.
- (15) Surat Al-Tariq, verses 13-14.
- (16) Diwan, p.225.
- (17) See: Lisan Al-Arab, entry (Belj).
- (18) Diwan, p.176.
- (19) Intertextuality in Modern Omani Poetry, p.1087.
- (20) See: Tafsir Al-Mizan, vol.6, p.32.
- (21) See: Tafsir Al-Quran Al-Adhim, vol.29, p.102.
- (22) Surat Al-Baqarah, verse 245.
- (23) Surat Al-Imran, verse 18.
- (24) The Influence of the Holy Quran on Modern Palestinian Poetry, PhD Thesis, Mu'tah University, 2008, p.81.
- (25) See: The Phenomenon of Intertextuality in Mahmoud Darwish's Poetry Language, Al-Turath Al-Adabi Journal, issue 3, and See: Intertextuality in Contemporary Palestinian Poetry, Al-Azhar University Gaza Journal, Series of Humanities, vol.11, issue 2, 2009, pp.241, 302. Also see: Quranic Intertextuality in Mahmoud Darwish and Amal Dunqul's Poetry, Dirasat Journal.