

Quranic Intertextuality in the Poetry of Abdullah bin Rawaha in Light of Julia Kristeva's Theory

“An Analytical Study of His Jihad Poems Desired in the Folds of the Battle of the Al-Khandag”

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Introduction

Islam left a clear impact on the literature of early Islam and on all aspects of human life. People transitioned from the ignorance of the ignorant to the expansive embrace of Islam, both in behavior and literature. In this research, we aim to highlight the most sublime aspects of the influence of the Holy Quran on the jihadi poetry of Abdullah ibn Rawahah, sought after during the Battle of Al-Khandag. A study of his poetry reveals the hallmarks of this remarkable influence in its vocabulary and lofty concepts derived from the Holy Quran. We searched for his poems related to this specific historical timeframe to narrow the scope of the research, but with a deeper and more detailed study. The aim of this research is to highlight the masterpieces of his selections of specific Quranic vocabulary, or those close to it in meaning, and to demonstrate the beauty of the concepts derived from the Holy Quran. Then, we find a wonderful, logical correspondence with the lofty content he brought forth, demonstrating his wisdom and philosophy in his life.

Methodology

Studying the influence of the Holy Qur'an on Ibn Rawahah's jihadi poetry, set during the Battle of Al-Khandag, requires a solid scientific approach to uncover the aesthetics of verbal or semantic similarities between the words of his poetry and the vocabulary of the Holy Qur'an, as well as the poet's inspiration from the contents of the Holy Qur'an and his own, and then his beautiful harmony between these new and derived meanings. In contemporary critical circles, this influence from an absent text, whose effect appears in the present text in form or content, is called intertextuality. This study adopts a descriptive and analytical approach to uncover the presence of Qur'anic intertextuality in Ibn Rawahah's poetry. One of the best approaches to the phenomenon of intertextuality is Julia Kristeva's theory, which focuses first on the verbal similarity between the present and absent texts, then on the author's or poet's interpretation of the concepts of the absent text without changing them, which she calls partial negation. It then examines the concepts of the present text from the perspective of what the poet has brought

new, while preserving the original essence of the absent text, and finding a complete harmony between them, which Kristeva called "parallel negation." Finally, it focuses on the poet's creation of new concepts and his creative intentions, which we will not see in the absent text and may be at odds with it, which she called "total negation."

Results and Discussion

Within the framework of partial negation, based on the similarity of vocabulary between the present and absent texts, we see that Ibn Rawaha, in his poems of this specific time frame, utilized only limited vocabulary from the Holy Quran. However, he chose those vocabulary words that were close in meaning in most instances. The concepts within this framework are a continuation of the contents of the Holy Quran without any innovation, so creativity is minimal. With regard to the framework of parallel negation, we see that the poet utilizes the lofty meanings of the Holy Quran in his poetry, then introduces new concepts of his own, creating a complete harmony between the concepts inspired by the Quran and those he has introduced, while preserving the original essence of the concepts of the absent text. Creativity within this framework is greater than that which preceded it. The poet doesn't limit himself to concepts inspired by the Holy Quran, but rather composes poems that reflect his own wisdom and philosophy in life, without contradicting the meanings of the Quran. This is the framework of total negation, as Julia Kristeva sees it. In his poetry, the poet utilizes the framework of partial and parallel negation almost equally, while total negation is rare.

Conclusion

After examining Ibn Rawaha's poetry according to the three types of intertextuality—partial, parallel, and total Total negation concluded that the poet draws on the vocabulary and concepts of the Holy Quran in his poetry. The phenomenon of intertextuality, as Julia Kristeva sees it, with its three pillars, is evident. From the perspective of partial negation, we find a deep connection between the present and absent texts in terms of both words and concepts. This means that he draws on the same vocabulary from the Holy Quran to some extent in his poetry, as he chooses The verb “mercy” is derived from the attribute “the Most Merciful” in the Holy Quran in verse 10 of Surat Al-Hashr. As for vocabulary that is similar in meaning, it is frequently used in his poetry, such as his choice of the Such as the phrase “the Ansar and the Muhajireen” which appears in the Holy Quran as “those who foremost in faith” in the same surah and verse in the second section of his poem. Similarly, the concepts in his poetry within the framework of partial negation are a continuation of the concepts of the Holy Quran. From the perspective of parallel negation, we find that he draws meanings from the Holy Qur’an and keeps their original essence in his present text, then narrates

high concepts of his own, thus creating complete harmony between these and those. A great example of God's trial of the Muslims in the Battle of the Trench, and their excellent performance and steadfastness in the face of the enemy. These concepts came in the context of explaining the events of the Battle of the Al-Khandag in Surat Al-Ahzab. This is parallel negation, as Julia Kristeva sees it, in the poet's choice of a concept derived from an absent text, preserving its original essence, then introducing a new concept, albeit a small one, of his own, and then perfecting the two concepts in complete harmony. The poet did not limit himself to concepts inspired by the Holy Quran, but rather recited poems on specific concepts about their faith in Allah through His guidance, then the necessity of this faith in testing, then his request to win the test with forgiveness in preparation for death. These concepts express the poet's wisdom and profound philosophy in his life without contradicting the meanings of the Holy Quran. This is the framework of total negation as Julia Kristeva sees it. The poet benefits in his poetry from the framework of partial and parallel negation almost equally, while total negation is rare.

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