



The study of Quran's intertextuality in Fadwa Touqan's poems

Zeynolabedin Faramarzi¹ and Nasser Ghasemi Rozveh²

¹Arabic Language and Literature, Gonbad University, Iran.

²Arabic Language and Literature, Tehran University, Iran.

ARTICLE INFO

Article history:

Received: 24 February 2014;

Received in revised form:

29 March 2014;

Accepted: 7 April 2014;

Keywords

Quran,
Intertextuality,
Poem,
Fadwa Touqan.

ABSTRACT

"Intertextuality" means "the relationship between texts with its previous or contemporary texts". The theory was artily presented by "Julia Kristeva" in the early 60s of 20th century which is welcomed by many writers and poets. Poets of intifada are such poets who arise for this important thing with expressing the excellent human goals and to present the oppression of the Palestinian people. this new skill has been used in the poems of Intifada variously. Fadwa Touqan is one of the poets who used this skill in his poems. this article is going to study some samples of various types of intertextuality in Fadwa Touqan's poems then to (explain) his poems and religious point of view through the intertextual function.

© 2014 Elixir All rights reserved

Introduction

Intifadah movement in literature creates a large part of literary works which show the Palestinian resistance against the Israeli forces. This new literature continues simultaneously with the oppressed Palestinian and their daily lives; to the extent that it could portray the goals of Palestinian and the scenes of martyrdom in one hand, and to be with the life of its residents to introduce the hated figure of their enemies. Intifada movement has lasting effect on Arabic literature, and because of the influence of this movement, the Arab poets and writers portrayed the heroic struggle which never leaned against the Israeli forces.

Palestinian Intifada poets have used new array of literature to express their views and positions which include; "paradox, intertextuality and the adoption (i.e. borrowing the Islamic literary heritage)" (Abdul Muttalib, 1995: 154). "Intertextuality" is one of the most extensive literary elements in the poetry of Palestinian Intifada. In this new skill all texts have one or more documents which should be referred to if they are to analyze and understand. (Azam, 2005: 252)

In fact, the intertextuality with Quran's verses is the most important features of these poets, which shows they have used the Quran's text intentionally to express their goals in the best and most accurate way. (Jarbo, 2002: 136)

Although *Fadwa Touqan* is Christian but she has used Quran's words and expressions in her poems. The influence of Islamic culture is clear in all his works. This article is going to study the intertextual relations in her works. The intertextuality in this article include: verbal intertextuality, content intertextuality, mental intertextuality and personality (personal) intertextuality that in all types the absent text is Quran and the present text is the poem of the poet.

Biography of Fadwa Touqan

Fadwa Touqan is the Palestinian poetess who Born in Nablus but late she got Jordan citizenship. (Habūri, 2002, p432) She grew up in the male dominated family which members were not less than 20. (Asad, 2006, p144) She spent some years to study in the school where she had her first amorous experiences. One of her brothers was Ibrahim Touqan from whom she

received schooling until age 13 when she was forced to quit school at a young age due to illness. Ibrahim Touqan, took responsibility of educating Fadwa he gave her sister books to read and taught her English. During 50 years Fadwa published 8 volumes of her poems. Some of her collections is as following: *Ma'l Ayam* (with the days) *wajadtuha* (I found it) *Atina Hubban* (give us love) *Amām al bāb al muqlaq* (against closed door) *al layl wa al fursān* (the night and horseman) *āla qimmat al dunia wahidan* (alone on top of the world) *Tammuz wa šayon akhar* (Tammuz and other things) *al lahn al akhir* (last note). Fadwa published her complete works in 1993. Her biography published periodically at two parts, the first part concentrate on her youth and childhood when she had first experiences of poem and love. second part is due to harder stage of her life in which she express suffering of her nation under Israeli occupation. Fadwa in her amorous story related to Raja Naqash that she has written some letters to Madawi and relationship between them was clear. Later on Naqash explained this issue in his book entitled; *Baina Al Madawi wa Fadwa Touqan Safahtun Majhulatun fi al Adab Al Arabi Al moasir* (between Madawi and Fadwa Touqan obscure paper of modern Arabic literature) (tamimi, 2002 p46) Her biography was subject of many studies by some scholars like: *Ibrahim Al ālam*, *khalil Abu isba'*, *Bint al šati*. (Bidaj, 2003, p145)

The intertextuality theory

For the first time, Julia Kristeva in 1960s used "intertextualite" in the translation from Micheal Michelovic of the "dialogism". Dialogism refers to the necessary relation between the sentences with other sentences. "Julia Kristeva" thinks intertextuality is inevitable for all texts and believes that the intertextuality is the contexts in which the different texts can be gather together. In this process a number of texts directly or indirectly combine with each other and influence each other. (Kristeva, 1981, 44)

According to *Bakhtin* viewpoint each text can be referred to a "group of signs" whether it is a part of speaking, poem, song, myth or movie. In his idea each text is a bridge of various texts which embodied in present text. (Graham, translated; Payam Yazdanjou, 73, 1380). The issues like theory of

"The Death of the Author" (argued by Roland Barthes) structuralism movements, post structuralism, deconstructionism, ontological and semiotic criticism had great influence on intertextuality. (Namvar, 1385, 84)

The term "intertextuality" has been used by Russian formalism for the first time especially by Shklovsky in his essay named *Art as Technique*. Shklovsky explained that the influence which a text has on another text is the most important influence among all artistic influences" (Safavi, 1376, 127). The intertextuality can be identified in the conversation of *Mikhail Mikhailovich Bakhtin*, intersubjectivism of the phenomenologists, the intertextuality of *Julia Kristeva* and the transtextuality of *Gérard Genette* (Ibid, 84).

Gérard Genette worked more coherent and more systematic than *Kristeva* and *Roland Barthes*. The study of *Genette* includes the realm of structuralism or even the post structuralism and semiology. (Shklovsky, translated; Sasani, 1380, 49). *Gérard Genette* has expanded this theory later, in fact he has identified this term in relation of (the presence of two texts or more) or (the presence of a text in another one). (Benic, 1990, 186)

Kristeva has an important rule in the study of intertextuality. In fact she was the one who has coined the term to present a new topic in the study of 20th century and made some people like *Roland Barthes* and others to study on the issue. The study of intertextuality has important effect on *Tel Qoul* circle such as *Soulz*, *Barthes*, *Derida*, *Kristeva* and its other French members. According to *Kristeva*'s viewpoint, the intertextuality unlike what most think is not the study of the effect of a text on another, in her idea (the intertextuality makes the differences in the texts and no text can be free from that. *Barthes* clearly declares that any text has intertextuality in its texture. (Ibid, 85)

Arab critics translated the term intertextuality to "*Al Tanas*" or "*Al Nosusiah*" which means being complicated. They pointed it to analyze the poetic conversations. The critics like *Sabri Hafiz*, *Muhammad Izam*, *Salah Fazl* and... wrote lots of articles on this issue. (Mirzaei, 1387, 299)

Julia Kristeva has mentioned to the most fundamental definition of intertextuality among other critics: "the intertextuality means to create a new text through the relationship and interrelationship with other texts".

Three basic elements should be known in the intertextuality: 1- the absent text 2- the present text 3- the process of intertextuality. In fact, the "absent text" is the text which is used in the main text; the main text is called the "present text", and the signs and effects of the absent text in the present text shows the process of intertextuality (*Mortaz*, 1998, 14).

Arabic critics presented various types of intertextuality. *Abd al Malik Mortaz* divided the intertextuality to a. verbal intertextuality b. content intertextuality and c. personal intertextuality in the comparing of *Al Mu'allaqat Sab* to other text (Ibid, 360) 1- the verbal intertextuality: in this type the author or poet intentionally uses the words of the absent text in the present text.

2- The content intertextuality: in this type the author or poet intentionally uses the meanings he needs from the absent text in the present text in a certain way.

3- The personal intertextuality: this type traditionally is used in the literary text, for example frequency of mentioning to the rested ruin of beloved house and trace *Atlal Wa Diman* can be consider as a personal intertextuality.

Quran's intertextuality in Fadwa Touqan's poems

Based on the topic of the present article and various Quran's content in *Fadwa Touqan*'s poems, there have been the consideration of other types of intertextuality which include:

verbal intertextuality, content intertextuality, mental intertextuality and personal intertextuality, and each of them is probed through the process of intertextuality.

The first example:

Fadwa sings in *before the closed door* "*Ama'm Alba'b Al muqlaq*" :

The present text: "it's trembling, the dates are falling down around me, u asked of love, my love is pure, my love is fresh, and my safe days are like luminous light which illuminates in my heart.

The absent text: the concealed text in this *Qasida* includes the story of saint *Marry* while she took birth to *Jesus*: "And shake the branch of the palm-tree Towards you, it will come tumbling Upon you fresh and ripe dates" (chapter *Maryam* verse 25)

God leads *Marry* to a date tree while she was taking birth to *Jesus* to be calm down and fed from it" (*Yaqmaei*, 1356, 216)

The intertextuality in the text: The poet tends to use the absent text (*Quran's* verse) with the information of his addressed listeners, here; the poet has used the concealed text in his poem. The type of intertextuality is verbal and the poet used the verse 25th of *Maryam* Surat to hallow his poems, in fact the poet is going to put the listeners in the situation he wants.

Second example:

The present text: "... oh, lord of kaaba /here the door was open/and our houses was the shelter of sadness and sorrow/here the door was open and the Olive treee/green and so tall/was serving the house/ the oil was illuminating with no fire/and leads the night's passengers (*Divan*, 324)

The absent text: "God is the Light of Heaven and Earth! His light may be compared to a niche in which there is a lamp; the lamp is in a glass; the glass is just as if it were a glittering star kindled from a blessed olive tree,] which is [neither Eastern nor Western, whose oil will almost glow though fire has never touched it. Light upon light, God guides anyone He wishes to His light. God composes parables for mankind; God is Aware of everything" (*Quran*, *Nour*, 35)

The intertextuality: the intertextuality among *Fadwa Touqan*'s poems show her knowledge of the Islamic legacy which is rooted in her soul. Since she has sung this *Qasida* (balladry) after her brother death, it can be said she follows her brother. As God is the lighter of human guidance, she directly uses the name of *Nour* chapter (topic intertextuality) and its words to lead her to the guidance. So she knows her country as a light to illuminate her life. The effect of this verse is clear in her poem. She perfectly uses the Koranic contents of *Nour* chapter with poetic technique in his poem.

"You are the one who putt out my light, with thunder, turn it on, close it to me your luminous face, because your absence enslaves me in darkness" (*Divan*' 447-448)

Content intertextuality

First example:

The present text: "I deceive sadness, I don't cry and say like crazy people, oh my strange love, oh my love why? Why my country changed to the hell's door? , why does the apple tree changed to the fire tree, why the moon does not light the blossoms of flowers"

The absent text: "except the companions of the right, in gardens they will question, concerning the sinners, what caused you to be thrust into the scorching (fire)? , they will reply: 'we were not among those who prayed, and we did not feed the needy, we plunged in with the plungers, and belied the day of recompense'" (Chapter 74: *AL-MUDDATHTHIR*, 39-46)

Intertextuality: the poet has made the intertextuality with the contents of Moddaser Chapter .*Fadva Touqan* is going to talk about her occupied country with the skillful usage of the content of this verse, to say: what is their fault to be in this sorrow term?, and why their country which was the birthplace of prophet becomes the fire's door? These factors made the poet to divagate insofar as she said: "why the tree of apple changed into the tree of Zaqqum (infernal tree).

Absent text is "Then you people who had gone astray and rejected the Truth. Will eat from the fruit of the tree of Zaqqum" (chapter Vaqia verse 51-52)

Second examples:

In another balladry Fadva addresses to two children reside in west bank saying: I'm concerned about your little world, I'm worried about story of jailed and jailer, I'm worried about story of Nazi party and Nazism in our land, because these are horrible stories which made our children grey headed and old" (Divan ;497)

Absent text: "However, the Pharaoh (Firon) disobeyed the Messenger and We seized him with a severe retribution. If you disbelieve, how will you be able to protect yourselves from the hardships of the day which would even turn children grey-headed?"

Intertextuality: the poet presents cruelly encounters of Israel soldiers with Palestinians through mentioning to the verses 16-17 of chapter Muzammil, tracing dreadful imagination of Israel forces profiting verses of Koran to complete his artificial image. Actually *Fadva* intended to compare cruelly manner of the enemies with the chastisement of the day of resurrection.

Third example:

In the balladry entitled 'story for our children' *Hikayatun li Aftaluna*, *Fadva* says:

Present text: "the year of elephant came and a loudly clamor with the thunder and light upraised, bearing the prophet message radiating superstitions." (Divan, 558)

Absent text: 'Have you not considered how your Lord dealt with the people of the elephant. Did He not cause their evil plots to fail By sending against them flocks of swallows. Which showered them with small pebbles of clay? To turn them into) something (like the left-over grass grazed by cattle' (chapter *Fil* verses 1-2-3-4-5)

Intertextuality: the poet here used content of absent text in the core of present text mentioning to the victories which have been achieved by the Palestinian fighter in the war of October 1963. The poet compares consequences of this war with the victory which has got for the people who was living in Mecca at pre Islamic period. *Abraha* and his soldiers failed to conquer Mecca and all of them died by the stones which threw down by the birds of *Ababil*. The poet believes that in the same manner Palestinian partisans' defeated Israeli soldiers.

Mental intertextuality:

In another balladry entitled 'murder in the day that is not like another days' *Fadva* says:

Present text: 'Nor they killed her nor they crucified her but she comes out hanging her happiness on the great heaven and announced that old trip passed away and new trip starts.' (Divan 536)

Absent text: 'And their saying: Surely we have killed the *Messiah*, *Isa* son of *Marium*, the messenger of *Allah*; and they did not kill him nor did they crucify him, but it appeared to them so) looks like *Isa*.' (Chapter *Nisa* verse 157)

This relation between absent and present text gives the several meaning to the poetry so it enabled the poetry to include hermeneutical aspect in both present and absent text.

Connotation of the balladry is due to sublime position of martyr which has been honored.

Personal intertextuality:

Present text: *Qabil* The red' is standing anywhere; *Qabil* knocks on the doors; he is on the balconies and the walls so the death grow up anywhere. Death and *Qabil* The red are anywhere. (*Divan* 597-599)

Absent text: "So the passionate-self of *Qabil* Tempted him and made fair-seeming To him the murder of his brother; he Slew his brother and became one of The losers" (chapter *Nisa* verse 30)

Intertextuality: the poet mentioning to the story of *Qabil* and *Habil* (Adam's sons) informed her readers with the detail of absent text which relates story of Adam's sons. Connotation of the story refers to bloody conflict break out in Jordan. The poet compares these conflicts with the murdering of *Habil* by his brother *Qabil*.

Conclusion:

The Palestinian poet *Fadva Touqan* used intertextuality mechanism to express her aims and viewpoint toward Intifada. She inspired Palestinian defiant with the epic and courage and called them to resist by applying verses of Quran directly and indirectly. Intertextuality in her poems can be divided to following branches: literal intertextuality, content intertextuality, mental intertextuality, personal intertextuality.

Reference:

1. Holy Quran.
2. Graham, Alen, intertextuality, translated by: Payam Yazdanjo, Tehran, Nashre Markāz, 2001.
3. Barka, Nazmī, Al Tanās Al Dīnī Fī shī'r al Filestīnī al moāser (*religious intertextuality in modern Palestinian poetry*), Magazine of Fikr wa ebda', N 23. Cairo.2004
- 4-Broel Piero, & e.t.s. history of French literature, translated by: Nasrīn Haṭaṭ & Mahvaš ḳavimi, Samt .1999
- 5-Binīs, Mohammad, shī'r al arabī al hadīṭ bunyānuhū wa ibdālātuhū (*modern Arabic poetry, it's elements and inventions*), dār tubfāl vol.3, ed1,1990.
- 6-Jarbū,ḡaze, Al Tanās ma'Quran fi al shī'r al arabī al moāsir (*intertextuality between Quran and modern Arabic poetry*), Magazine of Fikr wa ebda' N 13, Cairo, 2002
- 7-Zāyid, Ali Ašri, istid 'ā al šaḥsiyat al turaṭiya fi al shī'r al arabī al moāsir (*recalling historical characters in modern Arabic poetry*), Tripoli, manšūrāt al šarka al hāma li al našr wa al tuzi' wa al i'lan, ed1,1978.
- 8- Shklovsky, Viktor, *Art as Technique*, translated by: Hādī Sāsānī, structuralism post structuralism and literary studies, Tehran, Pajūhišgah farhang wa hunar Islami, 2001.
- 9-Safavi, Kūruš, monāsibāt bynāmatnī (*inter linkage of intertextuality*), Tehran, sāzmāne chap wa intišārāt, 1997.
- 10- Touqan, Fadva, Divan, Beirut , Dār al 'uda, 2000.
- 11-'azām, Mohammad, shī'riyat al ḥitāb al sardi (*poeticity of narrative discourse*), Damascus, ittihād al kutab al 'arab, ed1, 2005,
- 12-' abd al mutalib, mohammad, ḳazaya al hadaṭa 'inda 'abd al ḳahir jurjanī (*modernism features to 'abd al ḳahir jurjanī*), alšarikat al Misrīya al 'alamīya li al našr, Cairo, 1995.
- 13- Kristeva, Julia ,(Kālm, mukalimi wa Rumān),translated by: payām yazdānju, Tehran, Našr markaz, 2002.
- 14- Murtāz, 'abd al malik, fikrat al saraḳāt al adabiya wa nazariyat al tanās (*plagiarism and intertextual theories*), magazine of 'alāmāt, al nādī aladabī al ṭaḳāfī, Jadda, 1991.
- 15- Mīrzaī, faramarz, Ravabit Beynāmatnī Quran bā Aš'ār Ahmad Maṭar (*intertextuality between Quran and Ahmad*

Matter 's poems), našriye dāniškade adabiyāt. Kerman, university of šahīd bāhunar, N.25, 2009

16- Nāmvar muṭlaḡ, Bahman, Pirāmatnīyat yā matnhāyi māvareī, (*text centralism*) second symposium of art semiology, Tehran, intišārāt farhangistān hunar, 2006.

17- Nāmvar muṭlaḡ, Tarāmatnīyat (*study of relationship between the text and other text*), pajuheš nāme ‘ulūm insānī, N 56, intišārāt farhangistān hunar, 2007.

18- yaḡmāī, habīb, translation of Tafsīr Tabarī, vol.1. Tehran. Tūs publication, 1978,

19- Habūrī, Kāmil Sulaymān. *Mu’jam al šu’ara min al āsr al jāhili hattā nihayat sanat 2002* (encyclopedia of poets since pre Islamic period to the 2002), 1.ed, dāru al kutub al ‘Imiya, Beirut, 2003

20- Asad , Nasir al dīn, *šā’rā Felastin Ibrahim wa Fadwa Touqan* (two Palestinian poets Ibrahim and Fadwa Touqan), Al muāssa al arabiya, Oman ,1.ed, 2006

21- Bidaj, Mussa, *Brgozide š’re arab* (anthologize of Arabic poems) placeless , Tehran, 2003