



## RESEARCH ARTICLE

**Religious References in The Poetry of Nasiriyah Poets**Shorooq Sindan Shrshab<sup>1</sup>, Ali Hussein Challod<sup>2\*</sup><sup>1,2</sup>Department of Arabic, College of Education for Humanities, University of Thi-Qar, Iraq

| ARTICLE INFO  | ABSTRACT   |
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| Received: May 11, 2024<br>Accepted: Jun 10, 2024                                    | Culture is one of the most important motivators for the Arab poet that helps him write poetry, and it is one of the reasons that invite him to come up with everything that is new and innovative. But this culture is supposed to have multiple sources and references and not be limited to one side or one culture. Hence our study came to delve into the cultural references of the Nasiriyah poets, including the religious reference. The research methodology was based on two foundations: the first is direct quotation, and the second is indirect quotation. According to a descriptive and analytical approach, taking the cornerstone of the poetic text according to these two foundations, the study concluded that the poets were interested in the religious influence and the ideas and meanings it contained, and they interacted with it with awareness, so the Holy Qur'an was the most important source of poetic inspiration for them, as they derived many meanings and Quranic stories from it. They resorted to including direct Qur'anic texts in their poetic texts, to create a new poetic text characterized by strength and durability, in addition to including indirect Qur'anic text, which is one of the mechanisms of condensation, as through it the recipient conjures up the Qur'anic text on which the poet built his poem. |
| <b>Keywords</b><br>The Holy Qur'an<br>Religious authority<br>Inclusion<br>Nasiriyah |  |
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**INTRODUCTION**

Religious reference is an important and rich tributary, from which poets drew, starting with the Diwan group, through all schools of Arabic poetry, and the sacred heavenly books are an important source for directing poets' thoughts and poetic texts, and modern-day poets were influenced by European poetry, which derived much from the holy books, the Bible and the Torah (1 A number of these poets were influenced by some Islamic sources and derived characters and themes from them. The most prominent of these poets who derived from the Islamic religion an important source for its texts was the Italian poet Dante in the Divine Comedy when he invoked the hadith of the Ascension, as well as the French poet Victor Hugo. When he derived the character of Satan from the Islamic heritage in his collection of poems (Al-Mashriqiyat) (2).

The religious heritage of nations is a generous source of inspiration and poetic creativity (3), as poets derive literary themes and images from it, and literature is replete with many great topics and literary works centered around a religious figure or religious topic, which were influenced in one way or another by the religious heritage (4).

The research deals with the study of religious references in the poetry of Nasiriyah poets, highlighting the aspect of direct and indirect quotation, after introducing them. Then the study concluded with a number of results, and the sources and references were mentioned at the conclusion of the research.

### **The Holy Quran**

Islam has an important status among the various religions with its cultural resources, foremost of which are the Holy Qur'an, the Sunnah of the Prophet, and Quranic stories, as well as religious figures and others. The Holy Qur'an is the poet's first reference, as it is "the constitution of his law and the platform of his message, and in Arabic it is the crown of its literature, the dictionary of its language, and the manifestation of its eloquence" (5).

It is natural for the Qur'an to have a role in the poet's culture, since "the Arab nation has one spiritual, mental, and literary heritage, and the light of its dazzling spiritual heritage is the Holy Qur'an, which is an unrepeated miracle and unparalleled in the past and the next" ( ), "and the Holy Qur'an has an influence on souls." And the attraction with which the locked hearts are opened, and the prestige with which Yahya removes the dead consciences" (6).

The first manifestation of being influenced by the Islamic religious content is the influence on the Holy Qur'an, as its effect becomes clear to us in their poetry, whether in their quoting some of its ideas, or drawing inspiration from some of its meanings, as well as the inclusion of some Quranic texts in their poems (7).

God Almighty said: "Allah has sent down the best of hadith, a Book, similar to each other, from which the skins of those who fear their Lord shiver, then their skins will soften when Their constant focus is on the remembrance of God. That is God's guidance. He guides thereby whom He wills. And whoever God leads astray, he has no guide." (Surat Az-Zumar: 23). We notice the psychological impact of the Holy Qur'an clearly, as it arouses emotions and consciences and stirs up feelings, sensations, and emotions with the beauty of its style, the sweetness of its pronunciation, the splendor of its statement, and the accuracy of its rulings. Thus, souls are aroused by it and hearts are cheered up by it. It also directs man to look at the universe and what is in it (8). Thus, the Qur'an is the first and last source of the poet's Islamic culture. Everything that comes after that follows it (9).

The reference to the Holy Qur'an among poets was represented by drawing inspiration from and employing Qur'anic texts or quoting their contents through signs or suggestions that reached the poet's goal through the power of expression they added to his poetic purposes, making them more influential on the recipient.

### **Quranic quote**

"Intertextuality in its simplest form means that a literary text includes other texts or ideas that precede it through quotation, inclusion, allusion, reference, or the like from what the previous writer has read, on the condition that these texts or ideas merge with the original text to give birth to a new text that bears the character Integration" (10).

Qur'anic quoting "is inserting a word from the Holy Qur'an or a verse from it into speech to beautify its system and exalt its status" (11), so the poet resorts "to quoting from verses of the Wise Qur'an because of their strength in meaning and choice in pronunciation to enrich his poetry with them. In addition to that, The poet always seeks to demonstrate his skill, breadth of culture, and knowledge, to the recipient in general and to the critic in particular, who is asked to take from every art a side by side" (12).

The quote is divided into two parts:

First: Text quote:-

What is meant by it is “what he adhered to in terms of the wording and structure of the Qur’anic text” (13), that is, the writer’s overlapping with the Qur’anic text in such a way that the meaning of his text and its form emerge from the meaning and form of the Qur’anic text.

Second: Indicative quote:-

It is “for the poet to refer to a verse of the Holy Qur’an within poetic verses, and in it the poet is more free, as in this case he has the right to advance or delay the meaning of the Qur’anic text, in addition to not adhering to the words and structures, but to have a Qur’anic meaning, which he tries to adapt.” In his poetic text according to the poet’s purpose” (14).

The poet Fakher Al-Wajdi says:

" decent

I have become accustomed to cafes

I love time

I flirt with the last breath of my cigar

decent

I test all my answers with a question

And my departure before saying goodbye

The letters haunt me

(What is the reward for those who want to harm your family?

.....)"( 15)

In this text, the poet invoked the Almighty’s saying: “There is no recompense for him who intends harm for your family except that he be imprisoned or a painful punishment” (Yusuf: 25), with which the poet wanted to interrogate the verse of the Holy Qur’an. This evocation of the holy text and its meaning indicates the poet’s culture, as Pop the text From a religious reference within the Qur’anic expression, direct quotation is what the recipient “detectes at the first glance without mental effort or trouble” that indicates the extent of the similarity of the Holy Qur’anic text and its closeness to the product of the new text, verbally similar and semantically and formally, and some researchers have defined it. It is the quotation in which the Noble Qur’anic verse, or the blessed Qur’anic structure, constitutes an important part of the structure of the literary text without the intervention of the creator and his affecting the words of the Noble Qur’an and its verses in such a way that he changes or alters the form of the verse”(16).

In a text by the poet Habib Al-Nayef, he used the Qur’anic text by saying:

"Just around the corner

towards

The paths that

I knew our feet

Scarecrow of cruel times

She took a step

Its scattered wrinkles” (17).

In his poetic text, Al-Nayef relied on the Almighty's saying: "And it was just around the corner" (Al-Najm: 9), as the poet used this phrase in its meaning, which is nearness and approach, as the meaning of the Qur'anic text indicates the vision of the Prophet Muhammad (PBUH) to his teacher, the Trustee of Revelation, Gabriel (PBUH). ), in its true form for the first time on the highest horizon, then he approached and approached the Prophet by two cubits, so the Qur'an expresses this approach as "around the corner" as a metaphor for the utmost approach (18), and from this meaning the poet derived the meaning he wanted, to give the poetic text strength. And eloquence through Quranic employment.

Al-Bassam brings up another direct quote in the poem (Ladies... Gentlemen):

"My princesses and princes  
Every party is happy with what they have  
Are you Iraqis?  
Sleep with your eyelids full  
No one bothers you anymore  
The muezzins drink the cup of corruption." (19)

The poet relied on the Almighty's saying: "Every party rejoices in what they have" (Al-Rum: 32), applying the Qur'anic text to the lived reality, as he made the word (party) in the Qur'anic text the same as in Iraqi society, where the Iraqi parties exist, denying their Iraqiness. (Are you Iraqis?) With this evocation, the poet wanted to show his religious culture and his emotional position in conveying the state of society. The text reveals the poet's ingenuity in employing his Qur'anic culture, activating its semantic and linguistic relationship, and integrating it into the structure of the fabric of his poetic text, which reveals his feelings. And the fluctuations of his feelings. (20).

In the poem (Nap), the poet Ramla Al-Jassem says:

"We continue to grow in pride  
We respond to him as a shroud, claiming reverence  
And if He says, "Be," it will be." (21)

The poet Ramla Al-Jassim recalls the Almighty's saying: "His command, when He wills something, is only to say to it, 'Be,' and it is" (Surat Ya-Yasin: 82), when she quoted the Qur'anic verse with a slight modification in the structure and arrangement of the sentence, intending to be close to the Qur'anic text, in addition to its witnessed importance. By elevating the methods of quoting and exalting their texts and the arts of their speech, because the quoting from the Qur'an is of the highest status of eloquence, and this raises the status of his reading and adorns it with the best expressions and most eloquent formulations (22)

The poet Hazem Rashk's religious culture and wide range of knowledge helped him produce his collection of poems (Signs of the October Revolution), full of direct quotations that enriched his collection with the strength of the text and the strength of the phrase, in addition to the poet's unique poeticism, including his saying:

"God extinguished the fire by saying:  
(In me is a cosmic fire) Verse of Love and Poetry (23)

The Qur'anic text is considered one of the most important cultural references that dominate the religious content, regardless of whether that content is prose or poetry. We see only a small trace of other sacred religious sources in the Arab literary work. Moreover, when a writer invokes a religious

symbol or figure other than Islam, He refers to the Qur'an to draw its dimensions and form its personality, if any. In the text, the poet invoked the Almighty's saying (We said, "O Fire, be coolness and peace upon Abraham" (24). The poet wanted to isolate an idea, word, or idea to create a text that would speak and interact with the recipient. He knew that the reader would remember the Qur'anic text to understand his poetic text, but he changed the general meaning. For the original text.

And he said:

"He who knows wars does not rejoice

The least beloved is hurt

This afflicted country needs

At its door we recite (Did We not explain)" (25)

In this text, the poet invoked the Almighty's saying: "Have We not opened to you your breast?"(26) However, this summons was not direct, but rather came by way of reference. He brought the part and wanted the whole. The poet mentioned that the nation needs the entire surah with the meanings it contains in order to rise from New and healing from his wounds. The writer's culture and knowledge as part of the society in which he lives interferes in the creation of his creative poetic texts. Religious reference is a contribution to what human thought creates, as it "adds sublime types of thinking that lead to the differentiation of degrees and forms of expression" (27). Religious reference is considered the greatest cultural source drawn from The writer has his ideas and visions, which are contained in his creative texts. The Holy Qur'an is considered one of the richest and greatest religious sources among writers, as it represents the Islamic identity and sticks in the soul of the recipient, leaving its influence on him, in addition to enriching the literary text to become more creative in terms of its structures, structure, and meaning (28).

In Nasr, by the poet Talib Dakhli, he says:

"A perpetual marathon

(in an uncultivated countryside)

A circumambulation around the ancient house" (29)

In the text, there is a direct quotation of the Almighty's saying: "Our Lord, I have settled some of my descendants in a valley devoid of crops" (Ibrahim: 37). The poet Talib Dakhil was able to employ his cultural reference represented by employing the Qur'anic text in his poetic texts, which are dense with the connotations that he wants to convey to the recipient. "The appropriate evocation of the Qur'anic text from the creator's culture helped him produce his poetic text, and guaranteed that product a wide area of influence in the recipient's mind" (30)

Indirect quote:

Most poets resort to embellishing their poetic texts by employing a text from the Holy Qur'an that includes a concise semantic reference (31), and this is what we find in the poet Hajj Jawad al-Jubouri when he said:

"From the pride of the mountains you will see eyes

Fresh water blows the drink

Look at the creation of the universe and beware

The truth is nothing like a mirage" (32)

The poet used the Almighty's saying: "When his people asked him for drink, 'Strike the stone with your staff,' and twelve springs spewed forth from it" (Al-A'raf: 160), so the poet sought help. To

demonstrate the ability of God Almighty to manage the affairs of His servants and His greatness, Glory be to Him, when He gushes water from the rocks and brings out fresh water suitable for drinking, evidence of His power and this is what God promised to the prophets. Everything that God created for man invites him to contemplate and contemplate His greatness, Glory be to Him. In another use of the Almighty's saying: "Then take off your shoes, for you are in the holy valley of Tuwa" (Taha: 12) in his poetic text, he says:

"Take off your shoes, Iraq is a shrine  
Soil breastfeeds paradise and dignity  
Perform your ablution in the purity of its water  
Its waters are like rivers  
And prostrate on its land and take it as a mosque  
The dust of his land is a bed and a cover  
It contains the remains of the prophets and Haider  
The blood of Hussein is sacred and luminous  
Sanctify your steps and accept them  
It is Iraq and its people are free."(33)

Al-Hajj al-Jubouri used the verse in referring to the sanctity of his homeland and described the soil of the earth as paradise, so he called it with the verb (isbagh), which is ablution. That is, the poet wanted to show how pure its water is, as it differs from other rivers. Then the poet used the word (prostrate), and this is a second indication of the sanctity of his homeland. In addition to the sanctity of the land that contained the remains of the prophets and guardians, the interpenetration and coexistence of these sanctities gave the text a connection with the content of the main idea, which is the holiness of the valley (Tuwa), and despite the difference in the two places, Al-Jubouri sees that his homeland is no different from the Holy Valley, so the sanctity of his homeland stems from what he presented. For one reason, the poet used the Qur'anic reference in presenting his poetry text, relying on the Qur'anic culture and cultural reference he possessed.

In the text of a haiku by the poet Talib Dakhli, he says:

"I will fast from love  
from my brother  
I strengthen my strength with it."(34)

As the poet presents his religious culture by referring to the Qur'anic text in the Almighty's saying: "And appoint for me a minister from my family, Aaron, my brother. Strengthen my strength through him" (Taha: 29-31), the poet declares in the future tense (I will fast), a metaphor for turning away from love and being satisfied with the relationship of brotherhood. The relationship built on brotherhood is characterized by strength, cohesion and sobriety, as God Almighty sanctified it by saying (I strengthen my strength through Him).

In a poem by the poet Ali Makki Radi, he says:

"I'm dreaming  
In time without hands  
And in my homeland..."

He carries bread on his head  
So the poor eat from it." (35)

The poet's text refers us to the Almighty's saying: "And the other said, 'Indeed, I see me carrying on my head bread from which the birds eat.'" (Joseph: 36). The poet tries in this text, and through the Qur'anic invocation, to show us the homeland that he dreams of. It is clear from the text that there are two facts that the poet wanted to be in his homeland. The first is his dream for his time to be without hands, meaning that he wants his time to be open and unrestricted. As for the second fact, it expresses the other dream that he wishes for his homeland, which is to give his goodness to the poor by invoking the Qur'anic text, and the truth is that the poet He was delusional in referring the text, as the Qur'anic verse indicates that the dreamer will be "snipped" (36) by birds, not that they will eat the bread from above his head. The poet was not successful in recalling the Qur'anic text.

As for Al-Kinani, he says:

"When I realized that the morning had come, he breathed  
She drew circles on her dewy window  
Some of my fingers got wet and got cold  
I started drawing circles again  
On her dewy body  
So my fingers burned." (37)

In his poetry text, Al-Kinani relies on the Almighty's saying: "And the morning when it breathes" (38), but he modified the basic text in order to serve the threshold of the text. He wanted to show that the temporal space of his text is the time of the morning when the dew drops on the windows to wet his fingers, and then he returns to drawing The circles again so that his fingers ignite with love and devotion. The Qur'anic invocation in his poetic text indicates the poet's religious culture, as he was able to employ the Qur'anic text successfully, making the poetic text based on religious meanings and the revelations it contains associated with the Islamic faith, with a cultural context based on worlds. Modern poetic construction.

In the same context, the poet Ali Al-Shayyal used the Qur'anic text by saying:

"Oh, the smell of history  
And the taste of Nasiriyah  
Shake my soul  
I fall  
"Moist and tender" (39)

There is no doubt that the recipient, when reading the text, takes his imagination to the words of God Almighty: "And shake to you the trunk of the palm tree, and it will cause upon you pleasantly fresh fruits" (Maryam: 25). Al-Shayyal's use is based on a religious and poetic culture, as the poet projected the Qur'anic text onto himself with the replacement of some clear vocabulary ( "Ratba - love" and (fairy - tender), to express the extent of his love and adoration for his city of Nasiriyah. (The poet always seeks to reach his poetic text to the highest levels of the artistic level, and since he is distinguished by the skill of choice, so he quotes this or that verse, to clarify an idea or reinforce it in the verse. The poet who honored the quoted text, and thus the poet achieved what he desired in quoting from the Qur'anic texts."

We notice in some poets slight indications in their use of the Qur'anic text, or deducting part of it, such as the words of the poet Mithaq Al-Rikabi:

"And I will make you cry. For six days."

And seven nights..."(40)

Al-Rikabi referred in this text to the Almighty's saying: "And it is He who created the heavens and the earth in six days" (Hud: 7), as she wanted from this use to show the extent of her sadness, as she cries for her beloved for six consecutive days and seven nights. By invoking this text, the poet wanted to show the abundance and exaggeration in her sadness.

In a text by the poet Hazem Al-Matrouki, he says:

"For what sin do you think, tell me what you did

These beautiful, innocent palms

Shams Al-Ghadiya, you were a disaster

At dawn, miserly clouds covered it

The life that was before your eyes

She was great and her days were few"(41)

Al-Matrouki used the Qur'anic text in the words of God Almighty: "And when the woman who was born was asked \* for what sin was she killed" (Al-Takwir: 8) to refer to the youngest martyr of Nasiriyah, Ahmad (born 2007), through the common relationship between the text and the use, as in the text there is a custom of the pre-Islamic era, which used to kill girls. With their children while they were alive, and the use that the poet borrowed from the text (meter, rhyme, and connotation) to base his poetic text on a clear Quranic religious culture, for "the religious heritage is the greatest source of the precious image" (42).

## CONCLUSION

1- Poets were interested in the religious influence and the ideas and meanings it contained, and they interacted with it with awareness. The Holy Qur'an was the most important source of poetic inspiration for them, as they derived many Quranic meanings and stories from it.

2- The poets of Nasiriyah resorted to including direct Qur'anic texts in their poetic texts, to create a new poetic text characterized by strength and durability.

3- The poets included in their poetic texts the indirect Qur'anic text, which is one of the mechanisms of condensation, as through it the recipient recalls the Qur'anic text on which the poet built his poem.

## Margins

(1 ) See: Deir al-Malak, Mohsen Atemesh, p. 233.

(2 ) See: Invoking traditional figures in modern Arabic poetry, Ali Ashry Zayed, p. 96.

(3) See: The Impact of Heritage in the Poetry of Abd al-Karim Abu al-Sheikh: 47

(4) See: Invoking traditional figures in contemporary Arabic poetry: Dr. Ali Ashry Zayed, Dar Al-Fikr Al-Arabi, Cairo, 1st edition, 1997: 75

(5) Dictionary of Qur'anic Words and Signs: Muhammad Ismail Ibrahim, Dar Al-Fikr Al-Arabi, Cairo, 2nd edition, Beirut, 1968 AD: 6

(6) In Heritage, Poetry and Language, Shawqi Deif, Dar Al-Maaref, Cairo, (ed.), (ed. ed.): 11



- (7) The psychological impact of the graphic image in the Holy Qur'an (Surat Al-Baqarah as an example), Majbal Aziz Jassim, College of Law, University of Kufa, 2010 AD: 45
- (8) See: The Impact of Heritage on Modern Iraqi Poetry, Ali Haddad: 83
- (9) See: The psychological impact of the graphic image in the Holy Qur'an: 45 et seq
- (10) See: Islamic Culture, Muhammad Raghieb Al-Tabbakh, 2nd edition, Aleppo - Syria, 195 AD: 14
- (11) Intertextuality in theory and practice, Dr. Ahmed Al-Zoghbi, Ammon Foundation for Distribution and Publishing, Amman - Jordan, 2nd edition, 2000 AD: 11
- (12) The End of Briefing in the Knowledge of Miracles: 147
- (13) The Impact of Heritage on the Poetry of Al-Buhturi, Raed Hamid Majeed Al-Battat, (Master's Thesis), University of Kufa, College of Arts, 2004 AD: 10. See: Literary Thefts, Badawi Tabana, 169
- (14) Dictionary of Quotation Verses: 21
- (15) Traditional contents in Andalusian poetry during the era of the Almoravids and Almohads: 61
- (15) The Philosophy of Clay, Aqeel Fakher Al-Wajidi: 57
- (16) Inherited cultural references in modern Andalusian poetry of the Taifas and the Almoravids, Hussein Majeed Rustom: 15
- (17) Love as colored as rain, Habib Al-Nayef: 48
- (18) See: Al-Athmal fi Interpretation of the Revealed Book of God: Part 13: 306
- (19) A cup of coffee with Zulaykhai, Hassan Al-Bassam: 73
- (20) Inherited cultural references in modern Andalusian poetry of the Taifas and the Almoravids, Hussein Majeed Rustom: 16
- (21) A Princess from Ur, Ramlet Al-Jassim, 1st edition, Manuscript House, 2016 AD: 99
- (22) See: Rhetoric and Application, Ahmed Matloob, and Kamal Hassan Al-Basir, Publications of the Ministry of Higher Education and Scientific Research, Republic of Iraq, Baghdad, 2nd edition, 1999 AD: 458
- (23) Banners of the October Revolution, Hazem Rashak: 80
- (24) The Prophets: 69
- (25) Banners of the October Revolution, Hazem Rashak: 80
- (26) Explanation: 1
- (27) Inherited cultural references in modern Andalusian poetry, the Taifas and the Almoravids, Hussein Majeed Rustom, p. 20.
- (28) See: About the Qur'anic Authority, p. 108.
- (29) Henna inscription, student inside, edition, Iraq, Baghdad, Ahmed Al-Maliki Publications 2, 2022: 86
- (30) Inherited cultural references in modern Andalusian poetry of the Taifas and the Almoravids, Hussein Majeed Rustom: 34
- (31) Qur'anic and Hadith quotation in Al-Hariri's Maqamat, Dr. Arafa Hilmi Abbas, 1st edition, Al-Adab Library for Printing, Publishing and Distribution, 2007 AD: 230

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- (39) The Impact of Heritage on the Poetry of Al-Buhturi, Raed Hamid Majeed Al-Battat, Master's Thesis, University of Kufa, College of Arts, 2004: 10
- (40) The Wine Monk, Al-Rikabi Charter: 45
- (41) The collection of A Prick in the Side of Letters, by Hazem Al-Matrouki: 54
- (42) The Artistic Image in Abu Tammam's Poetry,: 238

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