INTERTEXTUALITY IN ARABIC POETRY OF YORUBA AUTHORSHIP

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A Thesis in the Department of Arabic and Islamic Studies,

Submitted to the Faculty of Arts

In Partial fulfillment of the requirements for the Degree of

Doctor of Philosophy

of the

University of Ibadan

SEPTEMBER, 2023

CERTIFICATION

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DEDICATION

This research work is dedicated to my teacher and mentor, SHAYKH AL-MAM HASAN AHMAD ZARUQ PAKATA (BAQIYYATULLAH), who taught me the way of Allah and Sunnah of the Prophet, may peace and blessings of Allah be on him.

ACKNOWLEDGEMENTS

May Almighty Allah, the Forgiver of sins forgive my father Malam Ibrahim Dende, Baba Idi-Ogede and my mother Hajia Munirat Odee Ibrahim Dende for Allah has made their dreams come to pass at the Department of Arabic and Islamic Studies, University of Ibadan where I have received advanced *Kewu*, the choice of my father and *Iwe* as my mother had dreamt for a long time. May Allah preserve the Department and the University to serve their immediate and remote environments.

I really appreciate cooperation and endurance of my wife, Ummu Maryam, the children (Muhammad Fātihu's and Fātiha's) and my brother, Yahya Ibrahim and sister, Rahmataullah Ibrahim as I pray that Allah forgive my late wife Hajia Tawfiqiyyah and reward her with Janat, amin. May Allah forgive all the dead among the Muslims, amin.

May the blessing of Allah manifest on the Best of Mankind, our Master Muhammad, his household, companions and their followers till the end of Time. Amin.

<div dir="rtl">

"لله الأمر من قبل ومن بعد ويومئذ يفرح المؤمنون بنصر من الله" (الروم:4)

" الحمد لله إنّ الحمد مذهبنا"

من فضله تـوّج المـجهود إكليلا	بشرايَ قد خصّني المنّــــان إمـدادًا
للعرب يأتــي لسير العلم تكميلا	وصرتُ بين الورى دكتور في أدبٍ
بحث التنــاص يفيد النص تحليلا	مِنَ الغاوي بْن برهـامٍ سليمــانكم
ووعده كــان في ذا العبد مفعولا	والــحمد لله إن الــحمد مذهـبنــا
شيخــي الذي علّم الأجيال تنزيلا	وتِــي الرســالة أُهــديها إلى ملكٍ
بسرّ من رتّـل القـرآن تـــــرتيلا	والله يــجعلهــا للــعلم مـنفـــعة
أعلى جزاءٍ وأحلى النعت ما قيلا	وأن يــزيد لشيخــي مرشدي حسن
وصحبه حسب ما في صنو جبريلا	أسمــى الصلاتين للهادي وأسرته
فــإنّهم زيّنـوا الإســلام تجـميلا	والتابعـين لهم فــي كــلّ أزمنــة
شيـخ التجاني يربّي القلب تصقيلا	وشيـخنا القطـب المكـتوم قائدنا

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ABSTRACT

Intertextuality, a relational theory of textual surfaces, is one of the motifs that preoccupy Arabic literary writing in Yorubaland. Existing literary studies of Arabic works of Yoruba authorship focused mainly on syntax and rhetoric, with scant attention paid to intertextuality in their works. This study was, therefore, designed to examine intertextuality in selected Arabic poetry of Yoruba authorship, with a view to determining their literary sources and intertextual approaches.

Charles Bazerman and Muhammad Bennis's models of intertextuality served as the framework, while the interpretive design was used. Fifteen poetry collections were purposively selected based on their thematic relevance. These were Isa Alabi Abubakr's (*Ar-riyād* and *As-subāiyyah*); Ali Mubaraq's *Bāqah Al-azhār* (*BA*); Abdulrahman Abdul Aziz Az-zakawi's *Ma' Al-qurān Min Sūrat an-Nās ilā Sūrat Al-A'alāh* (*MAMSA*) and *Al-aqyān fī Ahmiyah Ar-rihlah wa Al-'ilm wa At-taknolajiyyah* (*AMRIT*); Daud Adekilekun's *Tahniat Al-imām* (*TA*), *Rithā Mūsa Abdul* (*RMA*) and *Madih Shaykh Ibrāhīm Niyas* (*MSIN*); Nuh Ibrahim's *Mustaqbal Abnāinā ila ayna ?* (*MABA*); Abdulhafis bin Malik's *Hiwārun Hawla Qandom* (*HHQ*) and *Al-magnātīs al-muhammadī* (*AAM*); Abdulwahid Ariyibi's *Burdah al-'Ajam* (*BAJ*); Mashud Al-Oyowi's *Amlul mafqūd* (*AM*); Tajudeen Al Umar's *Ashi'ār* and Afis Oladosu's *Al-layl Al-abyad* (*AA*). The texts were subjected to literary analysis.

Four literary sources were identified: religious, historical, artistic and Yoruba traditional sources. Religious sources project the Qur'an, Hadith and Sufi terms. The Qur'an and Hadith were employed to reference admonition, stories of Prophets, good character, health management and war strategy (*Ar-riyād*, *BA*, *AA*,). Sufi terms were deployed to denote praise and sadness (*MSIN* and *Ashi'ār*). Historical sources concerned Muslim personalities (*Ar-riyād* and *As-subāiyyah*, *BA*, *AAM*, *BAJ*, *Ashi'ār* and *AA*). Artistic sources portrayed Arabic poems and proverbs (*TA*, *RMA*, *BA*, *AA*, *Ar-riyād* and *As-subāiyyah*). Yoruba traditional sources reflected admonition, simile, *Oku pipe* and proverbs (*RMA*, *BA* and *Ar-riyād*). The intertextual approaches were three: deliberation, absorption and dialogism. Deliberation had four forms: *iqtibās*, *tadmīn*, *talmīh* and '*iqd*. *Iqtibās* involved metaphor of Quran text (*AA*), comparison with Battle of *Badr* (*TA*) and portrayal of Qur'an reciters (*As-subāiyyah*). *Tadmīn* involved interplay of poems of Ahmad Shawqī (*AMRIT*), Ilyah Abu Madī (*AA*), Abu Al-'Ala Al-mu'arī (*Ar-riyād*) and Busayri''s *Burdah Al-madīh* (*BA*). *Talmīh* reflected allusion to Noah's Ark (*As-subāiyyah*), Daud defeat of Jalut (*Ar-riyād*) and the virtuous woman in Khadijah, the wife of Prophet Muhammad (*AA*). '*Iqd* portrayed the last *hizb* of the Qur'an (*MAMSA*) and *muqābala* in Hadith (*BA*). Absorption underpinned *hijāh* (*MABA*), vicissitudes of life (*BA*) and kindness to the aged (*As-subāiyyah*). Dialogism demonstrated *mu'āradah* of *Burda al-madīh* (*BAJ*), *naqīdah* (poem of negation) of *Qasīdah Qandonm* (*HHQ*) and *tarbī* '(Quadrature poem) of *Qasīdah Abdulraman Ath-'ā*labi in (*BA*).

Arabic poetry of Yoruba authorship deploys different literary sources and intertextual approaches.

Keywords: Intertextuality, Arabic Poems, Yorubaland

Word count: 439

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Poetry composition is a serious and strenuous task for Yoruba composers of Arabic poems because it is a combination of talent and skill. It is in absolute contrast to tonal structure of the Yoruba poetry (Arabic poetry is on metrical structures). In spite of the difficulties in the composition of Arabic poetry, Yoruba scholars have embraced it since the emergence of Islam in Yoruba community. They have learnt the art of Arabic grammar, prosody and the related subjects with constant practice. This has enhanced their talent and skill to compose poems in Arabic. Eventually, they confessed that '*Ise nla ni orin kewu*'[1] (Arabic poetry composition is an arduous task). Many scholars and poets, among Arabs, through ages have attested to the task in poetry composition. Hutayhah had since the Pre-Islamic period sent his admonition to doggerel poets and the established ones as well.

فـالشعر صعب وطـــويل سلمه   [2]
إذا ارتقـى فيه الذي لا يعـلمــه
زلّت به إلــى الحضيض قدمه
والشّعر لا يستطيعه من يظلمه'
يــــريــد أن يعربــه فيعـجمه

Poetry is difficult and its ladder is long;
When who does not have its knowledge ascends it;
His foot slips and sinks low;
Whoever oppresses poetry cannot master it
As he attempts to perfect it, he errs

Arabic poetry composed in Yorubaland, in the view of the present study, depicts standard and style. The standard represents the conventional linguistic and prosodic rules, which guide poetry composition. The style reveals the instinct, cultural background, and knowledge acquired by individual poets. The standard and style of Yoruba Arabic poetry, as well as other primary works of literature make up the contents

which inform the choice of critical yardsticks under which they are analysed. However, the textuality of the data collected for this study shows their attributes of having relationship and interplay with texts of the rambling massive sources consulted and assimilated by thieir Yoruba Arabic composers. The occurrence of the interplay through the linguistics and rhetorical figures they employed in their poetic texts is the intertextuality in them and could be deliberately done or otherwise. Identification of those intertextualised figures in the poetic texts is exposed only to an informed active reader who quickly deciphers the absorbed texts. The informed active reader would identify the sources of the poetic texts from many angles. It could be historical, cultural, literary or religious. Thereafter, he can interpret the poetic texts in their appropriate context within the purview of the theory of intertextuality.

Julia Kristeva, who propounded the theory of intertextuality, did not achieve this landmark without coming across many works of intellectuals from whom she benefited immensely. The major works she studied in this regards are Notion of semiotics by Ferdinand de Saussure and Theory of Dialogism propounded by Bakhtin. From both works, she was able to arrive at the theory of intertextuality. She explains further that a text does not exist alone to produce meaning but it is constructed from existing text(s) or discourse(s). Therefore, text, according to her, ' is a permutation of texts, an intertextuality: in the space of a given text, several utterances taken from other texts, intersect and neutralize one another.'[3]

Kristeva was able to erect the fundamental principles of intertextuality from which other critics have been tapping and furthering research works and contributions. Among these critics in the West are Roland Barth, Gerard Genette, Michele Riffatere, and other notable critics. And from among Arab writers are: Muhammad Bennis, Muhammad Miftah, Abdullah Al-gadani Sa'id Yaqtin and Abdulmalk Murtadh and a host of others.

1.2 Statement of the Research Problem

Critical analyses of Arabic poetry composed by Yoruba scholars usually focus on syntax and rhetorics while there is a dearth of research works on its intertextual analysis. Although there are few critical comments with close affinity to examining interconnections of poetic texts, they are of less concern. An example of this is a research completed by the present writer: 'Of Text and Intertextuality: the Experience of Shaikh Adam Al-ilori'.[4] The article in its limitation, combines Al-ilori's poetic and prosaic

texts. Another instance is the critical investigation carried out by Amina Abdullah on the comparison of Subāiyyāt of Isa Alabi and Wadiu al-bustanī.[5] The author did not extend her research to different perspectives of intertextuality such as hypertextuality or metatextuality.

The Yoruba composers of Arabic poetry are skillful and creative in poetic production. Their poems employ different intertextual figures, with much of it being absorbed by their poetic texts. With these techniques, however, the Arabic poems of Yoruba poets satisfy the criterion of lucidity and originality in their usages of linguistic and rhetorical devices. These qualities make their poems outstanding in the global Islamic culture and identity. Such poetry needs to be studied with the thoroughness it deserves under the theory of intertextuality, which exposes different sources from which the poets have consulted and assimilated, and the scope and manner in which they have re-written the texts from their origin to the destination. Since the searchlight of researchers has not been beamed on this area, it is therefore, the primary concern of this present study to participate and contribute in filling the observed significant gap.

In its attempt, the study investigates previous scholarly works which had keenly examined the intertextuality in Arabic poetry and other related texts. It selects, eleven poets of Yoruba origin as the subject of focus for critical study of how the elements of intertextuality manifest in their poems and the manners in which they handle them. The Arabic poets were chosen from various prominent towns and axes in Yorubaland according to their literary competence in poetic productions. With this attempt, the study has added to the responsive research voices in exhibiting creativity observed in Arabic poetry of Yoruba authorship.

1.3 Aims and Objectives of the Study

The aim of the study is to determine the presence and manner of intertextual relation in the selected Arabic poems of Yoruba authorship, by:

(a) examining the various sources of intertextuality in Arabic poetry of Yoruba authorship.

(b) analysing the approaches of intertextuality in selected Arabic poems of Yoruba authorship.

1.4 Research Questions

The following research questions will serve as guide for the thesis.

 (a) What are the sources of intertextuality observed in the works of Arabic poets of Yoruba origin?

(b) How have the Arabic poets of Yoruba origin utilised intertextual tropes in their selected poems?

1.5 Scope of the Study

The study focuses on translating the selected poetic texts, exposing their sources, relationship and the interplay that occurs between texts of the selected Arabic poems of Yoruba authorship and other texts. Eleven composers of Arabic poems were selected for the study. The selection was distributed on the assumed axes of Arabic poetry in Yorubaland according to the present study. The assumed axes are: Ilorin, Ibadan and Lagos/Abeokuta. The Ilorin axis comprises Arabic poets in Ilorin Emirate of Kwara State while Ibadan consists of Arabic poetry in Oyo, Osun, Ondo and Ekiti states. With regards to Lagos / Abeokuta axis, this includes towns and cities in Lagos and Ogun States. The texts were subjected to literary analysis under the theory of intertextuality. Principally, the theory delineates the relationship of a text with another text or group of texts through transformation, transposition or absorption of other texts. Besides, the generic nature of the data makes it inevitable for the study to analyse their metrical and rhythmic structure.

1.6 Limitation to the Study

This research work is limited to works of selected eleven Arabic poets who are of Yoruba origin. The study analyses intertextualized texts in the selected poems from published anthologies and unpublished poetiuc collections.

1.7 Justification of the Study

The relevance of this study lies in its selection from Arabic poetry of Yoruba scholars for analysis through the theory of intertextuality. This is informed by the accomplishment they have attained in poetic compositions. Ironically, a a scant attention of intertextual study on them has been observed and this study attempts to fill the gap.

1.8 Significance of the study

The significance of this study lies in its critical analysis of showcasing sources and intertextual figures of texts of Arabic poetry of Yoruba origin and the relations they have with other networks of texts. The production of such intertextual texts by their authors could not be meaningful unless they are excellently laced with creativity. There are different forms of literary criticism carried out on some Arabic poetry of Yoruba authorship from the views of historical criticism or other critical theories. However, this study differs and comes with another dimension as it examines the intertext (social and cultural texts) in their poetic texts. Therefore, the study will, to a large extent, provide meaningful insights into the standard and style of Yoruba composers of Arabic poetry. According to this study, standard is the conventional rules which bind together the poetry compositions either from Arabs or non-Arab. Style, among others, indicates the capacity of the poets to consult and make use of the intertextual sources consciously or unconsciously. It also provides an atmosphere which proves the literary competence of the Yoruba composers of Arabic poems especially in conformity with production of contrafaction (*mu'āradah / naqāid*) poem, free verse poetry and individual innovation. The theory of intertextuality, which is the basis framework for this study, shall provide, as it will be revealed later, another novel approach to the analysis and interpretation of Arabic poetry of Yoruba authorship. Furthermore, this study shall add to the existing scholarly research in the literary criticism of Arabic poetry, particularly in Yorubaland and generally in Nigeria and beyond. In effect, this study will foreground the needs for fellow students of Arabic literary and linguistic studies to extensively extend the frontier of research in literary and interdisciplinary studies.

1.9 Definition of terms

Arabic poetry of Yoruba authorship: It is a poem or collection of poems composed by Arabic scholar in Yorubaland of Nigeria.

Intertextuality: It is a relational theory of textual surfaces. It was propounded by Julia Kristeva, a Bulgarian writer and critic.

Origin: This is the source text(s) which the writer had contact with consciously or unconsciously

Destination: This is the present text(s) re-writen by the writer from the origin text.

Intertextual space: It is the journey of text from the origin to the destination.

Endnotes

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2. Qamihah, M. M. 1993. *Dīwān al-hutayha bi riwāyawa sharih ibn sakīt*. Beirut: Dar al-kutub al-'ilmiyya. 185.

3. Kristeva, J. nd. Desire in Language: A semiotic Approach to Literature and Art. 37

4. Algamawi, S. I. 2012. Of text and intertextuality: the experience of shaykh adam Abdullah al-ilori.*Shaykh Adam Abdullah Al-ilori in the tableau of immortality.vol.11.* Ed.Abubakre,R. D. Ilorin: University of Ilorin, Riyadh: The Nigerian Centre for Arabic Research. 365.

5. Naibi, A.A. 2014. Al-tanās fī al-shi'r al-'arabī al-naijīrī ma' al-shi'ri al-'arabī al-hadīth fī al-subā'iyyah*, '*Isa Alabi wa Wadīu' al-bustānī an-mūzajan. Thesis. Arabic. Art., Jamiah Sudan lil uluum al-taqnolojiyyah.

CHAPTER TWO

REVIEW OF RELEVANT LITERATURE

2.1 Introduction

This chapter reviews literatures which are related and relevant to this study. In the course of gathering materials for review, it was discovered that there is a dearth of scholarly works on the intertextual study of Arabic poetry composed by Arabic poets of Yoruba origin. The existing write-ups on this idea are two: one article was published by the present researcher on the intertextual analysis of the poetry and prose works of Shaikh Adam Abdullah Al-ilori. The other one is on the *Subā'iyyāt* of Isa Alabi Abubakr by Abdullah Aminat. Besides the aforementioned, other research works that have been reviewed here focuse on northern Nigerian Arabic poets. To this effect, this study has extended its review of literature to relevant academic papers on intertextualised poetic texts written by Arabs.

Consequently, the review is divided into three sections. Chronologically, it first examines scholarly writings on Arab poets and their usages of intertextual elements and immediately looks into it comments on the poems of the composers of Arabic poetry in Nigeria and their manner of utilizing techniques of intertextuality. The last section of the review focuses on writings on intertextuality and cultural translation. This is inevitable because of the cultural nature of poetry especially those composed by non-Arabs like Yoruba Arabic poets. These classifications, which justify the review of numerous papers in form of articles in academic journals, essays, dissertations and theses will also fill the vacuum created by the absence of intertextual studies on the sources, which Arabic poets of Yoruba origin have consulted. It will also reveal the vivid gaps in the scope and manner of making use of the figures of intertextuality in poetic texts. The present research will fill these gaps.

2.2 Analysis of Intertextual Figures in Arabic Poetry

Researchers on Arabic literary study are proactive in responding to new occurrences in conventional literary domain. Not long after the discovery of the theory of intertextuality, the modern Arab theorists react by utilizing the theory for in-depth studies and analyses of primary literary works in Arabic. Their ability to bring out the similarities and elements that make up the theory of intertextuality in Arabic literary studies is a striking landmark. Since then, they have been utilizing the theory of intertextuality as part of their literary tools in critical analysis.

This is what pave way for the scholars to research into the world of Arabic poem in a deliberate move to investigate the sources and figures of intertextuality used by the poets. However, available reports affirm that the poets of the classical periods showcase their expertise in the use of various aspects of intertextual elements such as *talmīh*, *tadmīn*, *sarqah*, *naqāid*, *nathr al-manthūm* e.t.c.

The most interesting among the figures utilised by the poets is *sarqah*. Most of Arab critics who contributed to the study of intertextuality affirm the close similarity and proximity between them. 'Adil, who examines the issue which engulfed the Arabic literary scene for three centuries (from the third to fifth century Hijrah) asserts that the issue of *sarqah* is negatively conceived to indicate literary crime, which many established poets are allegedly found guilty[1]. He applauds Al-amid for exonerating Abu Tammam and Al-buhturi from the alleged crime of poetic theft (*sarqah*) which, later in the modern literary parlance, has been affirmed to be part of creativity in poetic production. 'Adil establishes that Al-amid himself while studying Abu Tammam declared that he memorized many poems of the Pre-Islamic and Islamic periods. Texts from these massive lines of poems are conspicuously read in his poetic works. This attitude, according to Al-amid, depicts no offence but is part of the creative effort required of a poet.[2] This view which emanates from Adil, who corroborates Bakhtin's dialogic perspective that all utterances react to their previous ones[3]. Out of many poems Al-amidi cited, Adil, gives the following from the dialogic texts of Abu Tammam with Imurul Qays poem.

سموت إليها بعد ما نام أهلها   سمو عبــاب الماء حـــالا علـــى حــــال [4]

You made your way to her after her people have slept; the manner in which floods make way for itself in any situation.

Imurul Qais had earlier said:

سمى للعلى من جانبيها كليهما   سمو عباب الماء جاشت غواربه [5]

From both angles of exaltedness he made way for himself. He made it in the manner floods whose wave crests rage will make way for itself.

As of Al-buhuturi, Adl recalls from Āl-amidi the following poem which he had re-written from 'Ali bin Jiblah anthology:

يخفي الزجاجة لونها فكأنّها   في الكأس قائمة بغير إناء [6]

The bottle conceals its color as if it stands on its own inside the cup without a container (holding it).

The re-written text of Al-buhuturi goes in the following.

كأنّ يدا النّديم تدير منها   شعاعًا لا يحيط عليه كأس [7]

It is as if the hand of co-drinker emits rays from which a cup cannot enclose.

With the aforementioned, 'Adil concludes that Al-amid had blazed the trail among other critics to harbor different opinion on *sarqah* which indeed tallies with the modern comprehension of the theory of intertextuality. [8]

In the opinion of Rami Abu Shehab, he affirms the foreknowledge of Arabic poets in applying figures of intertextuality in their poems long before the term was propounded in the sixties by Kristeva. He cites reformation in the following poem of Abu Nuwas:

وإن جرت الألفاظ منا بمدحة   لغيرك إنسانا وأنت الذي نعني [9]

If we utter words of eulogy to someone other than you, be rest assured that you are our object of praise.

Abu Nuwas re-wrote the above stanza as absorption from the following poem attributed to Al-ahwas.

متى ما أقل في آخر الدهر مدحة   فما هي إلا لابن ليلى المكرم [10]

Whenever I say a word of praise in the last part of time, it is a word directed to Son of Laylā, the honored one.

Besides the opinions from the above stanzas, the writer presents other illustrations, which attest to the dependence of a new text on its previous ones, which tallies with the views of critics in the Abbasid period. One of the views emanated from Al-qāḍī al-jurjānī who stated that one of the terms, which came from the theory of poetic theft, *qalb* (inversion) corroborates Kristeva's notion of intertextuality. He then cited from the anthology of Al-mutanabī.

أ أحبه وأحب فيه ملامة   إنّ الملامة فيه من أعدائه ¹¹

Would I love him and love his defect with him, but the defect in him only comes from his enemies.

The former poet picked the meaning from the poetic stanza above and inverted it to suit its present form of the text.

أجد الملامة في هواك لذيذة   حبا لذكرك فليلمني اللوم ¹²

I discovered that the defect in loving you is very sweet: this is to show love in remembering you. So let the abusers abuse me (for loving you).

Additionally, a different usage of these intertextual figures by poets of the classical era in this regard is affirmed by Rami. He opines that the present text gains a lot from the previous one in as much as it emanates from it. He cites examples from the early poets to justify the element of transformation of text from the source in its intertextual space whereby the gain is attributed to the owner of the new text. The Arab critic called it *iltqāt* and *talfīq* (picking and fabrication) [13] and it is illustrated with the poem of Yazīd bn Tathriyyah in the book, *al-'umdah*.

إذا ما رآني مقبلًا غضّ طرفه   كأنّ شعاع الشمس دوني يقابله ¹⁴

Whenever he sees me coming, he lowers his gaze as if ray of Sun, not me is approaching him

The poet re-writes from the following Jamil's poem

إذا ما رآني طـــالعًا من ثنيّة   يقولون من هذا ؟ فقد عرفونــي ¹⁵

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إذا ما رآني طـــالعًا من ثنيّة   يقولون من هذا ؟ فقد عرفونــي [15]

Whenever he sees that I appear from the upper town,
they will say: 'who is this?' Perhaps they have
recognized me.

Though the term *talfīq* (fabrication) was morally denounced at the period but in the view
of Kristeva's intertextuality, it is called transposition[16]. Aside from this, Rami points to
another sample of transposition which is a reversal of meaning in text or parallel
negation as opined by Kristeva. This is reflected in the poems of Abu Hafs al-basarī :

سود الوجوه, لئيمة أحسابهم   فطس الأنوف من الطراز الآخر [17]

They have dark faces and their lineage is ignoble,
their noses are flat from different species.

This is a transposition from Hassan's popular poem thus:

بيض الوجوه, كريمة أحسابهم   شم الأنوف من الطراز الأول [18]

They have bright faces and of noble lineage. Their
noses are good from healthy specie.

In extension to the literary figure, there is a similar term to intertextuality which was
practiced by the classical poets; it is *ihtidām* [19] (conversion). This is another version of
transformation of texts from their source to the destination. In the process, according to
Kristeva, the old text is destroyed in order to be absorbed in the new text in what will
be eventually called interfering space. [20] This phenomenon had its way in the poetic
writings of the early Arab poets. Rami quotes from Najāshī poem as documented by Ibn
Rashīq.

وكادت كذي رجلين رجل صحيحة   ورجل رمت فيها يد الحدثان [21]

He nearly became possessor of two legs: one leg is
good while the other one is stung with youthful hand.

Kuthayr absorbs a hemistich from the cited Najāshī line of poem as follows:

ورجل رمى فيها الزمان فشلّت [22]

A leg affected by event of time and became weak.

Besides the previous figures of intertextuality, another dimension in identifying out
elements of interplay in the poetic texts of the early Arabic poets is the priority of
Muhammad Bakhush. He points to an aspect of inter-text in which the old text becomes

a leading source to a new text. This is different from text transformation as cited by Kristeva but pointing to hypertextuality, a version of transtextuality[23] as explained by Gennete. Muhammad Bakhush presents two odes, one for Zuhayr and another composed by Al-khatal. The relationship between the two odes is deciphered in the new text (text B hypertext) as an object of amazement and imitation which is *mu'āradah* in Arabic literature. The old text (text A, hypotext) is known as the origin or source. This type of hypertextuality does not require contemporaneous with other poet. The other one which is opposite to the former is *naqīdah* which indicates diatribe and of contemporaneous poet. In the view of Gennete,' any relationship uniting a text B (which I shall call the hypertext) to an earlier text A (I shall, of course, call it the hypotext), upon which it is grafted in a manner that is not that of commentary.' [24] In applying to Muhammad Bakhush's submission, Zuhayr's ode serves as the hypotext (previous text) while Al-khatal' depicts the hypertext (new text). As regards this, Muhammad Bakhush analyses portions of the inter-play between the hypertext and the hypotext. These analyses manifest in the following elements: same meter, rhyme-end, mimicking of words and theme, *madh*. Al-khatal's opening comes in this structure:

صحى القلب عن أروى وأقصر باطله   وعاد له من حبّ أروى أخابله [25]

The hypotext which serves as the source is from Zuhary's poem:

صحى القلب عن سلمى و أقصر باطله   وعري أفراس الصبا ورواحله [26]

Of the same generic nature (contrafaction) is the discussion carried out by the duo of 'Ali Nasari and Yunus Walīhi on the *naqāid* between Jarīr and Al-khatal. Unlike *mu'āradah*, the diatribe in the form of *naqīdah* is current, direct and spontaneous. Al-katal had the hypotext while Jarīr wrote the hypertext. Initially, Al-khatal eulogized one of the Umayyad caliph with the ode but it also contains subthemes like amatory, *fakhr* and satire [27]. However, Jarīr's ode does not contain eulogy. Both writers study the elements of intertextuality in the odes. Their analyses revolve around the method of looking at the odes in two aspects of *shakl* (structure) and *madmūm* (content). Structure refers to direct intertextuality while content indicates indirect intertextuality. In their opinion, Jarīr, meticulously imitates the first poet to the extent that a reader of the hypertext will swiftly identify words and interpretations which he has earlier encountered in the source ode.[28] Their conclusion is the same with other literary analysts

of intertextualised texts. Apart from assimilating the ode of the hypotext, Jarīr utilizes intertextual figures like citation (*tadmīn*) with perpetual manifestations in the absorption of meanings from the hypotext[29]. The following opening stanzas from both odes disclose features in both the hypertext and the hypotext. Jarīr says in the hypertex:

<div dir="rtl">

قل للديار سقى أطلالَك المطر   قد هِجتِ شوقا وماذا تَنْفَعُ الذِّكَرُ [30]

</div>

Al-khataj re-writes it in his hypotext as follows:

<div dir="rtl">

خفَّ القطينُ فراحوا منك أو بكروا   وأزعجتهم نوى في صرفها غِيَرُ [31]

</div>

To fully appreciate the theory of intertextuality 'Alahudin conceives a comparison between two prominent figures: Kristeva and Abdulqahir Al-jurjani. [32] In his submission, he adds that Kristeva defines the text as a mosaic of quotations in which other texts are absorbed or altered to form new texts.[33] In this regard and according to him, Kristeva lookes at the text through the lens of semiotic studies. Al-jurjani, the writer, affirms that firstly, he examines the text through the theory of composition (*nasariyah al-nasm*) where he propounds that the text should comply with the elements of *fasāhah* (Mechanical accuracy). Secondly, he adds that the knowledge of the features of intertextuality shows vividly in the classification of *sarqah* in which Jurjānī emphasizes that a new text may benefit from an old text through either absorption or dialoguing.[34] Therefore, he starts with the issue of *sarqah* and ends at elements of the theory on intertextuality whereas Kristeva's case is the opposite. Thus the major issue of comparison between both of them is discerned. The writer proceeds that Jurjānī identifies *sarqah*, theft, as part of the features of intertextuality while Kristeva admits that a text may rely or interact, or be absorbed by other text or group of texts.[35] The author identifies Jurjānī's similar notion which inclines to Barthes in the aspect of authorization which he pronounces as 'Death of the author' and existence of the reader.[36] This is not included in Kristeva's framework.

Kristeva has developed the theory and critics after her have relied on her framework. Imam Al- Jurjānī's contributions are so different from that of Kristeva's because of the gap between their periods: Kresteva came many centuries after the demise of Al- Jurjānī. Alahudin affirms that Imam Al- Jurjānī divides the modes of absorption of meaning from one poet to another into two. A poet might re-write the poetic stanzas of a former poet due to his inadequacy in depicting certain element. In another circumstance, a poet

might imitate another one in meaning by altering the old poetic structure. Two classical poets who have illustrated Al- Jurjānī's hypothesis are Qutri and Abu Tammam. Qutri says:

<div dir="rtl">

أ أقاتل الحجاج عن سلطانه   بيد تقـر بأنهــــا مـــولاتـه 37

ماذا اقـول إذا وقفت إزائه   في الصف واحتجت له فعلاته

وتحدث الأقوام أن صنائعًا   غرست لديّ فحنظلت نخلاته

</div>

Would I engage Hajaj in a fight in his territory while my hand confirms that it is subordinate to him?

What will I say whenever I stand behind him in a row and his works prove him right?

And people would say that: 'Good deeds which were planted in my place, their dates have ripened'.

Abu Tammam re-writes it in another different structure to the source poem after he had absorbed the meaning.

<div dir="rtl">

أسربل هجر القول من لو هجوته   إذن لهجاني عنه معروفه عندي 38

</div>

May I conceal obscene word, if I satirize him, then, his kindness in me will ridicule me.

A cursory look at, the major issue revolving around the theory could affirm that it is a conscious alteration of meaning or structure (this is direct) or an unconscious alteration (this is indirect). Sharjil Al-muhasanah investigates this notion with the poems of Abu Nawas as he divides it into two segments. The first is direct Intertextuality (*at-tanās al-harfī*) and the analysis in this aspect is based on *iqtibās* (quotation) and *tadmīn* (citation).[39] In this manner, Abu Nuwwas's poems dialogue with poems of other poets. The second segment is *at-tanās al-hihāhī*, indirect intertextuality. This segment shares how Abu Nuwwas's poems become new texts which are absolutely transposition and transformation from the Quran and other poems from the anthologies of Arabic poetry. Some of the many poems which Sharjil cites to illustrate direct intertextuality as practiced by Abu Nuwas are the following:

<div dir="rtl">

فتى يشتري حسن الثناء بماله   ويعلم أنّ الدائرات تدور 40

</div>

He is a person who buys nice appreciation with
money and knows that circle of life is full difficulties.

The first hemistich is culled by Abu Nuwas from Rai'i Namir's collection of poems
which is cited as follows:

فتى يشتري حسن الثناء بماله   إذا ماشترى المخزاة بالمجد بيهس 41

He is a person who buys goodwill with money when
Bayhas buys disgrace with honor.

This is direct intertextuality because Abu Nuwas did not actualize any alteration of
transposition to it. Sharjil adds that his reluctance in re-writing the hemistich in another
form might result from his incapacity to present a more amazing structure than the first
poem. Sharjil acknowledges that he systematically absorbes a whole chapter of the
Qur'an in two stanzas of his poems. He cites both stanzas as in the following.

إني عشقت وهل في العشق من ناس   ما مرّ مثل الهوى شيئ على رأسي 42

مـالـي وللنـاس كـم يلومونـنـي سفةً   ديني لنفسـي ودين النّـاس للنّـاس

Am in love, is it a crime to be in love? But nothing like love
has passed through my head.

What did I do to people? Many a time they abuse me out of
stupidity? My religion is for me alone, and their religion is
for them.

He explains the poet's commitment to his lover which he could not conceal even to those
lampooning him of being carried away by love. His audacity in displaying his love to
his lover and sticking to it is likened to the Chapter of Unbelievers in the Qur'an.[43]
Prophet Muhammad had informed the unbelievers to adhere to their religion while he
would also adhere to his Islamic devotion. The object of contention here is adherence.
This is indirect intertextuality.

Abu Nuwas is not alone in dialoguing with verses of the Qur'an. Most Arabic poems
also adopt this attitude. Awwad Siyāh Hasan Almusāi'd, among other critics, has
established this fact as regards Ali bn Jahm, one of the Abbasid poets.[44] In this regard,
he quickly says that the poet is always comfortable whenever he inserts verses of the
Qur'an in his poems because of its literariness and divine immutability. He culls from

his anthology the following inter-play of his poem with the chapter of the Elephant as stated in the Qur'an.

ترفض عن خرطومه الطويل   صواعق من حجر السجيل ⁴⁵

تترك كيد القوم فـي تضليل   ما كان إلا مثل رجع الفـيل

> Thunderstorm from the registered stone abandons its long trunk.

> It leaves trick of people in delusion; it is just like the return of the elephant.

The poet, according to him is able to give a vivid picture of the victory of Bagah, a war leader of caliph Mutawakil as he defeated Ismail bn Ishaq during the war encounter between both parties. Awwad attributes the poet's achievement in his inter-text with the Quranic texts. Besides the Qur'an, he cites some of his poems which include an echo of the prophetic tradition. This aspect is the following:

والرخجيّ الأعور الدجـــــــــل من أمـــرائـــها ⁴⁶

يمضـي الأمـور معــاندًا   لله فـي إمضائهـا

يغـري بقـذف المحصنـــا   ت وليس من أبنائهـا

A deceitful blind Rukhwi is among its leaders.
He persists in affairs with stubbornness to Allah.
He defames married women and he is not among their children.

The inter-play occurs with the hadith in number eighteen (18), volume one of Bukhari's collections on the chapter spelling out seven heinous or grave sins (*sab' al-mūbiqāh*).

The Arab poets do not spare dialoguing their poem with Sufi terms because the pendulum of text interwoven with one another swings to Sufi symbolism as practiced by poets who are of the Sufi ideology or doctrine. Abubabkr Shibli, a prominent Sufi poet of the third century Hijrah includes such phenomenon as exposed by Zainab Raoof in her dissertation.[47] She explains the intermingling which occurs in his collected poems under Sufi symbolism and intertextuality. It will be recalled that Sufi symbolic structure is a set of terms, which map out the stylistic writing of Sufi wordsmiths from others. In his peculiar nature, Shibli's poems play a dual role of Sufi symbol and intertextuality as

analyzed by Zainab Raoof. She confirms this in the following symbolism (with Laylah as the imaginative name) while Shibli is portraying his true love for his creator, Allah.

لقد فضّلت ليلى على الناس كالتي   على ألف شهرٍ فضّلت ليلة القدر [48]

فيا حبهــــا زدني جوى كلّ ليلة   ويا سلوةالأيّــام موعدك الحشر

> Laylah has been honored above other people; just as the Night of Majesty is honored above other nights.
>
> I call on her love, increase in me sadness (of love) by every night. O the sweet days! Your date is the Day of Resurrection.

قالوا جنيت على ليلى فقلت لهم   الحب أيسره ما بالمجانين [49]

> They said: 'You have offended Laylah.' And I told them that an atomic part of love is what befalls people who are mad in love.

Raoof emphasizes that the first two stanzas on *tawīl* meter and the other one on *basīt* give a vivid picture of what Shibli conceived in his mind as true love. At the same time, he engages in dialoguing with Quranic texts on the platform of Sufi symbolic structure.

2.3 Intertextuality in Contemporary Arabic Poetry

The core value of intertextuality is based on re-writing texts in another form through different approaches in order to provide new meanings. Therefore, most critics incline to new terms, which are different from the norms in the classical Arabic period in pursuit of deciphering elements of intertextuality in Arabic poetry. Among this set of critics is Abdul Basit Ahamd who in his thesis engages in an intertextual analysis of the Arabic poetry of three modern Arabic poets.[50] They are Shayib, Amul Danqal and Mahmud Darwish. His classification of intertextuality into direct and indirect differs from the previous view. Abdul Basit takes direct intertextuality to mean applying the old text without alteration, or with another opposite text or with many groups of text. Indirect intertextuality, according to him, means absolute destruction of the old text to pave way for the new one. He religiously displays these views in the analysis of anthologies of the three poets. [51]

Some groups of critics still prefer analyzing culturally bounded text in their intertextual space with the perceptions of the classical critic. Turkī Al-magīd is among this group with his intertextual appraisal of Ahmad Shawqi's ode entitled: *Najāh* „Survival.[52] It was composed to congratulate Caliph Abdulhamid the Second, on his survival of the bomb planted by set of dissidents on his way to observe a Jumu`ah service in 1905. Their intention was to destroy him but alas, the bomb did not capture its prey. The writer then gives a brief account of the biography of the poet and remarks that abundant Islamic poems in his anthology are only a proof that he is a self-styled Islamic poet. Furthermore, he traces the origin of the theory of intertextuality, to semiotic and deconstructive views and classifies intertextuality in the poem into three. These are: *iqtibās* (quotation), *ishārī* (absorption) and *shakhasiyyah* (personality intertextuality).[53] In his intertextual analysis of the poem, he presents *iqtibās* in three classes of deliberation, absorption, and dialogism.[54] For *ishārī*, he divides it into allusion, imitation, metonym and symbolic forms while *shakhsiyyah* is partitioned into allusion of prophets and poets.[55] He delineates all the types of techniques of intertextuality as mentioned above in the poem, *najah*. The writer proves Ahamad Shaqi right as a consummate poet by making good use of figures of intertextuality.

Hayyat Ma'āsh, tailors his view on the intertextual analysis of a modern poet, Bin Al-khalaf in his popular *tāiyyah* which is based on the classical style of detecting interplay in texts.[56] The critic believes that issues like *iqtibās*, *tadmīn, sariqah* and a host of others have characteristic features of intertextuality in Arabic literary theory.[57] The writer vividly analyses how the poems are intertextualised with stories from the Qur'an, and Sufi poems.[58] He also researches the *dīwān's* mode of dialogue with the Sunnah and poems of ancient Arabic poets like Jarir, Mutanabi, Nabiga al-Subyani Abu Nuwas and lastly, *lāmiyah of Busairi* and Shafii'.[59] The work focuses its attention on absorption as a technique of intertextuality than on other elements like deliberation and dialogism. [60]

The immutability of the Qur'an makes the usage of its texts in literary works especially poetry a unique entity. The good usage in any figure of intertextuality requires seriousness and creativity. Alhaja Rafidah has laid strong emphasis on it in her intertextual study of Quranic intertextuality in *diwan* of Imam Shafi'. [61] She asserts that inclusion of texts of the Qur'an to poetry adds efficiency to it but the poet must be vigilant and cautious in dealing with texts referring to the being of Almighty Allah, names and His works and not to use same for him/herself. [62] The intertextualized texts

should be far from aiding the unlawful as stated in the Qur'an or used to make jest of the Divine words.[63] As those texts of the Qur'an should not be used in dysfunctional manners, the writer should strictly adheres to ethical manners of an exemplary creative writer as he or she is citing from the word of Allah.[64]

In fact, the immutability of the Qur'an with its divine nature prohibits its analysis through the theory of intertextuality but literary works could intertextualize with its verses in order to enhance the literariness of the works. There are critics who argue that the Qur'an should be placed under the theories of intertextuality[65] while others debunk the idea with vital reasons.[66] One of the critics who refute the idea of making intertextuality a yardstick of analyzing the Qur'an is Abdulrahim Ali Yahya. He mentions special qualities of the Quran, especially the inimitable nature, which distinguishes its divine texts from other texts, literary and non-literary. With these divine qualities in the Qur'an, such issues like 'Death of the Author' and absence of intention which nullify the authorization of texts should not be applied to the Qur'an. He affirms that doing such could lead to confusion and ambiguity of its divinity.[67] The critic asserts that a creative writer has the liberty to use Quranic texts as source of intertextuality in poetic or prosaic texts. However, dysfunctional usage, which might usher in conflict with the linguistic and aesthetic nature of the Qur'an, its divine nature or sacred names of Allah, must be refrained from absolutely. [68]

However, writers have the privilege to enhance the quality of their writings by citing verses of the Qur'an in order to boost the originality of their works in the form of *iqtibās*. The originality could be realized through deliberation or absorption. Munjid and Anas treat *iqtibās* (adaptation/quotation) as a close form of intertextuality.[69] Having agreed that intertextuality is an offshoot of Semiology and deconstructionism, they differentiate between intertextuality and adaptation (*iqtibās*) as two different phenomena. Adaptation is the direct quotation from the Qur'an and hadith while intertextuality is the re-writing of the old text to suit the purpose of the present text by alteration, absorption, or transformation.[70] They cite copious examples to buttress their points. However, from the poems intertextually analyzed, they inform the reader about the three sources from which the poets under study tap appropriate usage of techniques of intertextuality in their poems. These are Qur'an, Hadith and scholarly works on Islamic heritage.[71] The article gives examples only from the Qur'an with the exclusion of other sources.

Abdulmui'm holds a different view about intertextuality in his critique of Ahmad Mattar's poem.[72] He opines that the usage of intertextuality is not appropriate because of the controversy it has garnered. He advocates for an inclination to the term *tadmīn* (insertion, citation) which according to him is more all-encompassing in text than intertextuality.[73] He is not the first scholar to debunk the use of intertextuality. Genette, a poststructuralist scholar, suggests the word, transtextuality from which intertextuality stems out as earlier stated in chapter two. In the process of application, Abdulmuni'm selectes the poem of Ahmad Mattar and does the analysis of the poetic intertextuality via the lens of religious intertextuality. An excerpt from his analysis in this regard goes thus:

<div dir="rtl">

يعوى الكلب

إنّ أوجعه الضّرب

فماذا لا يصحو الشّعب

وعلى فمه ينهض الكلب

وعلى دمه يقعى كلب؟

الذّل بساحتنا يسعى

فلماذا نرفض أن نحبو!؟

ولماذا ندخل (أبرهة) في كعبتنا

ونؤذن للكعبة رب؟   [74]

</div>

The dog barks.
What causes pain on it is beaten.
Why will the nation not shout?
On its mouth does the dog revolt.
On its blood a dog pokes.
Disgrace walks in front of our house.
Why do we refuse to crawl!?
Why do we bring Abrahah to our Ka'bah.
And we are calling Lord of the Ka'bah (to the rescue).

Abdulmuni'im proceeds to say that the poet, Ahmad Mattar gives vivid portrayal of the leader and the led in Arabian land. The leaders render the people useless and later call the West to destroy their land. On their arrival, it dawned on them (the leaders) that their capacity would not contain the invited guest.[75] The object of intertextuality or citation, as according to the critic, revolves around Islamic history as regards the issue of the

21

Ka'bah when Abrah sent warriors on elephants to destroy it. Immediately, Abdulmutalib who was the head in Makkah at the period found solace in saying: 'Certainly, the house has its Lord who will protect it.' In contrast, the contemporary Arab leaders invited destroyers and then resigned to fate by saying that the Lord of the land will protect it.[76]

Besides Abdulmuni'm who proffers another term for the theory, a systematic approach to studying intertext in poetic structure is also presented by Ahmad Nai'm in his analysis of selected poets.[77] This systematic approach led him to classify intertextuality into the periodical, structural, and artistic.[78] He makes illustrations with the poems of Sayyab, Bayyat and some of their peers. This avails him, in the classifications, to illustrate how the poems of contemporary poets are interwoven with one another or intertext with the poet's own work or transformed with texts of another genre, like novel and drama. He highlights the instruments the poets use in actualizing the intertextuality as *iqtbās* (quotation), *talmīh* (allusion), *tarjamah* (translation), *tadmīn* and other similar instruments.[79] As regards hypertextuality, he extends his view on *naqāid* from the existing norm to cover the view of a poet which negates the content in the poem of the former poet and in different meter. He subsumes his idea of hypertextuality under three broad headings: total negation, partial negation, and parallel negation.[80] Negation could come from the same language or from other languages. The following is part of the illustration he cites from negating literary content from other language as observed in Balindar Haydarah ode.

<div dir="rtl">

" يغرق كل الأسئلة [81]

فالمسئلة

في أن نكون

أو لا نكون

ليست حدود المسألة "

</div>

It exhausts all questions; the issue is: we are to do it
or not to do it that is not the limitation to the issue'

Ahamd Naim explains that it is glaring that the view of the poet negates the popular saying in *Hamlet*, a play written by William Shakespeare which goes : 'to be or not to be that is the question.' [82] It is also glaring how Ahmad Naim shifts from the traditional hypertextuality in *naqāid* or *muāradah* to the new level.

In addition to the aforementioned, an alternative perspective to utilizing the intertextual terms to disseminate message is also established by another writer, Nazzar Abshi who confirms this notion in the analysis of intertextual elements in Sulayman Al-'isi's poems.[83] He deciphers this approach of making intertextual figures to express the feelings of the poet beyond peripheral level. The poet, according to Nazzar parades in his poetic collections, different types of intertextuality such as deliberation and absorption either directly or indirectly.[84] His sources are not different from the popular ones on religious, social, and literary aspects. The special features of the poet's utilization of these figures reside in the established symbols and in-depth exposure of his feelings. The fascinating one resides in the symbolic usage as identified by Nazzar in the following stanzas he extracted from his anthology.

قادم من مخالف الذئب والأفعـــــــــــــ   ـــى وميـلاد أمّة فـــي بـــــلادي [85]
عربيٌّ ... بيتي أنين الملاييــــــــــــــ   ـن وتـــــاريخ قهرهـا عنواني
هزمتني القبور دهرا, وقـاومــــــ   ـت, وكسرت في الصمود سناني
أسحـق اللّيل والسّـواد بأطفـــــــا   لـي, وباق على الشموس رهاني

> Coming from the den of hyena and snake; that is the
> birth of a nation in my home town.
>
> As an Arab, my house reflects pains of millions of
> people while history of their conquer is my identity.
>
> Graves (of people) defeated me in this period, they
> fought me and with bravery broken my weapon.
>
> Night and darkness crushed away my little ones what
> is left for me under the Suns is my wager.

The symbolic structures of *dhihb* (hyena) and *af'ā)* snake) indicate deceit and the pang received from enemies.[86] Both traits also represent the weak and gullible people whose hearts are tortured with malice from the nation's foes. The word, *Qabūr* (graves) symbolizes a wretched and disgraceful life, *layl* and *sawād* mean colonialism; *atfāl* means little ones as a mark for a radiant future, and *shumūs* (Suns) symbolizes honesty[87]. The manner of rendition of the symbols portrays the brilliant nature of the poet, Al-'isi in the aesthetic plaiting of Arabic poetry, which intertextualized and symbolized in order to disseminate messages to the wider readers or listeners.

2.4 Critical Comments on Intertextualized Poetic Texts of Nigerian Origin

The sources, which aid the production of primary literary works of Nigerian origin, are conspicuously same with all regions of West Africa. This phenomenon is the reason Abdullah As-samad affirms that Arabic poetry of West African origin, Nigeria inclusive, is a product of many factors and the different webs of which they are produced are discerned through the intertextual study of these poems[88]. He mentions the mosaic of webs which form the sources as the following: the Quran, hadith as well as Arabic poetry of the Pre-Islamic and Islamic periods.[89] In his view, he agrees to studying intertextualized texts through three approaches of deliberation, absorption and dialogism. He applies the approaches with illustrations from Nigerian Arabic poets like Junaid, Muhammad Bello, and Abdullah Fodio respectively. He notes that their works stand as hypertext while poems of imurul al Qays, Nabigah al-Zubyani and Antarah as their hypotext respectively[90]. In addition to this, he mentions that some of Abdullah Fodio's poems are in dialogue with some verses of the Qur'an. Being the first known article on the intertextual analysis of West African Arabic poetry, the author restricts his research to hypertextuality (*mu'āradah*) alone without extending it to other areas of absorption and deliberations. It is well known that plenty poems were composed by West African scholars, which are loaded with figures of intertextuality.

A similar hypertextual analysis which is in contrast to the above has been carried out by Abdulbaqi Agaka. It covers a *naqāid* poem of Nigerian authorship[91]. The poets are also selected from the northern part of Nigeria. The study is in five chapters with a long introduction. Chapter One defines connotative and denotative meanings of *naqīdah* (singular of *naqāid*). It also traces the origin and development of *naqāid* among Arabs and finally arrives at its emergence on the Nigerian literary scene. Chapters two, three, four, and five study *naqāid* between Al-magīl and Suyutī, Abdullah Fodio and Mustafa Qaomi, Muhammad Ballo and Abdullah Fodio as well as Wazīr Junaid and his son Sambo Waliyy respectively. The author researches deeply into all the *naqāid* poems and came up with in-depth analyses of the circumstances for each of them, subject matter, semantic composition, and stylistic structure. He completes the study in the classical method of studying *naqāid* while neglecting the modern approach of hypertextuality, which discloses how origin and destination of texts dialogue within their intertextual space.

In another dimension, a partial usage of approaches of intertextual analysis is observed in another poem of Nigerian authorship by the critic [92]. The poet, Yaudha is also from

the northern part of Nigeria. The writer elaborates on the theory from the views of many researchers who had contributed to its development especially Julia Kristeva, its originator. He classifies (*tanās*) intertextuality into three. These are direct, indirect, and technical intertextuality[93]. The writer analyses the poems collected according to the aforementioned three classifications. However, he does not engage himself with other branches of the theory such as dialogism, paratextuality, and a host of others. The article, in its analysis, contains a mix up of direct and indirect intertextuality to the extent that it might create ambiguity for readers. [94]

The major work on the intertextual analysis of an anthology of a Nigerian Arabic poet is the study, which focuses on intertextuality in *Subā'iyyāt* (Septets) of 'Isa Alabi with the Subā'iyyah of Wadīu' al-bustānī [95]. It consists of five chapters. Chapter one deals with the development of Arabic studies in Nigeria with more emphasis on Kano and Ilorin. In chapter two, the researcher digs out circumstances which gave birth to the theory of intertextuality and its major supporters like Kristeva, Barthes, Gennettes, Riffaterres and a host of others. She also states its precursors in Arabic theory in the same chapter. She carefully follows it up with the biography of both Wadīu' and Isa Alabi. In the study, she assesses the major source of the septets in both diwan. This major source of both anthologies is the quartets (*rubāi'yyah* by Umar al-khayyām). The assessment gives a clue to the reader on how to recognize the intertextual space of their poetic septets. The last chapter, which is Chapter Four treats the imagery, structure, style and rhythmic elements in the *Subāi'yyah* of Isa Alabi. The core value of this work under review is that it exposes untouched areas of the research to other scholars of intertextuality and Arabic poetry in Yorubaland. However, the work does not encompass other approaches of the theory such as hypertextuality, Architextuality, e.t.c. Besides, the anthology of *Subā'iyyah* does not include all types of Arabic poetry to the extent of placing them under the searchlight of the theory.

Apart from this analysis, another collection in the work of Jamil Muhammad Sadis provides a restricted view[96]. The source tapped the work of classical Arabic poets such as Mutanabi, Buhutiri and others. It is extended to neither history nor Hadith save a partial citation from the Qur'an. In his critical study of the poem, Abubakr Amin emphasizes in the conclusion that it is glaring to readers that the source from which the poet, Jamil Muhammad Sadis consulted is the classical Arabic poetry. The writer also misuses terms in the study of intertextuality like absorption. He ought to have mentioned

deliberation but he erroneously mentioned absorption[97]. This is observed in the following. Jamil says:

<div dir="rtl">

يقسو ليزدجروا ومن يك حازمًا   فليقس أحيانًا وحينًا يرحم [98]

</div>

The source is a stanza from Abu Tammam,

<div dir="rtl">

فقسا ليزدجروا ومن يك حازمًا   فليقس أحيانًا وحينا يرحم [99]

</div>

It should be noted that when incomplete or partial citation occurs, it is better placed under deliberation not absorption because in absorption, ideas are inserted in texts after they have been transformed without using the text of the origin in the intertextual space.

The present researcher adds to the available works on the intertextual study of Arabic poems of Yoruba origin in his analysis of the poetry and prose works of Shaikh Adam Abdullah Al-ilori[100]. He does not apply all the troupes of intertextuality on the selected poems but restricts the study to an analysis of religious and historical sources. In terms of Quran intertextuality as used by Al-ilori he cites the following:

<div dir="rtl">

كنت فريدا صرت عديدا   يا ليت قومي يعلمون [101]

</div>

> I was lonely but later became many; I wish my
> people had known this!

The last hemistich above is dialoguing with Chapter 36; verse 26 of the Qur'an. The historical source, as analyzed by the present writer, is an allusion to the situational happenings of *Hudaibiyyah*. The prophet and his followers were not allowed to enter Makkah for pilgrimage. In a similar way Shaikh Adam was also prevented from entering Egypt during his sojourn to the country. Thereafter, he did not only arrive Egypt but he achieved his objective of the sojourn. This is similitude of the story of Prophet Muhammad who did enter Makkah, did the pilgrimage, and made an indelible conquest of Makkah. The writer cited the poem that goes thus:

<div dir="rtl">

فهل أنا بدع حيث قد ردّ مصطفى   عن البيت قبل الفتح لا تك ناسيا [102]

</div>

> Am I the first person (to be disallowed entrance)?
> Mustafa (the Prophet) was once refused entrance to
> the House of Allah before the great conquest. Do not
> forget events (of history).

2.5 Intertextuality and Cultural Translation

The relevance of intertextuality to translation, especially of culture-structured texts, is of immense value. Scholars have been investigating this domain with different perspectives in their scholarly works. They are aware of the task involved in a translation process before the product is achieved. The task is even complex when it involves translating products of literary users like poets and prose writers. This is so because non-Arabs who are composers of Arabic poetry get involved in a transcultural process while composing their poems. Thus, intertextuality serves as a support to the understanding of poet's creative work before a correct translation can be done. Tisgram, one of the scholars of translation, affirms in one of his contributions to translation studies that translatability (the act of providing the intended and equivalent meaning of text(s)) of poetry should be paramount[103]. By virtue of this, he presents his article in an interrogative manner to determine whether it is possible to translate poetry or not. An answer to the question is not wholly provided but the writer proffers certain solutions. She asserts that the primary task of a translator, especially of poetry, is to find the intended meaning of the source text to the equivalent meaning in the target text to the target audience[104]. In this case translating poetry is not totally possible or impossible. She writes that because of the nature of poetry, being emotional is an obstacle to the realization of the real product of translation. Therefore, she suggests seven strategies which translators must be acquainted with to be able to translate poetry correctly. These are the phonemic, literal, metrical, conversion of poetry into prose, rhymed, blank verse, and interpretation strategies[105]. She also explains each of the strategies with vivid illustrations in both Arabic and English languages. However, the challenge is usually on best approach for translating metaphoric expressions. Metaphor is the vehicle of disseminating literary communication, which she does not indicate.

Adiel and Ahmad raise observations in this respect. Translating metaphors especially from Arabic to English could pose major problems as the writers of the article have suggested because this type of translation is at the semantic level[106]. Both of them give reasons for the challenge that may be encountered while translating metaphors. They posit that challenge usually arises if the translator is unable to avoid linguistics, literary, aesthetic, and social cultural hurdles. They admonish translator to be cognizance of the mapping conditions of metaphors from both the source and target languages and these mapping conditions may be similar or different[107]. Knowing this will provide an insight

into the types of variation that can come up during the translation process. The scholars also add that procedures for translating metaphor that the scholar either reproduces the same images in the target language provided it has frequency and currency in that language or replaces images in the source language with a standard target language image within the constraints of target cultures.[108]

Altakhaine, in his opinion, does not emphasize metaphors but digresses to the importance of intertextuality in extracting meaning in discourse. He aims, with his article, to display how Intertextual Perspective (IP) can be used to bring out discourse meaning of lexemes as different from meaning used in everyday life[109]. The word *fatāh* (youth) in the Qur'an is chosen as a case study in this regard. He advances that from among the exegesis of the Qur'an, which gives different interpretations of the word through intertextual study, which looks into how the text relates and relies on other texts or group of texts, different portions where *fatāh* appears in the Holy Book can be identified[110]. From these identified portions, scholars were able to provide new meanings, which include 'servant whose job is to do specific deeds of particular person'. The same meaning and functional use is also applicable to its feminine *fatāt* whose meaning is an unmarried female servant.[111]

In Khalifah's view, some areas of poetry translation should be a concern to practitioners. This scholar begins his paper by encouraging translators to consciously take the aspects of linguistics and stylistics into consideration before the commencement of the process of translating any written material[112] This is because doing so will assist their translation task. He reports the experiences of some popular translators of Arabic poems like Nicholson, Arberry, and many more to support his opinion that the task has been taken up in ages[113]. He mentions that the Free verse poem in Arabic should not be taken as an avenue, which gives poets freedom from meter and rhyme-end but grants them the capacity to get rid of fixed length of time as well as to change the rhyme frame. He advises that problems that arise in the process of translating an Arabic poem to a remote language like English could be erased if the translator has a formal knowledge of some factors. Parts of these factors are knowledge of the nature of Arabic poetry, while taking cognizance of the following: its imagery, language, form, rhythm and rhyme-end, semantic significance in rhetorical expressions, culture-loaded words, as well as aesthetic values[114]. According to the writer, the work of a translator will be easy if he could be aware of the stature of the author of the source text, the text and target

reader in addition to being very conversant with trends in Arabic poetry such as Neoclassical, Romantic and Modern trends. [115]

 Nabil Alawi, in the attitude of translating culture-loaded texts, takes a different perspective. He asserts, as he takes up allusion as a form of intertextuality, that the theory means reading texts in other to re-write them. A text is then understood by its relationship to other texts. This aspect makes allusion, as a form of intertextuality, the focus for study[116]. It explains that an allusion is made to events, people, and places with famous qualities, which are highlighted and explained in the new text. Moreover, it notes that allusions are produced from histories, myths, and previous texts within intertextual space. Thus, as it travels within its intertextual space, it gains new qualities[117]. The author cites Umar b. Khatab, the second Caliph, as an example of allusion to the value of justice and democracy[118]. He advises that intertextuality is only a tool to assist the translator who aims to interpret texts and make translation works more creative. On the origin of word, he gives explanations from both Christian and Islamic sources as well as from the scientific point of view.[119]

The practical approach, as Fawzi Ahmed emphasizes in his article, solves the problems faced by translators of intertextual expressions as they rely heavily on other previous texts because they are culture bound[120]. He defines intertextuality and classifies it into vertical and horizontal as he also traces its sources to religious, historical, and literary materials. He also adds that a translator's knowledge of the above-mentioned phenomena will aid him to make use of the appropriate strategy during the translation process[121]. Some of the strategies are literal and functional equivalence[122]. According to the writer, doing this, will allow the translator to be able to play the role of a mediator between two texts which are culture-bound and render the translation to the best understanding of the target reader. The writer thereafter provides analyses of examples as the practical aspects of the article. However, though he does not isolate literary intertextuality but mixes it up with another genre.

Conclusion

This chapter has reviewed relevant literatures to this research work. It discusses previous works on the theory of intertextuality and its application to Arabic poetry composed by Arabs and non-Arabs especially Nigerian writers. In all the literatures, it was noticed that little attention is given to in-depth study of sources which Arabic poets of Yoruba

consulted to aid their creativity. In the literatures, the three approaches to intertextual analysis are not properly utilized as tools for literary criticism but are restricted to denote descriptive purposes. The review, while examining articles of Nigerian writers noted that very few research works on intertextuality in the Arabic poetry of Yoruba authorship is available, while the available ones are not comprehensive as areas such as hypertextuality, Architextuality etc, are not given adequate attention. Therefore, this chapter acknowledges scholarship in the reviewed works as well as identifies gaps, which this thesis will fill in order to illustrate creativity in the Arabic poetry of Yoruba authorship. Their creativities reside in referencing a mosaic of texts of divergent sources, which manifest at their destination as new texts through deliberation, absorption or dialogism. The next chapter is devoted to methodology and theoretical frame of this study.

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CHAPTER THREE

METHODOLOGY AND THEORETICAL FRAME WORK

3.1 Introduction

The previous chapter reviewed the relevant literature on Arabic poetry and intertextuality. This chapter discusses the methodology and theoretical frame work adopted for the study.

3.2 Data Collection and Analytical Model

This study relies on primary and secondary sources. The primary sources are excerpts from the poetic collections of the eleven selected Arabic poets of Yoruba origin. There are five major anthologies from some of the selected poets. These are *Ar-riyād* and *As-subāiyyāt* both are published by Isa Alabi Abubakr. *Bāqah al-hazhār* written by Ali Mubarak; *suwar al-qur'an* produced by Abdulrahman Az-zakawi and *Al-layl al-abyad* (the only prose poem anthology) published by Afis Oladosu. There are other published long odes like *Al-maganātīs al-muhammadiyyah* by Abdulhafis bin Malik; *Burdah al-'ajam* of Abdulwahid Ariyibi and *Mustaqbal abunāina* by Nuh Ibrahim. Other poems which make up the data of this study are not published in an anthology or singularly published and distributed by their authors. They were collected from the poets or in literary gatherings where they were distributed. These poems are selected based on the literary competence of their composers and their satisfaction of the criteria of poetry credibility. Secondary sources of the study will depend largely on relevant materials written in both Arabic and English languages such as: textbooks, articles in journals, unpublished long essays, dissertations and theses. The analytical approach adopted in the research work is inclined to post-structuralism. Post-structuralism agrees that meanings which emerge from works of literature and culture are not fixed nor come out from nothingness but they indicate meaning(s) from the webs of other sources.[1] This view will support and facilitate comprehension of the interpretation and appraisal of Arabic poems of Yoruba authorship. The inevitability of this resides in the notion that

meaning deciphered from these poems are not personal possessions of the poets but are connections to the network of textual links with other texts to which they refer and relate.

The critical analysis of data revolves around three distinct stages. They are: identification, interpretation and appraisal. Firstly, intertextual references are identified in a text or discourse from their sources or origins which might be religious, historical, literary and cultural. The text which harbours intertextual reference or technique is the new text and called destination. It is the prerequisite which guides tracing it to the first or old text or origin, which is also known as the source. The semiotic value of the source would have experienced certain transformations in other to acquired new qualities in order to a new perspective and understanding in the new text (destination) during its shifting from the source. The shifting of intertextual reference from the source to the destination shall be called the intertextual space or code switching of one sign frame to another in order to reveal the semiotic values already acquired. Secondly, interpretation occurs through the qualities acquired within the intertextual space. Thereafter, an appraisal of signs comes as the last inevitable stage of data analysis which immediately follows interpretation. It displays the creative capacity of the poets in selecting appropriate figures of intertextuality to be applied to the texts. It also exhibits the ability of its proper usage and satisfaction of rules of literariness of intertextuality in extending boundaries of textual meaning.

3.3 Theoretical Framework

The study is established on the post-structuralism view and Arabic theory of prosody. Post-structuralism, as a movement, emerged during the intellectual crisis that engulfed the congregation of thinkers in France towards the late sixties.[2] They felt that there was a strong need to restructure the way of reasoning in all affairs. At this period, Julia Kristeva pronounced her discovery of the theory of intertextuality. The foundation of the post-structuralist view was founded on the linguistic theories of Ferdinand de Saussure with the vestiges of the deconstructive concept of Jacques Derrida. The theory centres on the idea that language does not possess a stable meaning of its own but generates meaning from its connections and relationship with different past and future text.[3] This notion forms the basis of the theory of intertextuality. Kristeva who propounded the theory did draw on Bakhtin's perspective of dialogism which emphasises the multi voices of an utterance in its social context.[4] This dialogic mode was what she categorised as horizontal and vertical axis. Horizontal axis indicates the

relationship of author and reader while the vertical axis explains the connection of a text with another set of texts. From this dialogic idea, she asserts, a text ' is a permutation of texts, an intertextuality in the space of a given text', in which' several utterances, taken from other texts, intersect and neutralize one another'[5] The scope and manner of transformation and absorption of texts as advocated by Kristeva and which she subsumed under the theory of intertextuality later diversified at the disposal of critics like Barthes, Genette , Bazzerman and Bennis, a Moroccan poet and critic. Therefore, the attempt of this research to apply the theory to Arabic poetry composed by poets in Yorubaland is not accidental. This is inevitable because an integral part of intertextual references, which is tagged under *sarqah adabiyyah* or *shi'riyyah* and the likes, had long been formulated by classical Arabic theorists on literary works generally but specifically on Arabic poetry.[6] It was a moral crime to some until critics like Ibn Tabataba, Ibn Rashiq and Abdulqahir Al-jurjani came to the rescue. Al-jurjani, had laid a strong foundation for poets and exonerated them from being guilty of poetic theft. He added the possibility of the second poet to imitate his predecessor by picking from his poetic text, absorbing it and reproducing it in another novel structure.[7] The poststructuralist view under which this thesis will be carried out embraces diversified deconstructive media of interpretations. In this effect, both models of intertextuality by Bazzerman and Bennis are marked for analysis of data. This is in exclusion of prosodic structure and the rhyme end.

Bazerman defines intertextuality as 'relation each text has to the texts surrounding it.[8] He further explains that the urge to understand the authorial style of an individual writer is among others a clear reason for analysis on the intertextual model. He asserts as follows:

> Learning to analyze intertextuality will help you pick through the ways writers draw other characters into their story and how they position themselves within these worlds of multiple texts. It will help you see what sources researchers and theorists build on and which they oppose. It will help you identify the ideas, research, and political position behind policy documents.[9]

He eventually states six levels in which a text relies or relates with other groups of texts and these are applicable for data analyses in the present study. They are:

1. The text may draw on prior texts as a source of meanings to be used at face value.

2. The text may draw explicit social dramas of prior texts engaged in discussion

3. Text may also explicitly use other statements as background, support, and contrast.

4. Text may rely on beliefs, issues, ideas, and statements generally circulated

5**.** By using certain implicitly recognizable kinds of language, phrasing, and genres, every text evokes particular social worlds where such language and language forms are used, usually to identify that text as part of those worlds.

6. A text relies on the available resources of language without calling particular attention to the intertext. [10]

Muhammad Bennis, on the other hand, asserts that intertextuality could be a re-writing of texts through three operational processes. They are as follows: *al-ijtirār* (deliberation), *al-imtisās* (absorption) and *al-hiwār* (dialogism).[11] In this context, categorisations of techniques of intertextuality as used in this research work with each of the operative tools are stated in the light of Bennis models:

(a) Deliberation: this is the process of writing the text with consciousness of other text/texts. Techniques used are *Iqibās* (quotation), *tadmīn, talmīh, laff, nasm al-mansūr* and the likes. They are all categorised under direct or apparent intertextuality (*al-tanās al-mubāshir)*.

(b) Absorption: this is the process of re-writing the unseen text as a natural component of the new text. It is more creative and hidden than deliberation. The major figure of absorption revolves around discussions on *Sarqah* which have hitherto become yardsticks in Arabic literary criticism. *Sarqah* as a critical term is taken in this study as a figure of intertextuality not as the moral offence in which some group of poets were guilty of committing in the classical period as stated earlier.

(c) Dialogism: this is the process of alteration of the unseen text and disregarding the sanctity of the original text. In this case, its features as utilised here are *al-mu'āradah*, (poem of imitation) *naqāid* (poem of contrafaction) and *takhamīs* (addition of three hemstitches to the existing two hemstitches). Elements within (b) and (c) as explained above are classified under indirect or hidden intertextuality (*al-tanās gayr al-mubāshir)*.

The generic structure of the data collected makes it imperative that the rules of Arabic prosody are employed. The poems collected are structured on two metric systems of traditional metres discovered by Al-Khalil and free verse metres / prose poem. The poems on the traditional prosodic system are patterned on metre (*bahr*) and rhyme-end (*al-qāfiyah*). Therefore, the circle theory of Al-khalili is devoted to the study of poems

composed on traditional metres. The rules of *qāfiyah* shall be used on the rhyme-end in which their lines of demarcation according to Al-khalil himself are the letters within the two sukunised areas in the second hemistich. [12] For the poems produced on prose system, Nāzik Al-malāikah's theory as stipulated in her book *Qadāyāh al-sh'iru al-mu'āsir* shall be adopted.

The circle theory binds all sixteen traditional metres of Arabic poetry. However, the origin of a metre out of the sixteen is a foot (*taf'ilah*) from among ten feet (*tafã'il*).[13] Each foot comes from *watad* (peg) and *sabab*, (cord). Thus the rules explain that omission, addition or modification is applied to the *watad* and *sabab* as the circumstances might prevail.

Conclusion

This chapter has discussed the methodology and theoretical frame work adopted for this research work. It explains the method used in collecting data and their structural nature. The chapter elucidates models of intertextuality of Charles Bazzerman and Muhammad Bennis without neglecting the Classical Arabic views of intertextual study. It further explains prosodic structure of data which was subsumed under traditional (Khalilian meters with mono rhyme-end with strong emphasis on circle theory of Arabic science of prosody) and prose poem style. This accordingly serves as a foreground for the next chapters, four and five.

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CHAPTER FOUR

SOURCES OF INTERTEXTUALITY IN THE ARABIC POETRY OF YORUBA AUTHORSHIP

4.1 Introduction

Arabic poetry of Yoruba writers, accoding to the present research, depicts the capacity and height these writers have attained as regards the global standard in Arabic language and literature. These Arabic poems are products of standard and style where standard represents the conventional rules guiding the construction of Arabic text typology while style depicts individual usages and culture. Therefore, the poems under study share the same standard as the ones composed by the Arabs. The difference remains in style, which refers to the major sources of the Yoruba Arabic poets. The style emanates from three distinct elements. These are Arabic Islamic culture, Yoruba culture, and western influence. Firstly, in terms of Arabic Islamic culture, the poets acquired it through their ardent study of the Qur'an, Hadith (with their sciences), Islamic history, Arabic linguistics, and its literature, the principle and practice of Sufism, Islamic theology, as well as philosophy. Secondly, the Yoruba culture is the instinct, which is ingrained in them through informal learning from their society or the knowledge acquired from the in-depth reading of Yoruba literary materials. Lastly, the Yoruba being referred to here is part of a race, which is situated in southwest Nigeria. As a place formerly under British colony, the western culture has been inculcated in the people through education since the period of colonization and after the independence. Consequently, it is assumed that any creative mind who has been steeped in these various origins would certainly produce literary works with different types of texts, which intersect with western culture. Therefore, the sources exploited by Arabic poets of Yoruba origin under study can be combined to form their style and are subsumed under religious, historical, literary and Yoruba cultural sources.

4.2 Religious Source

Religious sources refer to the relationship, which the poems in this study have with verses of the Qur'an, themes in Hadith, Islamic Jurisprudence, texts in Sufi and Scholastic theology. Illustrations on all these are analyzed in the following.

4.2.1 The Qur'an

The glorious Qur'an remains the first source for all Muslim scholars. They consult its verses for their different mundane and spiritual affairs because of its divine and immutable nature. Its verses become the emphatic gamut that takes literary texts to a lofty height. The poets, in this regard, explore Quranic verses in order to lay emphasis on ideas, or allude to a personality, place, or things. Their encounter with the Qur'an is measured through memorizing parts of its chapter, teaching its divine content to people during exegesis (*tafsīr*) session in Ramadan and at preaching venues. This makes it easy for them to quote these verses at the relevant times. Almost all the Yoruba scholars whose works are analyzed in this study quote profusely some verses from the Quran in their poetic compositions.

In the following, Daud Adekilekun employs verses of the Qur'an in the congratulatory *qasīdah* he wrote in rejoicing with Imam Mudathir Abdul Salam during his turbaning ceremony as the chief Imam of Ibadan land in November 1988. Adekilekun emphasizes as follows:

هذي بضاعـتنا ردت إلينا فحمـــــــــدا للإله على ردّ البضاعـــات [1]

This is our luggage retuned to us. Then praise is due
to Allah upon the return of the luggage.

In the excerpt above, the writer refers readers to the story of Prophet Yusuf as rendered in Qur'an chapter Twelve. The aspect of the story being referred to is the interesting scene where his brothers first came to him to trade for food in Egypt. Prophet Yusuf in his strategy to entice them towards himself retuned the price they had paid him for their stock which had been packed together without their knowledge. On getting to their aged father, they said "O our father! What (more) can we desire? This is our stock in trade, which has been returned to us." The verse is 56th in Chapter 12 and reads as follows:

"وَلَمَّا فَتَحُوا مَتَاعَهُمْ وَجَدُوا بِضَاعَتَهُمْ رُدَّتْ إِلَيْهِمْ
قَالُوا يَا أَبَانَا مَا نَبْغِي هَذِهِ بِضَاعَتُنَا رُدَّتْ إِلَيْنَا
وَنَمِيرُ أَهْلَنَا وَنَحْفَظُ أَخَانَا وَنَزْدَادُ كَيْلَ بَعِيرٍ ذَلِكَ
كَيْلٌ يَسِيرٌ"

This Quranic scene entices Adekilekun greatly. He uses it in a metaphoric way to buttress his point that the post of the imam of Ibadan is a long awaited hope and desire of the suitable and relevant candidate in the person of Shaikh Mudathir Abdlsalam. This is why he was happy that the hope was eventually realized.

Another example is in the anthology of *Al-faydān*, in which Abdul 'Aziz Az-Zakawi partially includes a verse from the Qur'an. The poet reminds readers of events that took place during the Battle of Badr where Prophet Muhammad was seen throwing stones to the enemies. However, Allah proclaims in the Qur'an that indeed, He was the One throwing the stone not the Prophet.

ما رميت إذ رميت لكـــ   ـن الإله رامي كلّ جان   2

> You were not the one throwing the stone but Allah
> was the thrower (of stone) to the mad (one).

The verse can be found in Chapter 8, Verse 17 as follows while the underlined text is the intended portion.

"فَلَمْ تَقْتُلُوهُمْ وَلَكِنَّ اللَّهَ قَتَلَهُمْ وَمَا رَمَيْتَ إِذْ رَمَيْتَ
وَلَكِنَّ اللَّهَ رَمَى وَلِيُبْلِيَ الْمُؤْمِنِينَ مِنْهُ بَلَاءً حَسَنًا
إِنَّ اللَّهَ سَمِيعٌ عَلِيمٌ"

Meaning:

> "It is not ye who slew them; it was Allah: when thou threwest (a handful of dust), it was not thy act, but Allah's: in order that He might test the Believers by a gracious trial from Himself: for Allah is He Who heareth and knoweth (all things). "

Also in the *dīwān Al-laylul al-byad*, the poet re-writes Verse 39, of Chapter 53 in the Qur'an to illustrate different types of women in the *qasīdah, Hawah al-'asr* ' Eve of the Time' he says:

فـــــاخـــــتر منهنّ ما شئت

<div align="center">وأن ليس للإنسان إلّا ما سعى [3]</div>

Choose among them whom you wish, <u>but whatever man strives for will be his portion.</u>

The Quranic verse reads thus   ''وَأَنْ لَيْسَ لِلْإِنْسَانِ إِلَّا مَا سَعَى``

Meaning:

"That man can have nothing but what he strives for;"

The Quranic quotation makes the classification clear for the beholder to make a choice between bad and good women. Nevertheless, he should certainly be aware that whatever choice he chooses for himself, that is his portion and he will bear the consequences.

In addition, in a poem on the Europeanized person, he portrays anyone who has adopted the dual cultures of the west and the orient in the following excerpt:

<div align="center">وإمّا أن تكون شرقيّا – غربيّا [4]
تؤمن ببعض الكتاب وتكفر ببعض</div>

You may belong to either the east or west:
You believe in a part of the book and
disbelieve in other part.

Verse 150 of Chapter 4 of the Qur'an, as employed by the poet, captures the features of a personality with western and oriental cultural ideologies. He is caught between believing in aspects that favor him in the divine Book and disbelieving in the rest with which he is not comfortable. The only difference is the poet alternates the pronoun of the first person plural, as in the verse, to the second person singular. The verse reads as follows:

<div align="center">"إِنَّ الَّذِينَ يَكْفُرُونَ بِاللَّهِ وَرُسُلِهِ وَيُرِيدُونَ أَنْ يُفَرِّقُوا بَيْنَ اللَّهِ وَرُسُلِهِ وَيَقُولُونَ نُؤْمِنُ بِبَعْضٍ وَنَكْفُرُ بِبَعْضٍ وَيُرِيدُونَ أَنْ يَتَّخِذُوا بَيْنَ ذَلِكَ سَبِيلًا"</div>

Meaning:

<div align="center">48</div>

"Those who deny Allah and His messengers, and (those who) wish to separate Allah from His messengers, saying: "We believe in some but reject others": And (those who) wish to take a course midway"

In another topic of the *dīwān*, the poet quotes a verse of the Quran to produce imagery in similar structure. This is shown in the amazement of a mother who sees her child beside her during delivery in a hospital's labour room. He relays it as in the following:

تعجّبت أمي منّي [5]

كما تعجّب خلق خلق منها زوجها

My mother was amazed on seeing me (beside her).
As the creature, whose wife was created from him got amazed.

The verse is the opening of Chapter 4:

"يَا أَيُّهَا النَّاسُ اتَّقُوا رَبَّكُمُ الَّذِي خَلَقَكُمْ مِنْ نَفْسٍ وَاحِدَةٍ وَخَلَقَ

مِنْهَا زَوْجَهَا"

Meaning:

"O mankind, fear your Lord, who created you from one soul and created from it its mate….."

The poet produces the simile in a creative manner as reminiscence of the story of Prophet Adam. In the aftermath of the creation of Adam, his wife came out from his left rib. This event caused Adam to be amazed. This amazement of Adam is just like a mother who is amazed after seeing her new child beside her in a hospital labor room.

The Qur'an texts cited above indicate a direct quotation with little modification. However, there are other quotations cited by the poets under study, which are partially quoted with slight alteration. This is permissible by linguists. Examples from Isa Alabi are in the following eulogy of Prophet Muhammad.

هل غرّكم قولي لكم أنا مثلكم   والله ليس كمثلـكم أمثالي [6]

Is my word: "I am like you" dazzling you? But I swear by Allah that you are not like me.

The verse can be seen in Chapter 18 Verse 110, it is as the following:

" قُلْ إِنَّمَا أَنَا بَشَرٌ مِثْلُكُمْ يُوحَى إِلَيَّ"

Meaning:

> "I am indeed, a man like you, only that the
> inspiration has come to me….."

The poet mentions the rare traits and qualities of the Prophet as regards the divine revelation. Though the Prophet was a complete man with his limbs strong and healthy, he was not like any human being. He was distinctively different from other men because he got the divine revelation from Allah. The verse is partially quoted but the message is already understood by readers.

In another poem, which tells more about Islam and its qualities, Isa Alabi systematically makes use of a Qur'an verse that acknowledges that Islam is the only religion acceptable by Allah, the Creator. He says:

من يبتغ في الأرض دينا غيره   ففـلاحه في العـــالمين حـــرام [7]

> Whoever desires a religion in this life besides it
> (Islam), he will be denied his comfort in the worlds.

The reference here is to the following Verse 85 of Chapter 3:

"وَمَنْ يَبْتَغِ غَيْرَ الْإِسْلَامِ دِينًا فَلَنْ يُقْبَلَ مِنْهُ وَهُوَ فِي الْأَخِرَةِ مِنَ

الْخَاسِرِين "

> " If anyone desires a religion other than Islam
> (submission to Allah), never will it be accepted from
> him; and in the Hereafter He will be in the ranks of
> those who have lost (All spiritual good)."

The poet carefully caught the Quran text to these words (من،يبتغ, دينا) and re-writes it cleverly. The rest of the words in the verse are later altered and re-written in other texts by the poet.

The same thing is observed with Kamaldin Mubarak in *lāmiyyah ibtihāl*. The poet praises Allah by mentioning His qualities as rendered in *Ayyatul kursiyy* in the Qur'an. The partial quotation as in the poem is the following:

<div dir="rtl">

ولا النوم يأخـذه لا السهـاد　　ولا شيئ يعجـزه كالرجال⁸

</div>

> Neither sleep takes over Him nor slumber. And nothing weakens Him as it occurs to Human beings.

He makes the partial quotation of the following verse:

<div dir="rtl">

"اللَّهُ لَا إِلَهَ إِلَّا هُوَ الْحَيُّ الْقَيُّومُ لَا تَأْخُذُهُ سِنَةٌ وَلَا نَوْمٌ"

</div>

> "Allah — there is no god but He, the Ever-living, the Self-subsisting by Whom all subsist. Slumber overtakes Him not, nor sleeps."

Daud Adekilekun also utilizes partial quotation of verses of the Qur'an in his elegy for Professor Musa Abdul, he says as follows:

<div dir="rtl">

فحوقلت واسترجعت حمدا لخالقي　　فـإنّا له إنّا إليه سنــــرجـع⁹

</div>

> I said: no strategy nor power works except from Allah and requested that Allah be praised. From Him we belong and to Him we shall return thereafter.

The poet displays his perplexity on receiving the shocking news of the demise of Musa Abdul, his teacher. He uttered the utterances the Muslim says at the occurrence of any tragic event. The text is from the following Verse 156 of Chapter Two:

<div dir="rtl">

"الَّذِينَ إِذَا أَصَابَتْهُمْ مُصِيبَةٌ قَالُوا إِنَّا لِلَّهِ وَإِنَّا إِلَيْهِ رَاجِعُونَ "

</div>

> "Who, when a misfortune befalls them, say: Surely we are Allah's, and to Him we shall return."

In the poetic collections of Ma'ruf Mustafah, he quotes in one of his poems of admonition that it is ideal to refrain from illicit and vulgarity in speech making as it harms than revives us. He said:

واذكر أبا لهب تبت يــداه عـــلـــ   مـــا قــالـــه لـــرسـول اللـــه

آنــــذاكــا[10]

> Remember the story of Abu Lahab: his hands perished because of what he said to the messenger of Allah at that period.

The verse quoted is the following (Chapter 111, Verse 1):

‏‮"تَبَّتْ يَدَا أَبِي لَهَبٍ وَتَبَّ"‬

> 'Both hands of Abu Lahb have perished, he also has perished.'

In the poems of Abdulhafis bin Malik, he re-writes verses of the Qur'an partially as in the following two stanzas from his poem titled *Shakhasiyya Ar- Rasūl*:

فــإذا جـاء ربّنـا بعذاب   فأعلموا لا تظلمون فتيلا[11]

لم يعذّب ربّي بدون نذير   أمة حتّى يبعث المسؤولا

> When our Lord comes with punishment (for the culprits), be aware that' they will not be unjustly punished in the least.'

> My Lord does not punish (offenders) without sending a warner to a nation (which is due for punishment). And He will not punish until He sends one (messenger) who will be responsible for the mission.

The underlined clause at the last hemistich of the first stanza contains part of the following verse in Chapter 17, *Al-israh* Verse 71.

‏‮"يَوْمَ نَدْعُوا كُلَّ أُنَاسٍ بِإِمَامِهِمْ فَمَنْ أُوتِيَ كِتَابَهُ بِيَمِينِهِ فَأُولَئِكَ يَقْرَءُونَ كِتَابَهُمْ وَلَا يُظْلَمُونَ فَتِيلًا"‬

Meaning:

"On the day when We shall call all human beings together with their leader. So whoever is given his book (of record) in his right hand; such will read their book (of record) and they will not be unjustly dealt with in the least."

The first hemistich of the second stanza has fragments of the following verse 15 of Chapter 17, of the Qur'an in it.

"ما كنّا معذّبين حتّى نبحث رسولا"

"We were not punishers until we sent messenger."

Another poet Ariyibi cites verses of Chapter 112 of the Qur'an in the following stanza:

غفور ربّنا أحد   ولا ينسى هو الصّمد12

The Forgiver, our Lord is One. He does not forget. He is the Eternal.

The verses cited are the following first two verses of Surah Al-Ikhlas.

" قل هو الله أحد الله الصمد"

Say: He Allah is One. He is Allah the Eternal.

Mashud Oyowi also emphasizes another verse of the Qur'an with the omission of a word and inclusion of another one to suit the meter in his elegy on the death of Mashood Kashimawo Abiola. It goes as follows:

فوعدك إنّ بعد العسر يسرا   سيجري في أبيولا ذي البهيّة 13

Your promise (O Allah!) is: 'Indeed after hardship is a relief.' It will come to pass with Abiola, the radiant.

He cites the following verses from Chapter, 94, verse, 6.

"إِنَّ مَعَ الْعُسْرِ يُسْرا "

"Indeed after hardship is a relief"

As of Tajudin Al Umar of Iwo, he cites the following Verse 50 of Chapter 17 thus

"قُلْ كُونُوا حِجَارَةً أَوْ حَدِيدًا "

' Say: turn to rock or iron'

He included it in his poem whose stanza is the following:

ألا أيّها الأعداء كونوا حجارة   بما قد جرحتم أو حديدا مجمّدا [14]

> I call on you, the enemies: turn to stone with the evil
> you have perpetrated, or become hardened iron.

4.2.2 Hadith

The Hadith is an integral part of Prophet Muhammad's Sunnah and is in the second position in the four sources of Islamic law. The Qur'an is the first while analogical deduction of opinion is the third and consensus of the scholars makes the fourth position. The Arabic poets in Yorubaland are in the first instance, scholars before they venture into poetry composition. By virtue of being scholars, they have learnt and memorized different Hadiths which they quote at will when necessary. This makes it easy for them to employ it in their poems. Some of them quote it in its complete form while others cite them partially. These scholars have been well informed that rhetorically, their texts, which have intertextualized with the sayings of the Prophet or verses of the Qur'an are usually clearer than other texts, which do not utilize any of these two sources.

In this regard, Isa Alabi in his admonition to Muslim youths refers them to the Prophet when he (the Prophet) admonishes them to get married because unmarried youths are the evils in the society.

"شراركم عزابكم ،، [15]

"The evil among you are the unmarried"

Isa Alabi creatively reproduces the Hadith as in the following:

عـزابكم في العالمين شراركم   هم في مفاسدهم ذوو [16]
الألوان

54

In this world, the unmarried are the evils among you.
They are of different types in their corrupt deeds.

He adds in his admonition that divorce is bad and thus cites the following sound Hadith to make a backup:

"أبغض الحلال عند الله الطلاق" [17]

"Divorce is the lawful thing which Allah is strongly angry with."

His quotation of the Hadith in his poem is the following:

قد حفظنا كلام أكرم خلق   قائلا : أبغض الحلال [18]
الطلاق

We have preserved the word of the best of mankind as he says: divorce is a lawful thing which Allah is angry with.

In another poem, *sawtu As-samāh*, he quotes from a Hadith, which confirms that Allah has his domain that should not be entered into at will. This domain is something, which He has made forbidden for His creatures. The text of the Hadith is the following:

" ألا إنّ لكل ملك حمى ألا إنّ حمى الله محارمه"[19]

"Indeed every king has his domain; indeed the domain of Allah is what He makes unlawful"

The re-writing of the Hadith in the literary text is as follows:

اترك ولوج حمى الإله فإنّه   بيت المحارم لا تكن هنّاك [20]

Refrain your penetrating into Allah's domain; it is the house of unlawful things. Do not enter inside it.

In an attempt to establish the fact that wining a war requires strategy, Nuh Ibrahim makes use of the text of a hadith. He affirms that war is a trick as in the following:

<div dir="rtl">

حدثنا صدقة بن الفضل اخبرنا ابن عيينة عن عمرو سمع جابر بن
عبد الله رضي الله عنهما قال : قال النبيّ صلّى الله عليه وسلّم:
الحرب خدعة [21]

</div>

Meaning:

> Sadaqah bn Al-fadil said that Ibn 'Aybanah who heard from Jabir bn Abdllah may Allah be pleased with both of them, reported from the Prophet of Allah who said, "War is a trick."

The poet absorbs it and re-writes it in his poem. :

<div dir="rtl">

الحرب أوّلها جور وآخرهـــا   خديعـــة وهي غارات لعــدوان [22]

</div>

> The first step of war is manipulation and the end of it is trick. In addition, it is a hazard of aggression.

In another ode, *al-māl ilāhu al-'asr*, the poet quotes the saying of the prophet during one of his sessions with the companions. One of them pleaded with him to educate them on some avenues of voluntary acts of worship that will generate immeasurable rewards and the Prophet explained to them in vivid manner. The companion's word, which is inserted in the line of the poem, is the following:

<div dir="rtl">

"ذهب أهل الدثور بالأجور [23]"

</div>

> "Possessors of wealth have parted ways with rewards….."

He quotes a part from the hadith, which is the following:

<div dir="rtl">

" أهل الدثور "

</div>

His citation of the hadith could be found in the stanza that follows:

<div dir="rtl">

و ذو الـــمال سلطان له المجد و الثنا   نــراه سعيـدا القــوم أهـل الـدثور [24]

</div>

> The possessor of money is the king. He has honor and
> is praised by people. He is seen as the successful
> among people because he is wealthy.

Furthermore, in the poem, *nahwa mujtamah'in afdal fī* naijīriyya, Nuh Ibrahim bares his mind on the care free attitude of our leaders and the led towards education. The government policies on education are many but they have not been properly implemented. Thus, the poet likens numerous policies of the government to a Hadith which tells that at the end of time, the large population of the Muslims will not suffice to make them successful in their sojourn. Therefore, they are like dirt particles from the aftermath of rain. The Prophet refered to them in Arabic as:

<div dir="rtl">

"غـــثاء السيل"

</div>

"Scum of flood"

The Hadith is quoted in its complete form as follows while the cited phrase is underlined:

<div dir="rtl">

عن أبي عبد السلام، عن ثوبان، قال قال رسول الله صلى²⁵
الله عليه وسلم: «يوشك الأمم أن تداعى عليكم كما تداعى
الأكلة إلى قصعتها»، فقال قائل: ومِن قلة نحن يومئذ؟ قال:
«بل أنتم يومئذٍ كثير، ولكنكم غثاء <u>كغثاء السيل</u>، ولينزعن
الله من صدور عدوكم المهابة منكم، وليقذفن في قلوبكم
الوهن»، فقال قائل: يا رسول الله وما الوهن ؟ قال: «حب
الدنيا، وكراهية الموت.

</div>

Meaning:

> From the authority of Abu Abdsalam, from Thaoban, he
> said: the Prophet said: "The people will soon summon one
> another to attack you the way they invite others to share
> their dish. Someone asked: Will that be because of our small
> numbers at that time? He replied: No, you will be numerous
> at that time: but you will be scum and rubbish like that
> carried down by a torrent, and Allah will take the fear of
> you from the breasts of your enemy and put taste of
> enervation into your hearts. Someone asked: What is *wahn*
> (enervation). Messenger of Allah: He replied: Love of the
> world and dislike of death."

The poet inserts part of the hadith as follows:

طرق تعليمنا تجري بلا هدف   كمثل غثاء سيل قد يصبّ سدى[26]

> Methodologies in our education are obsolete. They
> are like the scum of flood that ends in futility.

With regard to Kamaldin Mubarak in his anthology, he quotes three signs of the hypocrite as depicted by the prophet in his Hadith. The Prophet says:

‘‘ آية المنافق ثلاث إذا حدث كذب وإذ وعد أخلف وإذا

اتمن خان’’[27]

> "Signs of the hypocrite are three: If he talks he tells
> lies, when he makes promise, he reneges and when he
> is trusted by people he betrays them."

He re-writes the above in poetic in poetic form thus:

في خصمه فاجر في مأمن خائن   في قوله كاذب خلاف ما وعد[28]

> When he fights he is immoral, if trusted he betrays.
> In his words, he is a liar and breaker of promises.

In another ode in the same anthology, the poet cites another Hadith, which discourages Muslims from isolating themselves from relating with their family.

The Hadith reads thus:

”إنَّ الرَّحِمَ شَجْنَةٌ مِنَ الرَّحْمَنِ، فَقَالَ اللَّهُ تَعَالَى : مَنْ
وَصَلَكِ وَصَلْتُهُ، وَمَنْ قَطَعَكِ قَطَعْتُهُ ”[29]

> "Family blood is a lump from Allah the Merciful.
> Allah the Exalted said: whoever binds to you I will
> bind with him and whoever cuts off from you, I will
> cut off from him."

While the poet transposes it as follows:

لا ترى قطاع الرحم وصلت   برحــم الرحمان من لا يرحـــم[30]

One who cuts himself from blood relations
will not have mercy and will not be attached
to Allah, the Merciful.

In the *dīwān* of *al-layl al-abyad*, the poet quotes the Hadith, which admonishes that in an attempt to marry a woman four qualities should be observed. They are beauty, good family background, wealth, and religion. The Arabic text employed by the poet is as follows:

''تنكح المرآة لأربع:لمالها لجمالها ولحسابها ولدينها........''   [31]

"There are four reasons for marrying a woman: her wealth, beauty, family background and religion..."

The poet's effort in this regard is the re-writing of the Hadith in the following:

ليست لأجل جمالها [32]
تلك المرأة التي شغفت بها
فالجمال كالبرق لا قرار ولا دوام
ليست لأجل طولها
تلك المرأة التي كنت مفتونا بحبّها
فلا أحد يبلغ الجبال طولا
ليست لأجل حسبها
تلك تامرأة التي أحببتها
فلا حسب لمن لا تحتسبى
ليست لأجل مالها
تلك المرأة التي عشقتها
فالمال ظلّ زائل
بل عشقتها لدينها
فالدين أفضل ما تتزيّن به المرأة

Meaning:

Not because of her beauty,
That woman with whom am strongly in love.
Because beauty is like lightening and is not stable nor continuous.
Not because of her height,
The woman whom I am madly in her love,

No person can match up to the mountain's height.
Not because of her family background,
Is it the reason for loving that woman?
There is no family background for a lady who never reasons.
Not because of her wealth,
Is my love for that woman,
Wealth is a falling shadow.
But I love her because of her religion
Religion is the best thing a woman should use to beautify herself.

Daud Adekilekun also adds another Hadith in one of his poems, which advises on the virtue of learning the Qur'an and teaching it to others. The Hadith says:

<div dir="rtl">

"تعلّموا القرآن وعلّموه النّاس" 33

</div>

"Learn the Qur'an and teach it to people"

Adekilekun re-writes it as follows:

<div dir="rtl">

تعلّموا وعلّموه النّاس   بل فارفعوا لدرسه بنيانا 34

</div>

Learn and teach it to people, then build learning houses for its propagation

In the poem of Abdulhafis Yunus, which he named *qandom*, he inserts a hadith to pass across his message:

<div dir="rtl">

إذا سمعتم بطاعون بمنطقة   لا تدخلوها ألا فالخير إحجام 35

</div>

Whenever you are aware of an epidemic in a region, do not go there but the best thing to do is restrain (from such region).

The underlined clause is brought from the following hadith, which is written in its complete form.

<div dir="rtl">

"إذا سمعتم بالطّاعون بأرض فلا تدخلوها وإذا وقع بأرض وأنتم بها فلا تخرجوا منه" 36

</div>

Meaning:

> "Whenever you are aware of an epidemic in a place,
> do not go there; and when it occurs in a place where
> you are residing, do not move out from there."

Though the poet did not quote it in its complete form, the opening clause of the hadith in the poem has delivered his message while the second hemistich is an absorption of the remaining part of the Hadith.

Tajudin Al Umar of Iwo cites the following hadith:

"الله في عون العبد ما دام العبد في عون أخيه" [37]

> "Allah will assist a servant as long as the
> servant assists his brother."

The poet re-writes the hadith as follows:

الله في عون عبد كان يأمر بال   معروف في اليسر والإفتار والوبد[38]

> Allah will assist a servant who instructs on doing
> good while in comfort, in distress and unrest.

4.2.3 Sufism

Sufim is an Islamic league established for the sake of soul purification. The origin could be traced to the ascetic life to which most scholars were inclined during the first Abbasid period. [39] This period was full of atrocities and ungodly way of life lived by the people. Those who attached themselves to asceticism did it in a special manner, which was not antagonistic to Islamic law. They were usually in seclusion in mosques of Iraq, especially Basrah mosque.[40] Sufism was derived from the act of renouncing the mundane life of this material world. Therefore, having engaged in painstaking search for knowledge, many scholars among them specialized in different domains of art and sciences. Among them were poets who engaged themselves in poetry to delineate their Sufi devotion. From this phenomenon emerged many Sufi poets including the popular Hallaj.[41]

The Sufi scholars and their students were among the tripod upon which the spread of Islam in West Africa was built. The remaining two are traders and war fighters. [42] The success of the Almoravid movement in Western Sudan has been attributed to Sufism. [43] In addition, through the spread of Islam, the Sufi of Qādirriyyah, Sunūsiyyah and

Tījāniyyah groups arrived and were spread to all nook and crannies of West Africa in general and Nigeria regions including Yorubaland in particular. [44]

The scholars in Yorubaland are either Qādiriyyah or Tījāniyyah or other group. It is known that the Sufi poetry refers particularly to the following sources: erotic, bucolic, and ascetic poem, among others.[45] In fact, among the poets under study, Adekilekun Daud depicts Sufi features in his poems.

In one of his collections, he eulogizes Shaikh Ibrahim Niyyas, a prominent Sufi personality, and makes reference to a Sufi term "pure wine". The Sufi believes that before a worshipper could be conversant with the light of Allah, s/he must have drunk the "metaphoric wine" which is neither intoxicating nor injurious. Their proof in this regard is Qur'an chapter 83, verse 25, which reads as follows:

"يُسْقَوْنَ مِنْ رَحِيقٍ مَخْتُومٍ"

"They will be given to drink of pure sealed wine"

In this aspect, their intention is not alcoholic or related liquid. Adekilekun's poem is rendered as follows:

أتيناه فالأحوال ذات مكـــــدّر   فــصار الذي نلــقاه من كدر صفــوا[46]

يدير علينا من كؤوس محبّة ولا سكر منّا عـــــند ذاك ولا صحـــوا

When we came to him our conditions were dirty but thereafter, the dirt in us became pure.

He keeps serving us the cups (wine) of love. In that situation we were neither intoxicated nor behaved immoral.

He refers to another Sufi term in his elegy to Shaikh Jamiu Bulala.

ايا الغوث المطمطم ذا الثناء   ملاذ العاطشين الجائـعيــن[47]

أيا الختم المقدّم بــدر رشـد   وشيخ الطيّبين الطاهرين

أيا الكنز المطلسم نور نــور   أيا ما كنت نور المهتديــن

O you the great succour, possessor of praise, place of refuge to the thirsty and hungry ones.

O you the appointed seal, full moon of guidance; Shaykh (leader) of the pure and clean people.

O you the overall treasure, light of light. I call on you
the light of the guided ones.

The words: (الختم الغوث) (الكنز المطلسم) (نـور نـور) are Sufi terminologies.

Zakawi also cites a prominent Sufi term in the eulogy of the Prophet as documented in the anthology of *Al-faidān*

مرتضى الإله والمصفى   مركز الفهوم والمعاني [48]

> The one pleased by Allah, the Chosen. Centre of deep understanding (of Allah) and comprehensive knowldge (of everything).

In this stanza, the phrase: مركز الفهوم والمعاني is a term used in Sufi parlance to eulogize Prophet Muhammad. The source is *Salatu jawharatil kamāl* and the context of the phrase is as follows:

"اللهم صل وسلم على عين الرحمة الرّبانيّة والياقوتة المتحققة
الحائطة بمركز الفهوم والمعاني [49] ...."

> "O Allah bless and have peace on the Source of Divine Blessing, the Pearl of reality which covers the centre of comprehending (Allah's attributes) and meanings….."

The following Ariyibi's poem also reflects elements of *tassawuf*:

حقّ من الملكوت جئت محبّبا   نور من الجبروت لاح ليؤثر [50]

> Truly you are loved from the (realm of) *Malakūt*. You are a light from (the realm of) *Jabarūt* which appears to make an impact.

The two words underlined are Sufi terms.

Tajudin Al Umar, in his submission, interacts using a Sufi term in an excerpt of his poem below:

<div dir="rtl">

فاعلم بذا أن ربّ الكون أيّدنا   في نصر <u>فيضتنا</u> قامت على وتد[51]

</div>

> With this, you will know that the Lord of the Throne
> supports us in giving victory to the (spiritual) Flood. The
> victory stands firmly.

The word *Faydah* is a Sufi term, which indicates abundant bounty of Allah. The word is popular with Shaykh Ibrahim Niyass because it was said that the major message he came to deliver to the world is to spread the *faydah* of Shaykh Ahmad Tijani. [52]

In another poem, he inserts a Sufi term thus:

<div dir="rtl">

أهل الحقيقة والطريقة إنّكم   لتقاكم بين الورى شرفاء[53]

</div>

> People of reality and the path (of *tassawuf*), it is due
> to your possession of piety among mankind that you
> are nobles.

The two words *haqīqah* and *tarīqah* are Sufi terms used to portray the intention of the poet.

4.3 Historical Source

Islamic history comprises specific events, which encapsulate the birth of Prophet Muhammad, his activities in Makkah and Madinah together with the defensive wars he fought against the disbelievers. In addition to this, the advent and spread of Islam in West Africa, and other environments as well as efforts of the Muslims who actualized the mission and their biographies are also regarded as part of Islamic history. Teaching this history of Islam is an integral part of the curriculum taught at *madāris*, *marākiz* and *maā'id* in the Yoruba community of southwest Nigeria. In this regard, the poets find it easier task to relay the residual portions of what they have already acquired in Islamic history during their creative composition of poetry and prose.

For instance, Isa Alabi illustrates the pangs and injuries the first generation of Muslims received from the Quraysh in Makkah. The Quraysh molested the Muslims, mutilated their values and caused them general discomfort in their homeland. In fact, the indignation of thes ruthless acts was enormous at the receiving end. It was because of the4se heinous experiences that the Prophet passed the instruction for migration to a

close religious ally in Najash. This great event captures Isa Alabi's creative mind and he refers to it as follows:

المسلمون الأوّلون تحمّلـوا   فيها جميع متـاعب الأسفـار[54]
وسعت آفاق العقول معارفا   حتّى استفـادوا عادة الأقطار
إنّ النّجاشـي العظيم صديقهم   ما ردّهم غيظـا إلى الكفّـار
ويقول "إنّ رسالة جاءوا بها   مثل الأناجيل التي في وادي

Meaning:

> The first generation of Muslims endured and carried the burden of travelling on them.
>
> Horizon of intellects expanded in education until they benefitted from the culture of other people.
>
> Najash, the great, was their friend. He did not return them to the unbelievers for the reason of anger.
>
> He said, "You have come with the same message contained in *Taorah* and *Injil*.

In addition to this, the poet mentions a very close personality to the prophet, Bilal bin Rabah in the following line of poem as a metaphor for the caller to daily obligatory prayers. In Islamic history, he is famous as the first active caller to daily obligatory prayers. The poet has this to say of him:

فأذن يا بلال بصوتك القوي   ليسمعه النّاس في المغربين[55]

> O Bilāl ! Call to worship with your strong voice so that people will hear it in the East and West.

From the history of Islam in Western Sudan or West Africa, Isa Alabi digs deep to the fruitful efforts gathered in the reform of Uthman Fudi, his brother, Abdullah, and son, Muhammad Bello. Also, as he has tapped from the ocean of history, the poet re-writes, in verse, the efforts of Imam Magili as well as what other places like Zaria, and the Kanem Borno empire portray in the knowledge and production of Muslim intelligentsias. The following lines eloquently confirm his perusal of the history of Islam in West Africa.

وعثمـــاننا هـــكذا نجـله   بعيدان فـي العلم هل من مراء[56]
وصاحب غوند أخو شيخنـا   حليف اليراع ورب اللّــواء
أقام المغيلـي بهذي الدّيـار   لينشر مـا عنده بالسخــــاء

<div dir="rtl">

عباقرة هكذا فـــي القضــــاء   وزاريا في العلم قد أنجبت

يزلزل بالمجـد كلّ الفضــــاء   وبرنو لـها الكــانمــي الذي

</div>

> Our Uthman and his son were deep in knowledge. Any doubt in it?
> Ruler of Gwandu, brother to our Shaikh, was a possessor of pen and the lord of flag.
> Magili settled in this land and spread what he possessed with kindness.
> Zaria had produced intelligent people in knowledge and legal matters.
> In Borno was Al-kanami who shook all spheres with glory.

In the same manner, Oladosu alludes to a great personality in Islamic history. In one of his poems, he mentions Abdul Rahman b. 'Awf, the popular philanthropist and companion of the Prophet, by using the element of simile to compare him to another personality.

<div dir="rtl">

هنيئا لك[57]

أنت لـهذا العصر كعبد الرحمان بن عوف

</div>

Congratulations to you! In this period, you are like Abdul Rahman son of 'Awf .

Kamaldin Mubarak, in his warning to contemporary Muslims, advises them to emulate the first generation of Muslims who lived at the time of the Prophet. He stresses that their success depends only on emulating the manner of piety and steadfastness of these people. His source in this manner, is Islamic history as he says in the following:

<div dir="rtl">

هداهـم كتاب اللـه مجلى الظوالم[58]   ألسنــا بني قــوم أتى النـصر حلفهم

لواء الهدى والنور قبل الصوارم   أغاروا على الرومان والفرس حـامـلي

</div>

> Are we not descendants of a group of people who were victorious? The Book of Allah which prevails on darkness guided them.

> They fought the people of Rome and Persia. They first made use of guidance and light before taking to arrows.

In another ode, Kamaldin alludes to the historical place, Cordova, now in Spain, in order to remind the Muslims of their glorious past.

بقرطبة بكم عرفوا الجوابا[59]   استمر في آثارهم طريقا

> It progressed on establishing a path with their influence in Cordova; with you they were able to know the response.

In another ode, Nuh Ibrahim reminds readers of notable aspects of Islamic history by referring to Palestine and the country's role in the night journey and eventual ascension of the Prophet to the highest spiritual place to be sojourned by any human being. Furthermore, he mentions the injustice of the American people to the Islamic Republic of Iran.

ومهبط الوحي دوما لا بكفران[60]   أرض فلسطين للإسلام منزلة

بأرضه من بلاء ضد علمـــــان   وسل خميني بإيران وما فعلوا

> Palestine was a home to Islam and always a port of revelation not for infidelity.

> And ask Khomeini in Iran of what they did to his country by inflicting calamity because of their fight against secularism.

Adekilekun in his poem titled *Madīnatu 'Ālimi* mentions vital information on the historical aspect of Islam in Ilorin the City of 'Ālimi. He reminds readers that Ilorin had accommodated callers to Islam, pious Muslims, and scholars who raised the flag of Islamic knowledge with their strength and simultaneously crushed grooves of idol worshippers.

قاموا بنثر الدّين بين الأعجم[61]   إنّها مقرّ للدعاة الأتقياء

وتحطم الأصنـــــام كلّ تحطّم   رفعوا لواء الدّين بيننا

> It is an abode for the pious callers (to Islam). They spread the (message of the) religion among non-Arabs.

> They raised the flag of religion among us and absolutely crushed (roots of) idolatry.

Adekilekun's submission in his poem is a reference to the history of the making of Ilorin as an Islamic state by the incessant efforts of various scholars. They fought infidelity with their wisdom and might before eventually establishing strong citadel of Islam, which spread its tentacle to major cities and towns in Yorubaland.

Treading on the same path of utilizing Islamic history in the composition of creative works, Maruf Mustafa cites from the history of the people of Prophet Lut in order to sensitize us about an act, which destroyed a nation before us.

<div dir="rtl">

إن اللواط فقرن قبلنا هلكوا   من أجله فهل الجبــار ظـلام؟ [62]

</div>

> A nation before us was perished because they
> indulged in homosexuality. Is Allah the Overcomer
> unjust?

Certainly, Abdlhafis tapped from the biography of Prophet Muhammad in his poem *Shakhasiyyah Rasul* by referring to the periodwhen the people of Makkah hired Suraqah to pursue him while he was being accompanied by Abubakr on their way to Yathrib. He says:

<div dir="rtl">

ساخ خيل سراقة بيديه   حين يقفوه إذ دعا يا وكيلا [63]

</div>

> Suraqah's horse got its legs sank while pursuing
> him (the Prophet) and at the time he said: I call on
> (Allah my) Supporter!

Also, in another poem, *Ash-shi'r ya ibn Umm*, he refers to Ka'ab a great literary name in Pre-Islamic poetry.

<div dir="rtl">

أنـي تجـود بأشعـــار قرائحنـا   من مثل أشعـار كعب ثمّ أهلـيه [64]

</div>

> How will our intellects produce poems (as great) like
> poems produced by Ka'ab and his fellow (poets)?

Abdlrahman Zakawi in *Al-'aqabān* discloses in his poetic collections the ovation, which has been with the Arabic language in human history as follows:

<div dir="rtl">

لغـة لهـا بالأمس شــأن ثــاقب   بين الأنــام حضـــارة وقبـــولا 65

</div>

> It is a language with great importance in history
> among nations in term of civilization and acceptance.

He added that Arabic has been the language of science and technology as its letters and numbers document different formulae in Mathematics, Physic, Chemistry, Algebra, medicine, and other branches of knowledge.

4.4 Literary Source

Literary sources refer to various Arabic poems and prosaic materials which the Yoruba poets that write in Arabic have had the opportunity of studying. Most of them have memorized many poems that transform them from learners to mature Arabic poets. Ibn Khaldun had ratified that for a non-Arab to succeed in poetic composition in Arabic, he should memorize lines of poems, as many as possible, from many different anthologies [66]. Some of the literary texts memorized by the Yoruba writers of Arabic poems are reflected in most of their poetic collections. For this reason, the first to be considered under literary source is poetry.

4.4.1 Arabic Poetry as a Source of Materials for the Poems of Yoruba Writers

By Arabic poetry, the focus here is on poetry composed by the Arabs or non-Arabs. In this regard, the source of the following Isa Alabi poem is easily discerned. He says:

<div dir="rtl">

الشعر صعب نظمه وبناؤه   أركانه معنى جميل يسحر 67

</div>

> The composition and structure of poetry are difficult.
> Its elements are the beautiful meaning, which features
> like magic.

The source is from Huteah's poetic collections when he sent a warning message to beginner poets that poetry composition was a herculean task. His warning goes thus:

<div dir="rtl">

الشعر صعب وطويل سلمه 68
إذا ارتقى فيه الذي لا يعلمه
زلت به إلى الحضيض قدمه
يريد أن يعربه فيعجمه

</div>

<div align="center">69</div>

Poetry composition is difficult while its ladder is tall.
Whenever the unknowledgeable makes effort to climb it;
His foot slides off to the ground.
And in an attempt to perfect it, he makes mistake.

In another poem on personality *madīh*, he annexes some parts of Ahamad Shawqi poem to his own thus:

يا شيخنا النّحرير حسبك رتبة   أنّ العيون إليك دوما تنظر[69]

O our intelligent Shaykh! It is enough for you a rank that all eyes always turn to you.

Shawqi's line, which is the origin, is the following:

ياايها الأميّ حسبك رتبة   في العلم أن دانت بك العلماء[70]

O the Unlettered! It is enough for you a rank in knowledge that all scholars lowered themselves before you.

Abdul Rahman Zakawi also refers to Shawqi in one of his poems thus:

تلميذ هاك مقال شوقي أحمد   قـم للمعـلم وفِّـه تبجيلا[71]

Student, heed to Shawqi's advice: rise up in respect for the teacher and accord him with respect.

The following is Ahmad Shawqi's poetic line:

قــــم للمعـلم وفِّـه تبجيلا   كاد المعلم أن يكون الرسولا[72]

Rise up in respect for the teacher. The teacher nearly becomes a messenger (of Allah).

The poet also does the same, in the anthology of *Al-faydān*, to Sharafdin Busairi in his *Burdat al-madīh*

سل حنينة   ثمّ خيبر[73]

Ask from *Hunaynah* then *Khaybara*

Burdah's satanza goes thus:

<p style="text-align: right" dir="rtl">وسل حنينا وسل بدرا وسل أحدا   فصول حتف لهم أضحى من الوهم[74]</p>

Ask (the war they fought) in Hunaynah or Badr or
Hud about the strong emotion for them (companions)
to fight. It was tougher than iron.

A different copious example is observed from the poem of Kamaldin Mubarak. His sources from these poems are utilized as follows. He says:

<p style="text-align: right" dir="rtl">بكل سلام بل بكلّ تحيّة   أحيّ جميع الحاضرين ذوي العلى[75]</p>

With all forms of peace and manners of greetings, I
am greeting the audience, the great people.

This reflects Shaikh Adam Abdullah Al-Illori's poem that reads as follows:

<p style="text-align: right" dir="rtl">بكلّ لسان بل بكلّ جوارحي   أقول لكم أهلا وسهلا ومرحبا[76]</p>

With all manners of speaking and with all parts of the
body, I am saying a welcome to you.

In reference to Shanfarah in *Lamiyyatu al -'arab*, he adds:

<p style="text-align: right" dir="rtl">افيقوا بني أمي أتى الفجر مسرعا   فما تنفع الأحلام في أرض غاشم[77]</p>

Arise my people, the dawn is approaching faster.
Hope is not realized in an unjust land.

 The source is the opening of *lamiyyatul al-'arab*.

<p style="text-align: right" dir="rtl">أقيموا بني أمي أني صدور مطيّكم   وإنّي إلى قومي سواكم لأميل[78]</p>

My people arise with your camels. I am relocating to

other people different from you.

He also re-writes another poet's stanza in the following:

ومن رامه قد رام كلّ مشاكل   وتشويه وجه الدّين من قبل قد صفا[79]

> Whoever conceives it has conceived ambiguities and
> mutilated the pure face of religion.

The above stanza is a reflection of the following poem in the book, *ta'alīmu al-mut'alim tarīqa ta'allum*

فمن رامه رام المآرب كلّها   ومن حازه قد حاز كلّ المطالب [80]

> While in another poem in his *dīwan, bāqatu al-azhār,
> the* following poem is easily traced to its source:

لاينبني البيت إلّا فوق أعمدة   لن يخلد المجد فيمن عاش فردانا [81]

> House is not built but on pillars. Whoever isolates
> himself in life will not have a lasting dominion.

The source reads as follows:

البيت لا ينبني إلّا على عمد   ولا عماد إذا لم ترس أوتاد [82]

> House is not built but on pillar, and the pillar will not
> exist when the foundation is not firmly constructed.

Another example from the poetic source is the following stanza,

إنّ الحياة لذي عقل وذي هدف   مسعى لأخرى وليس الخلد مرتقبا [83]

> This life, for the intelligent and the determined one is
> a place to strive for the Hereafter. It is not eternal.

It was adapted from the following line of poetry:

ما في المقام لذي عقل وذي أدب   من راحة فدع الأوطان واغترب[84]

> It is not proper for the intelligent and good moral
> person to be indolent. Leave the town and become a
> stranger (in another land).

In another ode in the same anthology, the poet Kamaldin Mubarak inserts another poem, which relates the situation when a poet says that Allah changes whatever He wishes at the twinkle of an eye.

<div dir="rtl">

ما بين غمضة عين و انتباهتها .. يغير الله من حال إلى حــــال[85]

</div>

> Between the twinkle of an eye and opening it, Allah changes
> things from one state to another.

Our poet reworks it as follows:

<div dir="rtl">

لله في خلقه شأن من العبر   يغــير الحال في لمح من البصــر[86]

</div>

> Allah Has His way in the affairs of His creature. He changes
> things from one state to another

In Oladosu's *Al-layl al-abyad* the segments below quickly direct the reader to Ilya Abu Madi's *tolasim*:

<div dir="rtl">

لماذا ولدت باكيا [87]
لا ضاحكا
لست أدري

</div>

> Why was I born weeping?
> Not laughing?
> I did not know.

Ilya Abu Madi's poem is written thus:

<div dir="rtl">

كيف جئت [88]
كيف أبصرت طريقي
لست أدري

</div>

> How did I arrive?
> How did I find my way?
> I did not know.

The poet also puts Abul 'Ala al-Mu'ari's poem in display as he writes as follows:

<div dir="rtl">

ولكن هل جنت هي عليّ [89]
وهل جنى أبي عليّ ؟
كما جنى أبو أبي العلاء المعرّي عليه
كما يجني الآباء والأمهات على أولادهم

</div>

73

<div dir="rtl">
كما جنيت على أولادي
</div>

But did she commit sin against me?
Or did my father commit sin against me?
As Abul 'Alai's father committed sin against him.
And as fathers and mothers committed sins against their children.
And as I have committed sin against my children.

Abul 'Alai had once said,

<div dir="rtl">
هذا جناء أبي عليّ   90
وما جنيت على أحد
</div>

This is my father's crime against me;
I did not commit crime against anybody.

In another poem, he relies on a Sufi poem and remarks thus:

<div dir="rtl">
يجمع بين الأضداد
يتوسط بين النّقيضين
يرى ما لا يرى الغافلين[91]
</div>

It combines between two opposites;
It is in between two adversaries,
And sees what the careless people do not see.

Both words: الأضداد (opposites) and النّقيضين (adversaries) are terms relevant in logic not in Sufism[92]. Therefore they are of less concern here. The source is as follows:

<div dir="rtl">
قلوب الأولياء لها عيون   ترى ما لا يراه النّاظرون [93]
</div>

Hearts of the saints are (inner) eyes; they perceive what possessors of eyes do not see

In one of Daud Adekilekun's odes, he says,

<div dir="rtl">
أحسن إلى النّاس تستعبد قلوبهم   هذا روينا ه من أهل البلاغـــات [94]
</div>

Behave with good manners to people you will enslave their hearts. This is what we have reported from the orators.

This line has its direct source as follows:

أحسن إلى النّاس تستعبد قلوبهم   وطال مااستعبد الإنسان إحسان [95]

> Behave with good manner to people you will enslave their
> hearts. It has been long that goodwill has enslaved human
> being.

In an elegy to Musa Abdul, he says:

وإن سرّ قوم أن تموت فقد جفوا   وذالك كأس كلّهم منه يكرع [96]

تمنّى أناس ان تموت فإن تمت   فتلك سبيل هـم بعـيدك تتّبع

> If some people rejoice because you are dead, they are
> uncouth. That incident is a cup from which
> everybody will drink.
> Some people want you dead. If you die, death is a
> path on which they will follow the steps after you.

The source of the above lines is from the anthology of Imam Shaf' and it reads as
follows:

تمنّى أناس أن أمـوت فـإن أمت   وتلك سبيـل لست فيهـا بأوحد [97]

> Some people thought of my demise and if I die, that
> is a path on which Iam not the only one to thread.

He also makes a partial quote of the Arabic poem in his own ode thus,

وذا الكأس مملوء بماء من الرّدى   وكلّ ابن أنثى لا محالة يجرع [98]

> That cup is full of dirty water; whoever is born of female
> will no doubt drink from it.

The words "born of female" are a segment from a popular poem composed by an Arab;

كلّ ابن أنثى وإن طالت سلامته   يوما على حالة الجدباء محمول [99]

> Whoever is born of female, no matter how sound his
> health will be carried one day on the wood of casket.

In addition, Adekilekun adds a first hemistich from a poem to his own. The hemistich is
in the normative form while his own stanza is in the accusative. That is another version
of absorption. The source reads thus:

سلام طيّب أرج بهيج   على المختار سيّدنا محمّد [100]

Peace, pleasant, nice fragrance and magnificence to be showered on the Chosen one, our master Muhammad.

The poet's new text reads thus:

سلاما طيّبا أرجا بهيجا   عليكم من رجال طيّبين [101]

I say: peace, pleasant, nice fragrance, and magnificence are said on you from the pure people.

The same thing is said of the following poem:

ولم أر في عيوب النّاس عيبا   كنقص القادرين على التّمام [102]

I have not seen a grave defect from people than inefficiency of the capable person to deliver his obligation.

He re-writes it in this way:

ولم أر في عيوب النّاس عيبا   كعيب المنكرين الجاهدين [103]

I have not seen a grave defect from people than the defect of deniers who argue much.

Abdlhafis bin Malk cites in his Prophetic *madih* some clauses from the popular *Burda al-madih* which he rewrites as in the following:

كغمام أني مشى يتمشى   ويقيه شمسا يقيه غليلا [104]

A substance like cloud follows him as he walks. This is to protect him from the scorching Sun and thirst.

The poet culled the above stanza from Busairi's ode:

مثل الغمامة أني سار سائرة   تقيه حر وطيس للهجير حمي [105]

A substance like cloud followed him wherever he went, protecting him from the scorching heat which comes out in the noon.

Another stanza from Busairi's *hamziyyah* inspired Abdulhafis to produce the following:

أهل علم على النّبي عيال   لن يسيروا إلا اقتفوه دليلا [106]

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People of knowledge are subordinates to the Prophet.
They cannot progress unless they choose him as their
guide.

The following Busairi's stanza is the origin of the above poem.

<div dir="rtl">

ياأيّها الأميّ حسبك رتبة حسبك رتبة   في العلم أو دانت بك العلماء [107]

</div>

I call on you the *Umiyy* (unlettered), it suffices you the
position in knowledge that the knowledgeable people
(scholars) bow before you (in honoring you).

In the ode of Mashud Oyo, *Az-zai'm al-muhmin* which extols the virtues of Chief
M.K.O. Abiola he mimics the following Al-anbari poem:

<div dir="rtl">

علوّ في الحياة وفي المماة   لحقّ أنت إحدى المعجزات [108]

</div>

Great in life and in death, indeed you are among the
wonders (of our time).

Mashud adopts the above poem thus:

<div dir="rtl">

علوّ في المعيشة والممات   أبيولا أنت إحدى المعجزات [109]

</div>

Great in life and in death, certainly, Abiola you are
among the wonders (of our time).

In another poem, he says:

<div dir="rtl">

فصبر في مجال الموت صبر   فإنّ الموت يأتينا قضاء [110]

</div>

Let us exercise patience at the point of death because
death will come to destroy every one of us

The poem, especially the first hemistich, echoes this stanza:

<div dir="rtl">

فصبر في مجال الموت صبر [111]

</div>

Patience should be exercised at the point of death

In *Burda al-'ajami* of Ariyibi, he re-writes the following opening stanza of Hafis
Ibrahim's ode which he uses to eulogize the second caliph, Umar son of Khatab.

<div dir="rtl">

حسب القوافي وحسبي حين ألقيها   أنّي إلى ساحة الفاروق أهديها [112]

</div>

It suffices this poem and me that I dedicate it to the sight of (the second Caliph, Umar son of Khatab) Al-Faruq.

Ariyibi's poem also partially picks phrases from the second hemistich in the above stanza thus.

<div dir="rtl">

نّي إلى ساحة المختار يحملني   روحي ونفسي وإحساسي بمحترم [113]

</div>

To the sight of the Mukhtar (the chosen one) my soul and heart are taking me with honor.

However, Nuh Ibrahim alters and absorbs some phrases from another poem that is based on the praises of Shaykh Adam Al-ilori.

<div dir="rtl">

إذا أثني عليك بكل فضل   فأنت لذاك أهل لا أغالي [114]

</div>

If I appreciate you with honor, you are worth it and I am not making exaggeration.

The copied poem from Abu Nuwas goes thus:

<div dir="rtl">

إذا نحن أثنينا عليك بصالح   فأنت كما نثني وفوق الذي نثني   [115]

</div>

Whenever we appreciate you because of a good deed, you match that appreciation and even have surpass it.

4.4.2 Arabic Prose as a Source of Intertextuality

The Arabic prose works indicate the types of prosaic materials, which the Yoruba poets of Arabic poems have consulted and absorbed. Their consultation and absorption are later intertextualized with their poems. These prose works are in form of Arabic proverbs, words of wisdom, and popular sayings. In fact, through their reading of these scattered massive texts, they were able to grasp important meanings from these texts. On this phenomenon, Kamaldin Mubarak refers to the popular saying of Caliph Umar:

<div dir="rtl">

"إنا كنّا أذلّ قوم فأعزّنا الله بالإسلام فمهما نطلب العزّ بغيرما أعزّنا الله به أذلّنا الله" [116]

</div>

We were the most humilliated people so Allah honoured us with Islam. No matter how we seek honour other than what Allah had honoured us with, He will humilliate us.

The poet re-writes in the following:

متى ما طلبنا عــزّنا من عدوّنا سنزداد ذلّا كالمقامر النّادم [117]

> Whenever we seek our glory from our enemy, our
> shame increases like a regretted gambler.

Another prose, which has been transferred to poetry, is in the following lines from the poetry of Adekilekun.

والعلــم من ناله نال السّنا والثّنا والعلم من ناله نـــال السّعادات [118]

والعلم من نالـه يصفــو بلا كدر من ناله نال مفتاح الخزانـــات

والعلم من فاته قد فاته كلّ خيـــر يا لخـسرانـه يا للمصيبات

> Whoever acquires knowledge has acquired highness and
> praise. And whoever acquires knowledge has acquired all
> success.

> Whoever acquires knowledge is pure without dirt. Whoever
> is knowledgeable owns key to treasures.

> Whoever fails to acquire knowledge, indeed all benefits
> miss him. How calamitous and doomed he is!

The poet's source in this manner is the saying of Caliph 'Ali:

"من أدرك العلم فقد أدرك كلّ شىئ ومن فاته العلم فقد فاته كلّ شىئ" [119]

> Whoever acquires knowledge has attained everything but
> whomever knowledge escapes all things have escaped him.

The proverb, as an integral part of prose in Arabic literature, makes its interaction with texts aesthetically viable. The poets being studied in this research exhibit expertise while fusing their texts with Arabic proverbs. This makes it an important source of their creative works. Oladosu in the following usage refers to the maxim:

‘‘الأقارب كالعقارب" [120]

> Relatives are like scorpions.

He transposes it in the following stanzas:

الأقلرب فيها عقارب [121]

79

<div dir="rtl">

وأفاعي

</div>

Relatives in there are scorpions
And snakes.

Kamaldin Almubarak utilizes another Arabic proverb in his poem *Risālatu Shi'riyyah* in order to make it artistically relevant he remarks thus:

<div dir="rtl">

شكري كال [122]

حصلت على رسالتكم فشكرا   كشكر الرّوض للسحب الثقال [123]

</div>

I received your letter I am grateful like the appreciation of garden to heavy downpour.

He also includes the following saying in his poem in order to portray the eloquence of Shaykh Habibullah Al-ilori.

<div dir="rtl">

لا فضّ فوك [124]

</div>

Your tongue will not break

<div dir="rtl">

قل يا ابن آدم شيخنا وحبيبنا   لا فضّ فوك ولست من يتتعتع [125]

</div>

Say what you want to say son of Adam: our Shaykh and lover. Your tongue will not break and you are not the type who stammers. .

Tajudin Al Umar also includes the same maxim, لا فض فوك in the *basīt* metre of his poem as follows:

<div dir="rtl">

يممت للنّاس إرشادا وموعظة   لا فضّ فوك أيا من زيّن البلد [126]

</div>

You intend guiding (people) and giving them admonition, you are not talking nonsense, you are the one who beautifies the city.

In the following Isa Alabi's eulogy of Abdullah Fodio, he rewrites another Arabic popular saying::

<div dir="rtl">

هو عبقريّ ليس يفري فريّه   في عصره ندّ بدون تغال [127]

</div>

He is intelligent whose intelligence could not be
superseded (by his peers) in his period without rancor.

The popular saying he adapted is the following:

" لايفرى فريّه " [128]

His might could not be superseded

Nuh Ibrahim also refers to the following proverb in his poem

" الشبل في المخبر مثل الأسد " [129]

The cub in the den is the same as the lion

He alters and re-writes the above in the stanza below:

الإبن سرّ ابيه في مظاهره   الشبل دوما يحاكي في الفلا أسدا [130]

Son is the replica of his father in the physical form.
All the time, the cub always resembles lion in the
den.

He exhibits the same thing in the following stanza

وفتية اليوم أسد الغاب كافية   عند العزائم تبدي العون الوانا [131]

It suffices that today's youths are future lions in the den.
At the determination stage, many different ways are
materialized.

Another example follows from the poem of Isa Alabi.

فإذا كبرت فمستحيل أن أرى   إلّا "البغاث بأرضنا يستنسر [132]

When I am old it is impossible to observe that crockery in
our land could   become an eagle.

The source of Isa Alabi's poem comes from the Arabic proverb as in the following:

إنّ البغاث بأرضنا لا يستنسر [133]

Cockery in our land cannot become eagle.

The intertext of the proverb is seen in the following poem which admonishes absolute
refrain from smoking:

<div dir="rtl">

متعاطيه كان رهن هواه   وتراه يسعى له كلّ حين [134]

</div>

Those who consume it have made it addicted to them.
You see him strive for it all time.

The Arabic proverb cited is the following:

<div dir="rtl">

" هو رهن هواه " [135]

</div>

He is addicted to his interest

He further uses the following wise saying creatively in one of his poetic lines as an interplay:

<div dir="rtl">

" بلغ السّيل الزّبى " [136]

</div>

The matter has reached its climax

The poetic line reads as follows:

<div dir="rtl">

صدّام بلغ السّيل الزّبى   فحذار من بطش الشعوب حذرا [137]

</div>

The matter has reached its climax, Saddam. Beware
the wrath of the people. This is a warming.

He cites another Arabic proverb in *dīwan As-Subāi'yyah*:

<div dir="rtl">

تاج على رأس الصّحيح تزيده   حسنا وتبصره قلوب واهية [138]

</div>

It is a crown on the head of a healthy one, which adds
to his beauty, but hearts of the sick people see it.

The proverb cited is the following:

<div dir="rtl">

الصّحة تاج على رؤوس الأصحاح لا يراه إلاّ المرضى [139]

</div>

Sound health is a crown on the heads of the healthy; no one
could see it but the sick ones.

In addition to this, Abdulwahid Ariyibi re-writes the popular Arabic proverb in his poem,

<div dir="rtl">

كلّ صيد في جوف الفرى [140]

</div>

All hunts are restored in the belly of *Farah*.

He absorbs it as follows:

<div dir="rtl">من قال يملك سلطة قلنا له   ما الصّيد إلّا كان في جوف الفرى 141</div>

> Whoever says that he possesses an authority, we shall tell
> him: all hunts are but in the belly of *Farah*.

Abdlhafis's line of poem intertextualizes with another Arabic wise saying thus:

<div dir="rtl">حمي الوطيس 142</div>

> It means 'the heat is intense'

He says:

<div dir="rtl">كلّا وإن حمي الوطيس به ولا   ويعوي يقول إذا دعوه دعوني 143</div>

> Never! Even if the heat is intense, he will not be frustrated
> to say: "leave me alone" when they called on him.

4.5 Yoruba Social Cultural Elements as Sources of Intertextuality

The culture of the Yoruba people that is being referred to in this research work covers proverbs, popular sayings as observed with *oku pipe* (elegy) and other figures.

4.5.1 Proverbs /Popular Sayings in Music

Proverbs are essential part of the Yoruba culture and revolve around many topics such as morality, social charter, law, criminal references, and historical occurrences. They frequently appear in Yoruba poetry such as *ijala*, *ewi*, *esa*, *ekun iyawo*, *oriki* etc. From the poems collected for this study, some of the poets display their gain of adaptation of many materials on Yoruba proverbs and they affirm it as a great source for their poems. Nuh Ibrahim carefully versifies, in a transposition process the second part of the following Yoruba proverb:

"Bi ina baku af'eru boju **bo'gede ku afi omo re ropo**" 144

When fire is extinguished it replaces itself with ashes and if
banana vanishes, it replaces itself with a new one.

He re-writes it as follows

إنّ الـجديد بديل الشـئ ما فسـدا   إن جفّ نبت فنبت الرطب يعـقبه ¹⁴⁵

Whenever a plant is dried, another one replaces it. A
new thing is exchanged for the spoilt one.

He also cites another proverb satirizing a careless person, which says, '**o fi eran so
olongbo.'** [146]It means: 'He instructs a cat to look over a fried meat.'

He re-writes it in the following stanza:

أو الكلاب فقد خاب بما اعتقدا   ويلا من استودع اللحم إلى قطط ¹⁴⁷

Woe be unto the person who keeps his meat in the custody of
cats or dogs. In his deed, he has failed.

He also uses the following maxim '**Kilaja nwa ni mosalasi**'[148] (What is a dog looking
for in the mosque) as an interplay with his poetic text thus:

مقدّم جاهل كم يدّعي الكشف   أعجب بكلب على محرابنا قعدا ¹⁴⁹

An ignorant leader alleges seeing a vision. It is a
surprise seeing a dog sits on our pulpit (inside the
mosque).

In portraying the relationship between a father and a son, the poet also refers to this
Yoruba proverb: **" Omo ajanaku kii yara, omo ti eya ba bi, eya nii jo"**[150] (Little
elephant does not behave heretically because a little tiger resembles its father.) in this
line of poem.

الإبن سرّ أبيه فـي مظاهــــره   الشّبل دوما يحاكي في الورى الأسد ¹⁵¹

A son is the spirit of his father in physical form:
Because in this world, a cub always resembles a lion.

Proverbs as a social chatter are established to curb vices in the society. Yoruba people
have ample illustrations in this regard. Adekilekun in his poem intertextualizes with the
following proverb "**Igberaga lo'nsiwaju iparun.**" [152]   (Pride precedes before a fall.)

He re-writes it in his poem:

فبالتواضع يرقى عالم فطن   ومن تكبّر يهوي في الغيابات ¹⁵³

> An intelligent scholar rises with humbleness but whoever
> is proud will fall into oblivion**.**

He also presents another Yoruba proverb in a metaphoric manner in another line of poem. The proverb emphasizes the importance of unity. It goes as follows: '**edi osusu owo'**¹⁵⁴ which means "Live together in unity" and literally means "**Turn to a bunch of broom"** The stanza of his poem goes thus:

وقلت لنا كونوا جميعا كحزمة   من العود حتّى مجدكم لا يضيّع ¹⁵⁵

> You said to us: 'Unite like a bundle of sticks so that your greatness
> will not be destroyed'.

Kamaldin Ali in the following line of poem has made use of another Yoruba proverb thus,

ديك على حبل منوط   لا مستقرّ لذاك طير ¹⁵⁶

> A cock which lands on a rolling rope, it is natural there will
> not be a comfort for that bird.

The proverb is **"Adie bal'okun, ara o ro okun ara o ro adie"** ¹⁵⁷· It means: 'The cock has landed on the rope; there would not be comfort for the rope and the cock'

He refers in another poem to a popular Yoruba maxim which states that 'A wise man builds his house on the rock while the foolish builds his own house on the desert.' **'Ologbon nkole sori apata, omugo nko tie si ori asale'**¹⁵⁸

في ماثر سائر "مرس ببنيتـه   عـــلى تراب فمنهار لـدى الدّيم ¹⁵⁹

لكن من ذا الذي أرسى ببنيته   على صخور لفي أمن من الهدم"

> A proverb says: "Whoever builds his house on sand,
> the house is bound to perish at the encounter of flood.

> But the person that builds his house on rocks is rest assured from
> destruction.

He quotes another proverb about vanity of this life in his poem. The proverb states that;
"Aye l'oja orun ni'le"[160] (This world is a market while the hereafter is the home.)

<div dir="rtl">

إنما الدّنيا لحي مصنع   أو محلّ البيع أو قل مزرع [161]

</div>

> This life to the living is a place of work, or market
> place or farm.

Using another Yoruba proverb which portrays the poverty level in the life of a wretched man **"O talika bi ekute soosi"** '[162] He is poor as the church rat', Isa Alabi absorbs this proverb to portray the living standard of the people.

<div dir="rtl">

أثروا فكان الشّعب أفقر من   فأر الكنيسة ما له نصر [163]

</div>

> As they pass along, the youths are so poor like the
> church rat without any assistance.

In addition, he uses another proverb which portrays a state of dilemma or perplexity thus, **"Iwaju o seelo eyin o se pada si"** [164] It means: ' He is at the cross road'. The line of the poem goes thus:

<div dir="rtl">

زعماؤنا سكتوا بلا حول   كالغمر لا كرّ ولا فرّ [165]

</div>

> Our leaders are silent with no ability like the gullible
> who could not attack nor retreat.

In the Yoruba oral literature, there are popular sayings utilized in some Yoruba literary genres such as *ewi* (poetry), *oku pipe* (elegy), *ekun iyawo* (bridal chants), etc. They are sometimes applied by Arabic poets of Yoruba origin in their poems as in the following illustrations.

Adekilekun returns to the Yoruba style of elegy and tapped from this source. The Yoruba in the elegy usually advise the deceased person to 'sleep well and neither eat earthworm nor millipede but should dine with the appropriate famous dish in the heaven.' They will say, **"Sun re o ! Majokun majekolo oun ti won ban je lajule orun ni o ma bawon je"** `[166]

Adekilekun's lines absorb part of this in his *rithā* of Musa Abdul:

فنم آمنا نـم آمـنا ثـمّ سالمــا   وتحـــــت ظلال العرش كن تتمتّع[167]

ولا تأكل الديدان لا تأكل الثرى   ومن مشرب الأخيار كن أنت تجرع

> Sleep comfortably, sleep comfortably and peacefully.
> Be happy under the Divine Shed.
>
> Do not eat worm or millipede but from the cup of the
> righteous you should drink.

Isa Alabi in one of his poems also incorporates a popular saying used to welcome the royals during coronation in Yorubaland: **"Igba re yio dun bi oyin…** [168] (Do have a blissful reign).

زمانك شهد حلا ذوقه   ملوك الورى فيهم أنت عـين[169]

> Your tenure is sweet like honey and the taste is apparent.
> You are unique among the kings of this world.

In another Yoruba maxim, he refers to a reality as regards water and its impact on the ground: **"Bi omi ba bale yio ni'pa"**[170] (When water falls on the ground, it creates an impact)

This is inferred in the poem thus;

أما ترى قطرات الماء نازلة   من السّماء فهل تبقى بلا بصر؟ [171]

> If you observe the falling of water from the sky, does it
> remain without a sign to be seen?

As he twists a popular Yoruba proverb to a literary question form: **"A ngba oromodie lowo iku oni won o je ki oun re akitan lo jeun"**[172] (A chicken is being rescued from death but it insists it is being disturbed from eating at the landfill.)

 The line of the poem is as follows:

أين من يحفظ الفراخ من المو   ت فقد جائنا نذير العقاب[173]

> Who will protect the little hen from death: Because a
> warning from the eagle has reached us.

There is also an interplay by Isa Alabi with Yoruba word usage, which also has Arabic origin: **Aro meta ti kii d'obe nu**[174].

'The tripod stove, which protects the soup pot from spilling'

وكنتم مثل ثالثة الأثافي   ولم تخلط مودّتكم بغدر [175]

All of you are just like a tripod stove. Your love for one
another does not mix up with deceit.

Ma'ruf Mustafa adds a Yoruba proverb   to inform those who are blaming him because he has admonished them to refrain from using condom. He says he is not disturbed by their blame as the Yoruba would say: "**Ebu ki so, e ma bumi.**" [176] That is

هــل ينبت اللوم في جسم الملوم أجب   يا ســامعي أم يضر الغــمد صــرصــام [177]

Does blame grow (like plant) on the blamed person?
Please, my listener, respond to my question. Or does
the state of the sheath affects the sword?

Conclusion

This chapter has highlighted the major sources from which the Arabic poets of Yoruba origin have consulted. These sources are in categories. The Qur'an, the Hadith, and Sufi texts, which comprise the Religious Source is the first category. The second category is the Historical Source. It comprises the history of the Prophet, the first generation of Muslims as well as the history of personalities, places and other things, with affiliate to Islam in West Africa and other continents. In the third category is the Literary Source: that focuses on Arabic literature either poetry or prose forms while the last category, as this research has delineated, is the Yoruba cultural Source. It portrays the way of life of the Yoruba people as can be depicted in their wise sayings. Interstingly, the Yoruba Arabic poets have absorbed all the sources and applied them in their poetic compositions. They re-write them either consciously or unconsciously through the deliberation, absorption or dialogic manner. This is akin to Ibn Khadun's suggestion to a creative writer:

> . . . to memorize as much as possible from all kinds of Arabic
> poems so as to gain control and confidence to weave along the
> same line, the poet must choose his items of memorization from a

list of pure and splendid styles . . . And after due memorization
and sharpening of the ingenuity to imitate, he will tend to practice
composing suspended poems and the more he does that, he will
acquire stable and sophisticated intuition and skills. It is
sometimes asserted that the principal condition tied to the
acquisition of these skills is the subtle element of forgetfulness,
which in the process wipes off the physical inscriptions of the
texts, such that it prohibits him from using it in its original sense.
Once he has forgotten, after it has become part and parcel of him,
and the style is already engraved in his mind, it serves as a
framework according to which he weaves with a different
vocabulary altogether. (. . . .) Yes, that is quite useful for him, as
it actively engages his ingenuity to come up with the samples of
the original designs in his skull. [178]

The manner of approach by each of the poets in the re-writing of their texts, consciously
or unconsciously, and their usage of intertextuality will be analyzed in the next chapter.

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151. Nuh Ibrahim

152. Igberaga ni siwaju iparun

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CHAPTER FIVE

INTERTEXTUAL ANALYSES OF THE SELECTED POEMS

5.1 Introduction

The previous chapter has discussed major sources from which the Arabic poets of Yoruba origin had consulted, consciously or unconsciously, before they produced their poems. The sources are the following: religious, which comprises the Qur'an, hadith and Sufi literatures; Historical either Islamic or general while the third source is literary, which indicates their capacity to peruse different types of creative literary works and the last source is from elements of Yoruba cultures like proverbs, e.t.c. Therefore, a formal knowledge of these sources will in fact create a better comprehension for the readers who grasp the messages embedded in their works. In this chapter, critical analyses will be carried out on the selected poems from the anthologies of Arabic poets of Yoruba origin using the theory of intertextuality. The task revolves around three processes. These are identification, interpretation, and appraisal. In the process, texts with figures of intertextuality will first be identified after which they will be interpreted and later appraised. This process will highlight the capacity and standard of the poets in the usage of intertextual figures functionally or otherwise. The analyses, as expatiated within the theoretical framework and as stated in the methodology, are carried out within the three known approaches of intertextuality. They are deliberation (*at-tanās al-ijtirārī*), absorption (*at-tanās al-imtisāsī*), and dialogism (*at-tanās al-hiwārī*). In terms of the prosodic analyses of the poems under study, a comprehensive reading of the internal and external musical structures of poems composed on traditional meters and prose poem meters are carried out within their system.

5.2 Deliberation

Analyses of the selected texts under review will be realized using the following captions: *iqtibās* (quotation), *tadmīn* (citation), *talmīh* (allusion), and *'iqd* (versification). All the

terms under deliberation are categorized as direct intertextuality. This source can be easily identified by receptors.

5.2.1 *Iqtibās*

This is the direct quotation from the Qur'an or Hadith of the Prophet Muhammad (SAW) in order to add quality to the literary text[1]. The creativity of the poet in the process of composing a work lies in his ability to make use of the text to be intertextualized as an integral part of his work. Different types of this usage are elucidated with the following poems.

5.2.1.1 In *Al-layl al-abyad* under the topic, *Qaryatī* (My Village) the author re-writes a verse of the Qur'an to portray human and mineral resources available in the country, Nigeria.

<div dir="rtl">

يعرف العالم مكانها[2]

اكبر بلاد السّود في العالم

يعرف العلم تاريخها

مستعمرة تطالب بالاستعمار مرّة ثانية

يعرف العلم مكوّناتها

هاؤسا, يوربا, إيبو, وآخر وآخر

يعلم العالم بثروتها

قرية <u>تؤتي أكلها كلّ حين بإذن ربّها</u>

</div>

The world knows her stature;

> It is the largest Black Country in the world.
> The world knows her history;
> A colonized country, which wants to be colonized again.
> The world knows her compositions:
> From Hausa, Yoruba, Ibo, and other tribes.
> The world knows her wealth;
> "A village" which was provided her food at her convenience by the permission of her Lord.

Identification: The intertextual text is from Chapter 14; Verse 25 and reads as follows:

<div dir="rtl">

<u>تُؤْتِي أُكُلَهَا كُلَّ حِينٍ بِإِذْنِ رَبِّهَا</u> وَيَضْرِبُ اللَّهُ الْأَمْثَالَ لِلنَّاسِ لَعَلَّهُمْ يَتَذَكَّرُونَ

</div>

Meaning:

> 'Giving its fruits at all times, by the Leave of its Lord
> and Allah sets forth parable for mankind in order that
> they may remember.'

The text in concern is the underlined part above and it is a partial quotation. It refers to a fruit, which is used as a parable of a good word. This fruit is not just an ordinary fruit but refers to a specific fruit which gives out itself to consumers whether it is in the season of summer or winter. That fruit is the date fruit. The following Hadith of the Prophet illustrates the verse when he asked his companions about a particular fruit.

عن ابن عمر ـ رضي الله عنهما ـ قال: ‹‹كنا عند رسول الله ـ صلى الله عليه وسلم ـ فقال: أخبروني بشجرة تشبه، أو: كالرجل المسلم، لا يتحات ورقها، ولا ولا ولا، تؤتي أكلها كل حين بإذن ربها، قال ابن عمر: فوقع في نفسي أنها النخلة، ورأيت أبا بكر وعمر لا يتكلمان، فكرهت أن أتكلم، فلما لم يقولوا شيئا، قال رسول الله ـ صلى الله عليه وسلم ـ: هي النخلة، فلما قمنا قلت لعمر: يا أبتاه، والله لقد كان وقع في نفسي أنها النخلة، فقال: ما منعك أن تكلم؟ قال: لم أركم تكلمون، فكرهت أن أتكلم أو أقول شيئا، قال عمر: لأن تكون قلتها، أحب إلي من كذا وكذا[3]

From the authority of Ibn Umar, may Allah be pleased with both of them, who said: We were with the messenger of Allah, Peace and blessing of Allah be on him when he asked: "Tell me about a tree who resembles a Muslim, its leaves do not fall in summer and winter. It gives its fruits at all times by the permission of iits Lord. Ibn Umar said, I thought it was date fruit of palm tree but I disliked to talk when Abubakr and Umar did not answer. When they did not utter any word, the Messenger of Allah, Peace and blessing of Allah be on him, said: "It is the date fruit of palm tree." When we left the place I said to 'Umar: My father, By Allah It occurred to me that it was date fruit of pa;m tree" He asked: : Why did you not say it? Ibn Umar replied: 'You were silent and I felt shy to utter any word.' Umar said: 'Had you said it, it would have been more beloved to me than such and such.'

Interpretation and appraisal: The poet makes a comparison at the destination, which is his line of poem, between the fruit with its rare qualities and Nigeria as a country with vast opportunities. He is aware of the various mineral resources with which Nigeria is endowed. Some of these resources include the country's fertile soil, which enhances

agricultural produce, friendly weather condition, and excellent human resources in different fields of knowledge. Thus from its origin (verse of the Qur'an), the text is a portrayal of a good word in the similitude of a date fruit. The information changes when the poet re-writes it to portray the qualities of the country, Nigeria. The re-writing comes as an implicit metaphor (isti'ārah makniyyah) as the word borrowed (shajarah, tree) is not mentioned apparently but is being referred to by one of its major qualities which the word "fruits" represent. The skill of the poet, therefore, is applauded in the usage of the cited verse of the Qur'an as it has acquired new meaning at its destination which is different from the context of its origin.

5.2.1.2 Another direct intertextuality can be got from one of the poems of Adekilekun Tijani. The poet cited a verse in a Congratulatory poem he composed for the then Chief Imam of Ibadanland, Shaykh Mudathir Abdulsalam in 1989. He alters it and re-writes it to match the meter of the celebrated ode.

<div dir="rtl">

وما رميت ولكن الإله رمى   فلتكثر الحمد واشكر كلّ أوقات 4

</div>

Meaning:

You were not the one throwing (stone) but Allah did throw it. Praise Allah profusely and give thanks all the time.

Identification: The cited text is a part of Chapter Eight (Al-anfal) Verse 17, of the Quran. The complete verse is the following while the cited text is underlined.

<div dir="rtl">

فَلَمْ تَقْتُلُوهُمْ وَلَكِنَّ اللَّهَ قَتَلَهُمْ وَمَا رَمَيْتَ إِذْ رَمَيْتَ وَلَكِنَّ اللَّهَ رَمَى وَلِيُبْلِيَ الْمُؤْمِنِينَ مِنْهُ بَلَاءً حَسَنًا إِنَّ اللَّهَ سَمِيعٌ عَلِيمٌ

</div>

Meaning:

> And you killed them not but Allah killed them. <u>And you threw not when you did throw, but Allah threw,</u> that He might test the believers by a fair trial from Him. Verily, Allah is All- Hearer, All-Knower,'

However, the cited part of the verse also got a phrase omitted '…when you did throw….' (إذ رميت) This is permissible by scholars so far it will not change the structure of the

origin, which might obscure the right message and make the meaning difficult to be deciphered.[5]

Interpretation and appraisal: The source of the verse is the event of the Battle of Badr where Prophet Muhammad was seen throwing stones to the enemies. However, Allah proclaims in the Qur'an that indeed, He was the One throwing the stone not the Prophet. In this position, the destination of the text has been re-written for another situation, which has a close relationship with the origin. Though it was not a physical war like the Battle of Badr, the poet equates the new imam's efforts and preparation in order for him to be enthroned with the stone thrown to hit its target. His turbaning as the new imam of Ibadanland at that period is what is depicted as "hitting the target" which was beyond his might or will but which Allah aided him to achieve. It is discerned that at the intertextual space, from the source to the destination, the Qur'an text has acquired a new meaning. It is used in a symbolic manner to represent achieving one's goal or hitting the target by the special grace of Allah. The aesthetic manner in which the poet intertextualizes the verse contributes to his creativity.

5.2.1.3 In a *Suba'iyyah* of Isa Alabi, the poet presents the descriptions of two Imams in the Kingdom of Saudi Arabia: Su'ud and Sudays during their rendition of the Qur'an whenever they lead the prayer. Two different verses of the Qur'an are partially quoted in this regard and are underlined in the excerpt below.

<div dir="rtl">

أنــاخ بقــلبنا حـــبّ (السّعــــود)   وأغــــرم (بالسّديس) بلا حـــدود[6]

لقــد جليــا القلــوب مــن الدّنايـا   بــــقرآن يــــرتّل بــالسّجـــــود

أســالا دمـع قــاس خــاشعيـــــن   أذايــا قــلبـه مـــثل الــجليـــد

إذا تــليـا المـــــنزّل جــوّداه   بـــلا ضغــط عــلى حبل الوريـد

بصــوت لــيس يزعــجه سعــــال   أحــبّ إلـيّ مــن وتـر النّشيد

إذا صلّيـــــت خـلفهمــا تجلّى   لــي الإســـلام فــي ثوب جديد

بــقاؤهمــا لهـذا الدّين خــير   فابقى قــائــلا: هــل من مــزيد

</div>

Meaning:

> Su'ūd's love engaged our heart while unlimited love of Sudais fills our heart.

> Both of them, from debasement cleanse the hearts with the Qur'an, which was read in prayer.

Both of them, with their humility in reading make the hardhearted weep. They get rid of (rot in) his heart like the snow.

Whenever they recite the Qur'an, they pronounce it well without pressure on the jugular vein

Their reading is done with a voice not threatened by cough. It is what I love most than musical instruments.

Whenever I pray behind any of the duo, Islam appears to me in a new cloth

Both of them being alive for (the service of) this religion is a fortune. And I remain saying: May we have more of them.

Identification: The first verse is picked from Chapter 50, Verse 16

وَلَقَدْ خَلَقْنَا الْإِنْسَانَ وَنَعْلَمُ مَا تُوَسْوِسُ بِهِ نَفْسُهُ وَنَحْنُ أَقْرَبُ إِلَيْهِ مِنْ حَبْلِ الْوَرِيدِ:

(16)

Meaning:

"And indeed We have created man, and We know what is own self whispers to him. And We are nearer to him than his jugular vein."

The second verse is also found in the same Chapter 50, but in Verse 30, another verse entirely.

يَوْمَ نَقُولُ لِجَهَنَّمَ هَلِ امْتَلَأْتِ وَتَقُولُ هَلْ مِنْ مَزِيدٍ (30)

Meaning:

'On the day, We will say to Hell: "Are you filled?" It will say: "Are there anymore (to come)?"

Interpretation and appraisal: In their nice recitation of the Qur'an, the poet quotes the verse which indicates the text: "Jugular vein" as the source. In this regard, the source text reveals that whatever man does, Allah knows because His proximity to man is more than the jugular vein. The same presentation is given at the destination but it acquires different meaning due to the circumstance it finds itself at the intertextual space. It indicates that their owners: Su'ūd and Sudais have no problem of the pressure that

causes recitation anomaly in the throat (jugular vein) during their reading of the Qur'an. Hence they read it with a pleasant voice.

The second verse" Is there anymore (to come) displays the use of an antithesis between the source and the destination. In the source text, Hell fire asks Allah for more occupants after it has accommodated some culprits but it poses an Oliver Twist that asks for more. Therefore, the object of request changes at the destination. The poet asks many types of Qur'an reciters who are similar to the duo of Suu'd and Sudais to fill every Islamic environment so that vestiges of sins will be washed away and Muslims can be as pure and white as the snow does. The poet also presents an Oliver Twist attitude in his desire for more scholars like Su'ūd and Sudais in the same way the Hell fire desires more humans.

5.2.2 *Tadmīn*

In Arabic literary study, *tadmīn* is the inclusion of the poem of another poet in one's poetic composition[7]. The difference between *tadmīn* and *iqtibās* lies in their functionality. *Iqtibās* is the quotation cited from the Qur'an or Hadith of the Prophet in order to add quality to a text while *tadmīn* is the quotation culled from the poem of a particular poet to one's personal poem. It is classified under deliberation in intertextual analysis because of its characteristic features. Arabic poems from Yoruba scholars possess many examples of *tadmīn*. This will be illustrated in the following analysis.

5.2.2.1 Abdlrahman Abdl'aziz Al-Zakawi in his admonition to students advises them to show respect for their teachers, he says:

<div dir="rtl">

تلميذ هاك مقالة شوقي أحمد   قـم للمعلّم وفّـه تبجيــلا [8]

</div>

> I call on you Student; take advice from Ahmad Shawqi's
> speech (which says): "stand up in respect for teacher and
> give him the desired honour."

Identification: The second hemistich of Zakawi's stanza, which is underlined above is the first hemistich in a long poem composed by Ahmad Shawqi. Thus Zakawi culled it from the anthology of Shawqi even makes an indication of non-ownership in his expression.The source text from the anthology of *Shawqiyyāh* reads thus.

<div dir="rtl">

قـم للمعلّم وفّـه تبجيــلا   كـاد المعلّم أن يكـون رسـولا [9]

</div>

Meaning:

> Rise up in respect for teacher and give him the desired honour. The teacher nearly becomes a messenger (of Allah).

Interpretation and appraisal: The student is admonished to show some respect for his teacher because of the latter's efforts in imparting knowledge in him. He cites a segment from Shawqi's poem. The cited segment has gained recognition among readers in the Arab and Muslim world because of the high esteem and reputation of the poet, Ahmad Shawqi. In the destination poem, the cited hemistich adds quality to the stanza because it has been used as a maxim by the poet because of the influence exhibited by the first poet, Ahmad Shawqi

5.2.2.2 In *Al-layl al-abyad* there is *tadmīn* in the underlined words of the following stanzas.

<div dir="rtl">

لماذا ولدت باكيا¹⁰
لا ضاحكا
<u>لست أدري</u>:

</div>

> Why was I born crying?
> Not laughing
> <u>I did not know</u>

Identification: The underlined segment is taken from the following *Talāsim* of Ilya Abu Madi:

<div dir="rtl">

جئت لا أعلم من أين ولكني أتيت ¹¹
ولقد أبصرت قدّامي طريقاً فمشيت
كيف جئت كيف أبصرت طريقي
<u>لست أدري</u>

</div>

> Meaning:

> I arrived here, I did not know from where I came but I did appear here.
> I have seen that I found my leg on the road and started walking;
> How did I arrive? How did I find my away?
> I did not know.

Interpretation and appraisal: The source, *Talāsim,* illustrates a philosophy of life by asking questions and providing answers in a negative form, "I did not know?" How did

I arrive this world, made my way, my shelter, my manner of living and my path in this darkness of life? "I did not know." At the destination poem, the poet also asks a philosophical question whose context possesses anti-thesis (*tibāq*) in the following words: "laugh and weep". Both words portray concisely, a summary of situational events of life, which are joy and sadness, tragedy and comedy of living as well as good and bad, sorrow and delight and certainly, life and death. Weeping, which signifies the dark side of life is the first utterance of the newborn child. However, why did the visitor cry not laugh at his or her entrance to the world? The answer is not farfetched: 'I did not know'. The inclusion of the borrowed text from the origin to the destination is incisive, philosophical, and aesthetic. Therefore, the text has acquired new meaning as it is moved from the source to the destination poem at its intertextual space.

5.2.2.3 In the *tadīm* of Isa Alabi, which is underlined below, in a poem, which he wrote to the then honorable Minister of Education in Nigeria during a strike embarked upon by the Academic Staff Union of Universities (ASUU), he says:

<div dir="rtl">

12 خفّف الوطء يا معالي الوزير   لا تثر في القلوب غير رضاها

</div>

> Do not cause unpleasant situation in the hearts. <u>Soften your judgment</u>, O honorable Minister.

Identification: The poetic segment cited is culled from the following poem of Abu al-'alā al-Mua'ari:

<div dir="rtl">

13 خفّف الوطء ما أظنّ عديم الأر   ض إلاّ من هذه الأجساد

</div>

> Walk gently on the surface of the earth because I do not
> think this is its color but these bodies made it so.

Interpretation and appraisal: The circumstances of the source text are different from the destination text. In the source, it is implied that there are corpses underneath the earth, which have contributed to its sudden change of color. Therefore, anyone threading on it should not walk carelessly in pride but should do so with a sense of decency. In the destination of the text and at its intertextual space, the expression has been used in another manner, which is different from the ethics of decent walking. It is used as an avenue to appeal for clemency and leniency from the Nigerian Ministry of Education. The poet believes that if the Minister shows some leniency and concern, it might save

the education industry from rotting away through the recuring strike of the association of Nigerian university lecturers (ASUU). It can be deduced that the source text is used as an admonition but at the intertextual space, it encounters an attribute, which changes its meaning and quality.

5.2.2.4 Another example can be seen in one of the poem of Kamaldin Ali Almubarak who quoted from a poet in the congratulatory poem he composed when the license of operating university education was granted to the authority of Al-Hikmah University, Ilorin. The quoted segment is underlined:

<div dir="rtl">

بشرى لنا معشر الإسلام قد أذنوا   بفتـــح جامعة للدّين تحتـــرم[14]

</div>

Cheers to us we people of Islam! Permission to operate at
the respected religious university is granted.

Identification: The source is the first hemistich in the ode of *Burdah Al-madih* that follows:

<div dir="rtl">

بشرى لنا معشر الإسلام إنّ لنا   من العناية ركنا غير منعـــدم [15]

</div>

Cheers to us we people of Islam, we have in our midst a
pillar of mercy which could not be destroyed.

Interpretation and appraisal: The circumstances from both source and destination texts indicate happiness and cheerfulness. Burdah congratulates the Muslims that the pillar on which they rest their mind is a strong and firmly fixed one, so they should rejoice. In the same vein, Kamal re-writes the phrase to justify his object. His object is the happiness upon the license of operation given to the authority of Al-Hikmah University, Ilorin to operate university education programs. Although the institution is profit oriented, it is a pride to Muslims.

5.2.3 *Talmīh* (Allusion)

Allusion is a deliberate form of intertextuality like quotation (*iqtibās*) and *tadmīn*. Its concept and features have been elaborated by many scholars in literature, text linguistics and semiotics studies. In Arabic theory, it is defined as

<div dir="rtl">

[16]"أن يشير الشّاعـر أو النّاثر إلى قصّة أو مثل أو شعر دون أن

يورد ألفاظه"

</div>

This is when a poet or writer refers to a story, proverb or poem without quoting its exact words.

As quoted by Estabraq Rasheed in his article, allusion is:

> a word or a sentence which aims to evoke an event or a character from history, mythology, folklore, by means of a suggestive way. The allusion offers the reader/hearer the opportunity to reconstitute the comparison, as it consists in imitating a famous verse, a quotation, a title, a name, a saying or a proverb, etc. through a spontaneous reflection.[17]

Allusion has many functions within texts. It enriches the alluded texts and assists readers to grasp the meanings of the texts. Allusion is also culture bound. Therefore, it is difficult for a reader who is not well read to identify an allusion in the intertextual space unless he or she is familiar with the culture of the source text. However, allusion is an important form of intertextuality because it is economical and revealing.

The writer alludes to names, events, places, or things, which altogether add high aesthetic quality to the alluded texts. The strategy, which assists Allusion in discerning it in a context, is through its classifications, which are four. These are religious books, as well as literary, mythological and historical materials.

5.2.3.1 In the following segment of *As-Subāiyyah* of Isa Alabi, there is an illustration of allusion:

واحــــال افـراخ الرّبـــى صقــرا [18]	مــــاذا احـــال بغاثنــــا نسـرا
بــــاس يخيـف وعسرنــا يسرا	وسخــا لنــا أسد العرين فلا
تلك الشّدائـد قسـوة صخـــرا	وقلوبنا بـعد الرّخـــاوة فـي
شكوى لتحفـظ عرضنـا صبـرا	نستعذب الألــم المريتر بـلا
لا يـحفلـــون بامـرنـا غـدرا	لمّا دعـونــا ســادة صـــموا
تلهـو بهـا أمـواجـــهـم دهـرا	تركـــوا سفــينتنــا بلا نــوح
عـوّدتمـونــا مركبــا وعـرا	قـتلنــا لــهم شكـرا لكـم شكرا

What has transformed our small bird to become an eagle and changed young birds of the hill to become falcon?

And endow us with a lion in its den. We should not entertain fear because our sorrow has turned to comfort.

> Our hearts have become hardned like the rock after comfort
> in that distress.
>
> We find bitter pain sweet without complain which will
> preserve our dignity in endurance.
>
> When we call on our leaders, they pretended being deaf. In
> their betrayal, they do not give attention to us.
>
> They left our Ark without a Noah. Their waves prattle with
> it all the time.
>
> We say to them:' thanks to you' they made us accustomed
> to a wrecked vessel.

Identification: The destination alludes to Prophet Noah's Ark. The story of Prophet Noah's Ark is vividly reported in Qur'an Chapter 11, Hud, verses 36-49. There are other portions in the Quran, which refer to the story of Prophet Noah and his Ark. Nevertheless, the present study prefers the account in Chapter 11: 36-49, to others.

Interpretation and appraisal: The whole poem is presented here so that the reader will grasp its aesthetic message completely because having knowledge of the message will pave way for the understanding of the allusion in the poem. The poet, Isa Alabi alludes to Noah's ark and concludes that the leaders, who should have depicted the exemplary personality of Prophet Noah, neglected the followers absolutely to rot in dismay. Thus, pains, pangs, and chaos manifested on the land. The situation was a replica of the period of Noah when anarchy engulfed everywhere; almost everybody represented species of evil and pandemonium, which tormented the peaceful habitat. Eventually, the wrath of Allah destroyed the land. Noah's Ark was the only place of refuge and the only sailor on ground was Prophet Noah himself. Prophet Noah has become a symbol of honesty, divine vision, and agility in leadership. These qualities are expected in a leader who would have rescued the led during a political and economic crisis. So where are the Noahs: honest leaders and their Arks: places of refuge, in the contemporary time? The expression 'Noah and the Ark' has acquired new features at the intertextual space from the origin to its destination.

In fact, the statement from the poet is an epitome of literariness of the poetic lines: 'they left our Ark without a Noah…' These leaders are not visionary like Prophet Noah to the extent of identifying an ark: a symbol of refuge.

5.2.3.2 In another poem, he also alludes to the political crisis in the Gulf, which affects economic and diplomatic affairs of the Arab World. The poet believes that whatever affects the Arab does become a pain in the body of the Muslim world:

رماة الحجارة لا تضعفوا   يخيف الشّياطين قذف الحجر[19]
أتباع داود فـــي رميــه   بمـقلاعـــه يـــوم كـرّ وفـرّ

> Throwers of stones do not be weakened. Throwing of the stone puts
> fear to the devils.

> O followers of Daud as regards his throwing of stone with catapult
> during attack and retreat in the battle.

Identification: This is a story of Prophet Daud when he was young and on a journey to prophethood. This story is the point of allusion in the poem. It refers to the young Daud who threw the stone that killed Jalut (Goliath). The story is expatiated in Qur'an Chapter Two verses 250 - 251.

Interpretation and appraisal: The source of the alluded text has a connection with the following story. The war that broke out between the soldiers of both King Tālūt (Saul) and Jālūt (Goliath) was a fierce one. Jālūt was a brave giant and his soldiers were gallant and formidable. Thus the soldiers of Tālūt had no choice but to intend a retreat. However, they were later encouraged by his promise to give his daughter's hand in marriage to any soldier that had the audacity to face Jālūt. In spite of the fear that gripped the Israelite soldiers, young and lanky Dāūd set forth in strong determination to combat Jālūt with his only weapon, a catapult with a stone. He flung the missile from his catapult, which went with scornful force and penetrated Jālūt's forehead. He fell and died. In fact, Dāūd did not only disgrace Jālūt but also won the battle for the King and the Israelites.[20] The contemporary Palestinians are unfortunate to be the target of the Israelites. They have been killed and maimed with destructive weapons. They were also driven from their ancestral abode while the only weapon at the disposal of the Palestinians had been stones whose range is limited compared to the modern technologically aided weapons of the Israelites. In this regard, the Palestinians are truly followers of Dāūd who killed Jālūt especially because like Dāūd, they have only stones as weapon. Therefore, with relentless and firm reliance on Allah they will win the war as it was won for Dāūd whom they have taken as their role model. As can be deduced

from the allusion, the name Dāūd has become a metaphor of victory for the oppressed minority group, which possesses no weapon to combat its ardent enemy.

5.2.3.3 An allusion to literary works indicates a reference to a personality or place, which has acquired popularity in either poetry, prose, or drama. In the following poem, Sahban Wahil, a popular linguist and rhetorician is referenced to as a symbol of oratory prowess.

<div dir="rtl">

وإذا ما تحب يوما بأن تـد   عى بسحبان في الكلام خلابا[21]

فادن من قول أحمد وذويه   أبـــــد الدّهـر لا ترى خرّابـا

</div>

Whenever you want to be called Sahban because of fascinating speech,
Be closer to Ahmad's word and his peers through ages, you will not observe failure.

Identification: The allusion here is related directly to Sahban because of his rhetoric prowess. Thereafter, the poet encourages his readers to read anthologies of Muttanabi and other Arabic poets.

Interpretation and appraisal: Sahaban Wahil was a distinguished rhetorician in the Ummayad period. His fame was so vast that many rhetoricians accorded him great respect. [22] With these qualities in him, he became a metaphor for rhetoric and word usage. With his knowledge of these traits possessed by Sahban, the poet encourages his interlocutors to strive greatly in the course of becoming eloquent speakers but their role model of all time should be Sahban. In this process, the poet wishes to highlight the best quality of eloquence and gets it in Sahban. This type of allusion is literary.

5.2.3.4 A historical allusion is felt in the following stanzas of *Al-layl Al-abyad* in the writer's attempt to portray a virtuous woman.

<div dir="rtl">

فتلك صـالحة قانتة حافظة [23]

صابرة لربّها راضية

"خديجة"

لبعلها شاكرة

في صيف الحياة

وفي الشّتاء حميدة حامدة

</div>

That is a virtuous obedient and righteous woman
Enduring and pleased with her Lord

> She is "Khadijat" to her husband and thankful
> During the time of winter or harmattan she is appreciative and appreciating.

Identification: The personality being alluded to is Khadijah, the first wife of Prophet Muhammad and Mother of the Faithfuls.

Interpretation and appraisal: In Islamic history, Khadijah, the wife of Prophet Muhammad is a symbol of humility and submissiveness to husband. She supported the Prophet at the beginning of his message with her wealth, wisdom, and dignity. Her submissiveness and wisdom were indelible contributions to the development of the early stage of *da'wah* in Makkah. Through her wealth and courage, the Prophet and Islam got elevated to a lofty height before the historical migration to Madinah. In her effort to defend her husband, she stayed with him at the siege which the Quraysh waged on him until she died during this heinous act. Therefore, a woman like Khadijah in a home would be a harbinger of blessings to that home. Therefore, it can be concluded that the poet has made a befitting choice by alluding to Khadijah while describing a righteous woman. At the intertextual space, Khadijah has metaphorically become symbol of glory and harmony to a fortunate husband.

5.2.4 *I'qd*

'Iqd is a form of deliberate intertextuality. It is a deliberate re-writing of the Qur'an, Hadith, or prose text of another writer. [24] As regards the Qur'an or Hadith, their transformation from the source text to the new text requires creativity in order for it not to fall into the web of *iqtibās* (quotation). The writer is under an obligation to make a complete alteration of texts considered under *'iqd*. Therefore, the task of discovering the source or origin is left for the receptor. However,it should be noted that *'iqd* can be classified under absorption but for its features, which include the idea that a specific text should be consciously re-written into another structure. This is why it is classified under direct or apparent intertextuality (*al-tanās al-mubāsahir*). In this study, the selected poems that utilize 'iqd will be extracted from the collections of Zakawi. He devoted an anthology of '*iqd* poems to the last *hizb* of the Quran and two poems shall be studied from it.

5.2.4.1 The first poem goes as follows:

الـم ترى كيـف للفيل   وأصحـاب لهـم جيـل ²⁵

أتدري مــا بـهم فـعل   إلهــي ربّ جبريـل

ألــم يجعل مكـيدة ما   نووا في نهر تضليـل

عـليهم أرسـل الطّير   طيــورا مــن أبابيـل

وترميهــم بـأحجـار   أتتهــم نحـو سجّيـل

كعصف أصبحوا بعد   تعالــى الله مـأكــول

Meaning:

Have you seen not what the elephant, their owners and nation did?

Are you aware of how my Lord, who is the Lord of Jibril dealt with them?

Did He not throw the plot in their mind into the river of astray?

Upon them he sent bird in their flocks.

They are striking them with stone, which hit them from the baked clay.

Like the empty stalks they became. Great is the name of Allah.

Identification: The Chapter of Elephant is the source of the poem and it is rendered below.

The Chapter of Elephant in Arabic

سورة

الفيل

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

أَلَمْ تَرَ كَيْفَ فَعَلَ رَبُّكَ بِأَصْحَابِ الْفِيلِ (1) أَلَمْ يَجْعَلْ كَيْدَهُمْ

فِي تَضْلِيلٍ (2) وَأَرْسَلَ عَلَيْهِمْ طَيْرًا أَبَابِيلَ (3) تَرْمِيهِمْ

بِحِجَارَةٍ مِنْ سِجِّيلٍ (4) فَجَعَلَهُمْ كَعَصْفٍ مَأْكُولٍ (5)

In the name of Allah the Beneficent, the Merciful.

Have you not seen how your Lord dealt with the owners of elephant?

Did He not make their plot go astray?
And He sent against them birds, in flocks
Striking them with stones from the baked clay.
And He made them like an empty field of stalks.

Interpretation and appraisal: The poet re-writes the verse one of the chapter in two lines by asking question with the particle *hamzah* of what the Lord of Jibril did to the

people of Elephant. Though the word Jibril is not in the chapter, the poet includes it to perfect the rhyme-end of the poem. In order to harmonize the meter in the third stanza, he makes an interchange of the word *makīdah* for *kayd* as in the chapter and adds a third person plural verb, *nawaw* (they intended) to explain the noun before it and make vivid his expression. He also doubles the word indicating bird, first as used in the chapter, *tayr*, and secondly to come as *tamyiz* (clarification) in the accusative but plural of *tayr*, that is *tuyuuran* (birds). In the last stanza, he inserts parenthesis to pave way for *ka 'asfin mahkuulin*. This is an attempt to make the meter more accommodating and devoid of prosodic flaw.

5.2.4.2 The second poem is as follows:

سبّـح وذر عـنك لهـوا	بـاسـم لـربّك وهـوا ²⁶
لاتنس خـالـق كـلّ	من البـرايـا فسـوّى
مـقـدّر وهـو هـاد	إليـه من شـاء عفـوا
هـدايـة الله مـنّ	لمـن هـداه وسلّـوى
ومخـرج كـلّ مرعـى	ينـو لـحيـن نـموّا
حتّـى يـصيـر غثـاء	بـحـول ربّك أحـوى
خلـق الإلـه الـمراعـي	حـقّ ولا هـو لهـوا
فـالإنس كـالنّبت خـلقـا	من خيـث ينمـو فيزوى
مهـلا فبالمهل تـرقـى	يا صاح في المجـد ذروى
قـل للعجـول إذا مـا	يتلـى عـليه ويـروى
تـأنّ لا تتـعجّـل	بالذّكر لا تـخش سلوى
لا يـنسيّنّـك ربّـي	عـشيّـة أو غـدوّا
إلّا الّذي شـاء ذهـلا	عـنه الإلـه ومحـوا
لـعلمـه بالخفـيّ	والجهـر تـلوا وتلـوا
يسـرا الإلـه حـريّ	بـكلّ تـاليه صفـوا
فذكّر المتناسـي الـ	ـلاغـي ليهجـر لغـوا
دونـك يـا من يـذكّر	سـواه نـجوى وشكـوى
فالنّصح ينفـع لومـا	هجرت في النّصح هجوا
ينجـو به كـلّ خـاش	وعـنه يشقـى المغـوّى
لا مـوت فـي النّار كلاّ	ولا حـيـاة لأغـوى
كـفاه نـار الـجحيـم	مهـوى لـه ثـمّ مثـوى
قـد أفلـح المتزكّـى الـ	ـمصلّـي الـبرّ تـوّا
لـه مـن الله دار	أكرم بها خير مـأوى
في جنّة الخلـد يسقـى	مـاء زلالا وخـوّا
(بل تؤثرون الحياة الـ	ـدنيا) المليئـة دسـوا
ألا الـقيامـة خيـر	لنـا وأبقـى وأروى
حنا عـلينا الإلـه	يـوم الـجزاء حـنّوا
كـلام ربّـي شفـاء	لـكلّ أطغـى وأخـوى

فـــاه الخلـــيل بهـــذا   (برهام) صنـوا وصنـوا
وهكذا فاه موسـى الـ   ـكليم كـــفوا وكــفوا
عن كـلّ ضدّ تعالـى   ربّ الأنــام عـلـوّا :

Glorify the name of your Lord peacefully and shun any art of play.

Do not forget the Creator of everything who proportioned them.

He is the Measurer (of everything) and Guidance of whom He wishes from His favor.

Guidance of Allah is sweet and honey for whom He has guided.

He is the bringer of pasturage: which grows from time to time.

Until it becomes dark stubble by the Might of your Lord.

Pasturages are creature of Allah; it is true not a mere play.

Mankind is like plant in creation. As regard growth and knits,

What is the pride of mankind who lives and eventually perishes.

Be calm, with calmness you will rise to the peak, my friend.

Tell the hasty one at the time of recitation and receiving report…

That he should not be hasty in reciting the Remembrance (Qur'an) and should not be afraid of forgetfulness.

My Lord will not make you forget (the Remembrance) in the morning and evening.

Except what He wishes you to forget; and will wipe them out.

Because He knows the hidden and the apparent simultaneously.

Comfort of Allah is eligible to its righteous reciter.

Remind the negligence, the vulgar one to desist from vulgarity.

Refrain from whoever reminds other than Him in secret and public.

Counseling is beneficial if you could stop satire from counseling.

The feared is saved with it while the oppressor is wretched with it.

There is no death in fire, certainly, nor life for offender.

Jahim fire suffices as end and abode for him.

 The purifier of his soul who is prayerful and righteous is indeed successful.

He is entitled to an abode from Allah. How good the abode is.

He will drink in the paradise nice and loveable water.

 But you prefer life of this world which is filled with impure element.

And indeed the Hereafter is the best fortune pleasant and
lasting for us.
May Allah Have sympathy on us on the Day of Reward.
Word of Allah is healing for all oppressors and the astray.
Khalil Barham has said this often and often.
The same thing said by Musa the talker serially.
Allah is exalted above having a rival. He is the Lord of the
world, the most High.

Identification: The poem mimics Chapter of the Most High, Surah Al-a'alah, which is
as follows:

Chapter of the Most High in Arabic

سورة الأعلى

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

سَبِّحِ اسْمَ رَبِّكَ الْأَعْلَى (1) الَّذِي خَلَقَ فَسَوَّى (2) وَالَّذِي قَدَّرَ
فَهَدَى (3) وَالَّذِي أَخْرَجَ الْمَرْعَى (4) فَجَعَلَهُ غُثَاءً أَحْوَى (5)
سَنُقْرِئُكَ فَلَا تَنْسَى (6) إِلَّا مَا شَاءَ اللَّهُ إِنَّهُ يَعْلَمُ الْجَهْرَ وَمَا
يَخْفَى (7) وَنُيَسِّرُكَ لِلْيُسْرَى (8) فَذَكِّرْ إِنْ نَفَعَتِ الذِّكْرَى (9)
سَيَذَّكَّرُ مَنْ يَخْشَى (10) وَيَتَجَنَّبُهَا الْأَشْقَى (11) الَّذِي يَصْلَى
النَّارَ الْكُبْرَى (12) ثُمَّ لَا يَمُوتُ فِيهَا وَلَا يَحْيَا (13) قَدْ أَفْلَحَ
مَنْ تَزَكَّى (14) وَذَكَرَ اسْمَ رَبِّهِ فَصَلَّى (15) بَلْ تُؤْثِرُونَ
الْحَيَاةَ الدُّنْيَا (16) وَالْآخِرَةُ خَيْرٌ وَأَبْقَى (17) إِنَّ هَذَا لَفِي
الصُّحُفِ الْأُولَى (18) صُحُفِ إِبْرَاهِيمَ وَمُوسَى (19)

In the name of Allah the Beneficent the Merciful
Glorify the name of your Lord, the most High.
Who Has created everything and then proportioned it.
And who Has measured and guided it.
And who brings out the pastorage.
And then makes it dark stumble.
We shall make you to recite, so you shall not forget.
Except what Allah may will. He knows what is apparent
and hidden.
And We shall make easy for you the easy way.

Therefore remind (men) in case the reminder profit.
The reminder will be received by him who fears.
But it will be avoided by the wretched.
Who will enter the great fire.
There he will neither die nor live.
Indeed whosoever purifies himself shall achieve success.
And remember the name of his Lord, and prays.
Nay, you prefer the life of this world.
Although the Hereafter is better and more lasting.
Verily, this is in the former scriptures.
The scriptures of Ibrahim and Musa.

Interpretation and appraisal: The primary purpose of the poem is to provide an explanation to the divine text in a such a way that it will not damage the source texts. The poet however chooses his words which match the meter appropriately. The poem starts with the same word that begins the chapter, *sabih* and extends to stanza six with additional explanations to enhance the comprehension of the reader from the beginning to verse five of the *Surah*. From stanzas seven to ten, he compares the creation of man to plant which starts from planting to germination. Photosynthesis takes place, then gradual growing follows until it matures and produces. Thereafter, dryness occurs to the plant as a sign of old age and it later dies to pave way for a new one. In a similar way, man begins from sperm, which grows and gradually changes until becomes a fetus and eventually comes out to life. With gradual growth, it forms an entity, which rules his or her world and later becomes weak through old age. Thus, like the plant, s/he is eventually removed from the surface of the earth. In stanzas eleven to twenty five, the poem continues with the explanation while it deliberately cites verse sixteen of the chapter before it proceeds with additional elucidation of the remaining verses to the end of the *Surah*.

However, the poem omits a indication to the word in the first verse:, ʿ*alāh* (the most High) as it also restricts its explanation of creatures to human beings alone while the source, the *surah*, extends it to all creatures in a rhetorical manner of ʿ*ijāz al-khadhf* as in the following: ʿ*aladhī khalaqa...*' Besides this, the poet makes a brilliant interchange between verb and the active voice (*ism al-fā'l*) as in the following verbs: *akhraja*, *yakhshā* while the poem interchanges both to *mukhriju* and to *khāshin* among others. In fact, there is a nice substitution of the word *qiyāmāh* for *ākhira* in stanza twenty seven, as a form of synonym. In another manner, there are omissions of other texts whose

explanations are not provided in the poem. These include *wa dhakara isma robbihī* which is supposed to be included in stanza twenty three. In fact, the poet does a brilliant weave of verses of the surah *al-'Alah* in a metrical structure.

However, re-writing meaning of texts of the Glotious Qur'an is not the same as the verses of the Glorious Book and it is not attempt to alter its divine contents. Rather *'iqd* is part of scholarly efforts to expantiate its meaning in the same way exegesis of the Qur'an does.

5.2.4.3 In another illustration of *'iqd* from the poems of Mubarak Ali which, echo a tradition of the prophet. The poet states as follows:

<div dir="rtl">

٢٧ كلّنــــا نغدو لنشـري روحنـــا   بين رحمان وشيطــان فعوا

ربّنا الرحمان ينجـــو روحنا   يهلك الشّيطان روحا يجمع

</div>

We all go out in the morning to buy our soul either from (Allah) the Merciful or from the Devil. Do listen to my words.
Our Lord the Merciful will save our soul while the Devil ruins the soul with which he has collaborated.

Identification: Texts of the above stanzas are mimicking the last part of the following hadith of the Prophet. May the peace and blessings of Allah be on him. It is underlined in the following.

<div dir="rtl">

عن أبي مالك الحارث بن عاصم الأشعري رضي الله عنه قال,قال رسول الله صلّى الله عليه وسلّم: الطّهور شطر الإيمان والحمد لله تملأ الميزان وسبحان الله والحمد لله تملآن أو تملأ ما بين السّماء والأرض والصلاة نور والصّدقة برهان والصّبرضياء والقرآن حجّة لك أو عليك كلّ النّاس يغدو فبائع نفسه فمعتقها أو موبقها. رواه مسلم ٢٨

</div>

Meaning:

> On the authority of Abi Malik Al-harith bn Asim Al-ashari, may Allah be pleased with him, who said : The Messenger of Allah ,may the peace and blessing of Allah be on him said: Purification is half of faith, saying the praise to Allah fills the scales. Saying (words) of exaltations to Allah and praise to Allah fills the space between the heavens and the earth. Prayer is light. Charity is a proof. Patience is a shining glory. The Qur'an is an argument either for you or

against you. <u>Everybody goes out in the morning and sell themselves, thereby setting free or destroying themselves</u>.
(As reported by Muslim)

Interpretation and appraisal: In its origin, the hadith admonishes Muslims to free themselves from evils by participating in many laudable deeds of *'ibādah* such as saying the praise, thanks and exalting Allah the Most High, observing the prayer, giving charity, exhibiting patience during sufferings, and applying the teachings of the Qur'an to one's actions and reactions. However, its absorption at the destination poem provides aesthetic quality for it and makes them words of wisdom. The poet embarks on admonition by reaching out in deep thought to his readers and making them realize that this world is an opportunity to serve and worship Allah not an avenue to submit to the will of the Devil. Salvation, as it continues, lies only in Allah but destruction is the result of mingling with Shaytan, the accursed one. The poet achieves his mission in this regard after the indication: *yagdū rūhanā* which leads the reader to the source. There is the use of interplay as a form of *muqābala* (anti thesis) in the last line of the second stanza between *yanjū* (saves) and *yahluku* (perishes); *Rahmān* (Allah, the Merciful) and *Shaytān* (the Devil).

5.3 Absorption

Absorption is not direct and apparent like deliberation in an intertextual analysis. Rather, it is hidden and indirect. A poet or a writer who applies this approach might have consulted many different types of reading materials, which have influenced him. These reading materials could thereafter be transformed into new texts within new structures in the works of the writer. Absorption of other texts manifests in creative works like poetry or prose. It is the first discovery of Kristeva's intertextuality in her extensive study of Bakhtin's dialogism. She asserts that: '…..any text is a mosaic of quotations; any text is the absorption and transformation of another…' [29] Absorption (*imtisās*) is an advanced form of intertextuality. Its manifestation in the selected poems analyzed in this research is as follows.

5.3.1 In his illustration of war, Nuh Awwal gives a vivid description in a few lines among which is the following.

وتهلك <u>الحرث والنّسل</u> بفاجعة   ويا لها من وباء بين جمعان [30]

It destroys crops and cattle in a sudden manner. O what a
calamity within a group of people!

Identification: The underlined text originates from the following verse of Qur'an
Chapter 2, verse 205.

<div dir="rtl">

وَإِذَا تَوَلَّى سَعَى فِي الْأَرْضِ لِيُفْسِدَ فِيهَا وَيُهْلِكَ الْحَرْثَ
وَالنَّسْلَ وَاللَّهُ لَا يُحِبُّ الْفَسَادَ

</div>

And when he turns away from you, his efforts in the land is
to make mischief therein and to destroys crops and cattle,
and Allah likes not mischief**.**

Interpretation and appraisal: According to an authority**,** the verse is directed to
Akhans bn Sharīq one of the mischief makers who assured the Prophet of their support
but absconded on the way.[31] However, in the poem the poet is not expressing his views
on a mischief maker as does the Qur'an but on war which is inanimate. He portrays it
with the same words (*hartha* and *nasla*) as used in the Qur'an to metaphorically compare
animates and inanimate things, which the war has destroyed. It is observed that the use
of both words changes in the intertextual space from the source, which is the Quranic
text to the destination, which is the poem. This is obvious as the poet re-writes them in
another context, which is different from the theme of the source.

5.3.2 Another example is the stanza in which the poet satirizes America after the incident
of 11 September 2001.

<div dir="rtl">

فهاجمتها جنود لم تروا يقظا   بطائرات أبابيل ونيران[32]

</div>

The unseen soldiers waged war against them with flock of birds
and fire while they were in the state of consciousness.

Identification: The two underlined segments in the above stanza are culled from two
different chapters. The first hemistich is got from Qur'an Chapter 9, verse 26. The
portion of intertextuality is underlined in the verse.

<div dir="rtl">

ثُمَّ أَنْزَلَ اللَّهُ سَكِينَتَهُ عَلَى رَسُولِهِ وَعَلَى الْمُؤْمِنِينَ وَأَنْزَلَ
جُنُودًا لَمْ تَرَوْهَا وَعَذَّبَ الَّذِينَ كَفَرُوا وَذَلِكَ جَزَاءُ الْكَافِرِينَ

</div>

"Then Allah sent down His tranquility and re-assurance on
the Messenger and on the believers, and sent down forces

<u>which you saw not</u>, and punished the disbelievers. Such is
the recompense of disbelievers."

While the second verse is from Chapter 105, it is only in verse 3 that he substitutes the singular form of bird for the plural form of airplane to accommodate meter.

$$\text{''} \, \text{وَأَرْسَلَ عَلَيْهِمْ طَيْرًا أَبَابِيلَ} \, \text{''}$$

"And He sent birds in flocks against them."

Interpretation and appraisal: In the first verse, the poet picks the words *junūd lam tarawhā* (soldiers that they cannot see) and makes a slight alteration in order to conform to syntactic rule and show aesthetic meaning. The absorbed verse was revealed as a narration when the unbelievers assembled to eliminate the Prophet while he was in the cave with Abubakr on their way to Yathriba (Madinah) but Allah sent unseen formidable forces to quench their atrocity and expedition. In the second verse, the word *tāirāh* is substituted for *tayran*. It is altered and rendered in plural form to reveal the meaning of another word (*tāirāh*) in the same family word group. This verse also displays the victory of the people of Makkah over the troupes from Habasah and their warlord before the birth of the Prophet. This serves as a symbol of honor to him. The battle had already been won before its commencement because the miraculous birds threw divine missiles to the enemies and rendered them useless. The Quranic texts change meaning at the destination poem as the poet transforms them into another structure to portray expressively the destruction of the twin tower of the World Trade Center. Not only is the structure changed but the new text also gets new theme and new interlocutors.

5.3.3 Another example of absorption is this extract from Kamaldin Mubarak:

ومساعي النّاس فيها نـوعت   بيـن قبح وصلاح تقــع ³³
وجزاء السّعـــي فيهـــا مثله   حذو نعل ليس فيها مضيع
وكذا العـــامل نـوعـــان بهـا   رافــع أو هـــادم لا يرفـــع

Efforts of men in this world differ. They occur between bad
(deeds) and righteous (deed).

The reward for each effort is just like the effort. Same like
pairs of slippers, no reward is lost.

Workers are also of two sets in life: lifter (constructor), then destroyer who does not lift.

Identification: The source for the three stanzas comes from Qur'an, Chapter 53, verses 39-41. It reads as follows:

وَأَنْ لَيْسَ لِلْإِنْسَانِ إِلَّا مَا سَعَى (39)وَأَنَّ سَعْيَهُ سَوْفَ يُرَى (40) ثُمَّ يُجْزَاهُ الْجَزَاءَ الْأَوْفَى

And there is not for man except what he strives for. And his effort will be seen. Then, he will be recompense for it with the fullest reward.

Interpretation and appraisal: The poet got the guideline used in composing the three stanzas from the Qur'an. He has assimilated the message, which emanates from the verses cited above with elaboration on them. His creativity lies in his effort to re-write them in a metrical structure, which is different from their arrangement in the origin text. He systematically constructs parts of the meaning in proverbial texts as it likens typology of work and reward to the size of a pair of slippers. In addition to this, he expatiates the type of reward and the worker as he labels one a lifter and the other a debaser or destroyer. This is indeed a philosophy of classifying life experiences into negative and positive. However, this meaning is understood from Chapter 53, verse 39, 'And there is not for man except what he strives for.'

5.3.4 The following example is absorption from a poetic text in the anthology of *As-subāiyyāh* of Isa Alabi.

قالت " لأنّ الجسم صار بذاذا ⁣ 34	ألفيتهــــا تبكــي فقلت مــا ذا؟
في الدّهـر بعد الشّيب قطّ لذاذا	استهجنونــي إذ كبــرت فلم أذق
أ كــذا يصير من الهلاك جذاذا	أ يجفّ عـود الجسم بعد نضارة
أنّــي لقيـت مهانــة مـن هـذا	أ يمجّنــي قومــي بغير جناية ؟
أقـوى الرّجـال ويوهن الفـلاذا	هرم يداخلـنا ويضعف خلسـة
لا نستطيع من الرّيــاح ملاذا	ويحيل أظهرنا عراجين الفلا
أ نعــوذ من هذا النزيل عيـاذا	ضيف يلمّ بنــا ونكـره وجهه

I met her while she was weeping; I asked her: 'What is the reason for weeping?' She replied, 'My body has become weaned.'

They reprobate me when I am old. I have not tasted a sweet thing in life since I became old (since gray hair appeared on my head).

Would the flesh of my body become dry after its freshness? Is this how it will become shattered because of its bane?

Would my people deny me without committing any crime? In fact, I have been humiliated from this (old age),

Old age appears to us and weakens the strongest among men, by stealing his power and debasing iron (rod)

It changes out part of our body to become like branches of trees in the bush they will not have an escape route from the wind.

A visitor who comes to us and we hate seeing him. Do we seek refuge (with Allah) from this guest?

Identification: The source of the above seven stanzas is the following poetic text.

<div dir="rtl">

35 ألا ليت الشباب يعود يوما   فأخبره بما فعل المشيب

</div>

Would youthful age return one day so that I report to it

what gray hair has done?

Interpretation and appraisal: The stanza portrays the pains and pangs experienced by human beings that have attained an old age. The last hemistich harbors *isti'ārah makiniyyah* as it uses *mashīb* to represent an old person. There is a strong indication that the above *subāiyyāh* is mimicking the poetic stanza mentioned above because of the precedence, which favors the origin. Having absorbed the meaning, the composer of the *subāiyyāh* expatiates with ample illustrations, the hazard which old age does to its host. In addition to this, the poet opines that those who are living with old people show unfamiliar and nonchalant attitudes towards them. They desert them sometimes without adequate care.

5.4 Dialogism

Dialogism is an important approach to intertextuality in which the source, which is regarded as the unseen text or origin of the new text is absolutely altered, distorted, and re-written to form a new text [36]. However, Arabic literature has features of dialogism and these are manifested in *al-mu'āradah*, *an-naqāid*, *tarbī'* and *takhamīs*. They are

studied as hypertextuality under transtextuality. Hypertextuality is the relationship between the preceding text A, hypotext and the new text B, hypertext. [37] The bone of contention lies not only in the relationship between both hypotext and hypertext but also with the degree of influence, which the origin possesses over the destination. Therefore, three types among the above mentioned figures of hypertextuality, which are relevant to this discourse, are selected for analysis and they are: *mu'āradah, naqāid* and *tarbī'*.

There are many examples of poems of *mu'āradah, naqāid* and *tarbī'* composed by Yoruba scholars. In this research work, *Burdah al-'ajam* of Abdlwahid Ariyibi which is an imitation of the popular ode titled *Burdah al-madīh* composed by Sharafdīn Busayrī will be studied as *mu'āradah*, while the poetic diatribe of Abdlhafis Yunus to the Ode of Condom by Maruf Mustapha represents *naqāid*. For *tarbī'*, analysis will be focused on the one produced by Kamaldin Mubarak as an extension of Tha'alabi's popular ode known as *tamurr layālī*.

5.4.1 Hypertextuality in *Burdah al-'ajam* of Abdlwahid Ariyibi with Busayri's *burdah*

Analysis in this regard revolves around structure (*shakl*) and content (*madmūn*). Shakl comprises, style (*uslūb*), imagery (*khayāl*) as well as internal and external musical structure (*musīqa shi'r*) while *madmūn* includes emotion (*'ātifah*) and subject matter (*fikrah*).

Ariyibi names his ode *Burdah al-'ajam* (non-Arab's *Burdah*). With this, he has shown the hypertextual significance of his attempt to imitate the hypotext, Busayri's *Burdah al-madīh* whose literariness had enticed him. This phenomenon is a vivid indication that he actually imitates Busayri in the composition of his *Burdah*. In the aspect emotion (*'('ātifah*), the source text, which is Busayri's *Burdah al-madīh* is composed as a result of the amazement from its composer, Busayri, of the rare qualities of Prophet Muhammad, whose intercession could heal a long time ailment. This illustrated in the panegyric, *madīh*. The *madīh* theme, as in the ode, appears without mingling with other themes except what the tradition encourages such as *gazal* (amatory verses).

In contrast, Ariyibi's emotion (*'('ātifah*) is absolutely an imitation of Busayri whom he sees as a role model in the art of *madīhu al-nabiyy*. The subject matter of both odes still

maintains the same focus of extoling the attributes of the Prophet. With regard to the metrical structure, both odes were composed on *basīt* meter with letter *mīm* as the rhyme-end.

Ariyibi's *Burdah* conforms to the source as he applies the *basīt* meter and letter *mīm* as the rhyme-end. The prologue, which highlights the meter and rhyme –end goes as follows:

ضممت دينك في صدري مذ القدم   فرافق الفضل ساعاتي مع السّلم [38]

أنبئت نهجك منذ المهد فطرتنـــا   فقرّ وجهـــي بإسلامـــي بـلا ســـأم

We would agree that its meter mimics Busayri's ode whose opening is as follows:

[39]   أ من تذكّر جيران بذي سلم   مزجت دمعا جرى من مقلة بدم

The ode ends with the following epilogue stanza:

[40]   ما رنحت عذبات البان ريح صبا   وأطرب العيس حادي العيس بالنّغم

In the last stanzas of Ariyibi's ode, the poet gives an indication that informs readers that he is actually imitating Busayri as Ahmad Shawqi did before him. He says:

وللبصيريّ مدح بردة العرب   واليوم منّي إليكم بردة العجم [41]

بل إنّني ناهج ينحو منارتـه   كما نحاه أمير الشّعر بالنّغم

المدح نيّتنـا والله غـــايتنـــا   وكلّـنا ذائـد فيه عن الحـــرم

> Busayri's eulogy (of the Prophet) is *Burdah* from Arab origin. Today, I present to you *Burdah* of non-Arab origin.
> I am only threading on his light the way the Prince of poetry copied him with his rhythm.
> Our intention is eulogy (of the Prophet). Doing it for Allah is our goal. All of us are protecting the sacred (being).

Thereafter, he exits the poems with the following supplications and seeks blessings from Allah on the Prophet Muhammad calling him Ādī (One on the straight path).

لا همّ بالمجتبـــى ثبّت دعائمنا   وارحم لنا كدّنا دوما بلا سأم [42]

<p align="center" dir="rtl">لا همّ صلّ على الهادي وشفّعه   فينا وسلّم دواما بالنّدى الشّبم</p>

A cursory look at the metrical structure of the ode will reveal that being composed on *basīt* meter, its *taf'lah* should bear the following: **مستفعلن فاعلن** four times. In some stanzas, the alteration of *khabn* occurs and affects **فاعلن**, then turns it to **فعلن**. In this regard, the hypertext inherits this phenomenon from the hypotext.

The central theme of the source (Busayri's *Burdah*), as earlier said, is *madīh* with the following sub-themes: *nasīb/gazal* (this is an amatory poem, a perpetual habit of poets in the Pre-Islamic period), and *tahdhīr al-nafs* (curbing the soul from its vices). The sub-themes also include the birth of the Prophet and his characters, his style of *da'wah'*, *mu'jizah*, *Isrāh/mi'r āj* (night journey and accession), the wars he fought and lastly, seeking forgiveness for him and for his intercession in the Hereafter. In Ariyibi's *Burdah*, the stanzas are not arranged as they are in the source. He touches on *madīh*, the central theme, and most of the sub-themes in the source with the exclusion of amatory. Besides this irregularity, it is also observed in the poem that the sub-themes are interwoven with one another.

Generally, words and phrases, which Ariyibi picks from the hypotext and uses in the hypertext, are listed as follows:

<p align="center" dir="rtl">السّلم, سأم, الكرم, العجم, الصّنم, الحادث العمم,
البدر, الأينق الرّسم, يلم (تلم), الكربة (كربتنا) ,
الهمم, النّدم , اللّمم, الحلم, محتشم, الصّبا, لم تلم,
منسجم , الألم, أحشاء, منهزم, الهرم, اليتم, الضّرم,
الشّيم, النّهم؟ , الخدم, النّقم؟ , العدم, السّقم, الحرم,
العصم, الحكم, مكتتم, فبتّ ترقى, منصرم, بالدّمم,
القدم, ضرم, قريش, ما تبقي, الخصم, عموا, شبم
, الجنّ , الصّمم, البهار, يبقين, إرم, هرم, عجم,
الأعصر الدّهم,</p>

In addition to the above, Ariyibi absorbs some stanzas and alters their words in order to re-write them in the new texts. These are twelve stanzas all together. The absorption made by Ariyibi's are numbered while Busayri's absorbed stanzas are made to follow the lines immediately and are arranged accordingly to their sources in *Busayri's Burdah*.

<p align="center">124</p>

This is true for all except line three below, which has its origin from Hafis Ibrahim's ode of *'umūriyyah*.

محمّدا من أسامـــي الجـــاه ي القيم [43] | سمّيت منهـا عبــيد الله مقترنـــا (1)
وهـــو أوفـى الخلـــق بـالذمـــم [44] | وإنّ لــي ذمة منه بتسميتـــي محمّد
بقدر لــومك أجري أجري غير منخرم [45] | يا عاذلي في هوى المختار يشتمني (2)
منّـــي إليك ولـــو أنصفت لـــم تلم [46] | يا لاهمي في الهوى العذري معذرة
روحــــي ونفسـي وإحساسـي بمحترم [47] | إنّي إلى ســـاحة المختار يحملني (3)
أنّـــي إلـــى ســـاحة الفاروق أهديها [48] | حسب القوافي وحسبي حين ألقيها
وقـــومه النّسمة الفضلـــى من النّسم [49] | يا من هو الصورة المثلى من البشر (4)
ومن هـــو النعمة العظم لمغتنم [50] | و من هو الآية الكبرى لمعتبر
لكــــل إثـــم من الآثـــام متّهـــم [51] | هو الحبـيب الـذي تبدو بـرائته (5)
لكـل هـــول من الأهـوال ملتهـم [52] | هو الحبيب الذي ترجى شفـاعـته
كمـا سرى العب الواعـي لى الحرم [53] | قطعت شـــوطة إسـراء إلى الـحرم (6)
كمـا سرى البدر في داج من السّلم [54] | سريـــت من حرم ليلا إلـى حرم
كقـــاب قوسـين أو أدنى من الرّحـم [55] | فـي سدرة المنتهـى نوديت مقترنا (7)
من قاب قوسين لم تدرك ولم ترم [56] | فبـــت ترقــى إلى أن نلـت منزلـة
بـــه ولا من مصلّ غـــير مـلتـئم [57] | فلن تـرى من حكيم غير معتـرف (8)
به ولا من عدوّ غير منقسم [58] | ولن ترى من وليّ غير منتصر
تمشي إلى مغرب عجلى من الهمم [59] | كالشمس تبصر في شرق وما فتئت (9)
صغيـرة وتقلّ الطـرف من هـمـم [60] | كالشمس تظهـر للعينيـــن من بعد
ربّـاه واجعل دعائـي غير منفصم [61] | ربّاه فاجعل ملاذي غير منصـدع (10)
لديك واجعل حسابي غير منخرم [62] | يا رب واجعل رجائي غير منعكس
وما حـوى الحـــي والآيات من قسم [63] | بما حوى اللّوح والقرآن والكتب (11)
فكلّ طـرف من الكفّـار عنه عمـي [64] | وما حوى الغار من خير ومن كرم
وارحم لنـــا كدّنا دومـــا بـــلا سأم [65] | لاهمّ بـالمجتبـى ثبّت دعـائـمنـا (12)
فاغفر لمنا ما مضى يا واسع الكرم [66] | يا رب بالمصطفـى بلّغ مقـاصدنا

5.4.2. Hypertextuality in *Naqāid*

5.4.2.1 The hypertext under study, in the structure of *naqāid*, was composed by Abdul Hafis Yunus AbdulMalik:

باب الـزنا وهو في المضمون إجـرام [67] | يـهديك ربـك يا مـن قـال قنضام
ومـن بـه يتـقـى لأيـدز فـظلام | وأنـه آلـة لـلفحــش سيئـة
فسلقة بـل ومـن ما حـاك مقـدام | وأن مـن حـاك ضد الأيـدز تـدبرة
كـن جانبته لـه أجـر واكـرام | يرعـاه رب فـقـد رام الاصابة لــ
يقـول فيه غـدا يـا نعـم قنضام | فمـا درى ما يـزري بـه نشـب
يـومـا اذا أدبته بـعـد أيـام | وأن قنـضـام شـيء سوف يخدمه

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يريـد إعـراب قـنـضـام مـحـاسنـه | لكن فأعـيــه دون النطـق اعجـام
أولـي النهـى اتخـذوا قـنـضـام مصلحة | دومــا متـى مـا دعـاكم فيـه الـزام
قـنـضـام تنظيـم نسـل مـن فـوائـده | تـنظيـم نسـل فـي الديـن أحكـام
قنضــام آلـة عـزل لـو عـرفت ألا | كنـا لنعـزل قـال القـول أعـلام
قنضـام للزرج مـن أبـواب فاحشـة | سد الذريعـة ما في القـول أوهـام
هـذي منـافـع قـنـضـام أرونـــي مـا | يـضـر مـنـها وهـل فـي ذاك آلام
لاتزنـــون بـقنضـام أيــا أربـا | فـانمـا العـمل بـالنيـات قـوام
وكافحـوا الأيـدز يـاقـومي بقوتكم | فقـد كـفـاكم من الطاعـون اعلام
اذا سعمتـــم بـطـاعـون بـمنطقة | لا تـدخلـوهـا ألا فالـخير احجـام
من ألـحـم الأيـدز بعد السنع عـرضتـه | يا قـاتل الله مـن يرديـه اصـــمـام
لله در أبـــاسنجـــو يـدافـعـنـا | نحن المساكين مرضـى بـل وأيتـام
يـا ذا الذي يـزدري اسهـام قـائدنـا | أليس يعنيـك ذا هـل مـنك اسهـام
هل لا يـسـوئك لـو أيـاك غيـل بـذا | ك الأيـدز حـالـة لاعـون وخـدام
أم كنـت تـأمـــن مـكر الله ذي نقـم | ربي اكشف الـخزى عنا أنت رحـام
هلا اقتديت الأولى قـالوا:اكشفن عذا | ب الـهون يـاربنـا فـالنار اغـرام
بـل قل لـمن قد منوا بالأيدز بين يدي | استغـفـروا الله مـا الرحـان ظـلام
وةقل لهــم فاشهدوا بـل آمنوا وكـذا | صلـوا وتوبـوا فـإن متم فـانعـام
عظهم:أن اتلوا كتاب اللــه فيـه شفا | وأسلمـوا إنـمـا الاسلام اسـلام
كيـلا تخيبـوا من الـدارين سـعيكـم | طـوبـى لمن مات فـي الايمـان أقـوام
فـمثل ذاالوعـظ أحرى لامـرء فطـن | يبـدي شمـاتـة أولي الأيدز بـل هـام
وفي النصارةى على مرضاهـم عبـر | يبشرون ولـو فـي السرر قـد نـامـوا
مـا بـال أمتنا فـي كـل أمـرهـم | نـار عـــذاب وانـذار والـجـام
ومـا لكم تر هبـون الناس فانتبهـوا | فـانمـا النس فـي الارشاد أغـنـام
يارب فارحم دعـاة الدين أجـمعهـم | أو يسلـكوا جـادة من حيثما هـامـوا
صراطـك المستقيم اهـد الهداة أيـا | رب اعترفـنـا بأن فـي الأرض آثـام
مني على خيـر أستـاذ مـدى زمـن | أوفى سـلام بـمـا فـي ذاك اعظـام
مـعروف أحمد مـن في شعره عـلـم | وفي الشـجـاعـة للاصلاح ضـر غـام
نظمت هـذا هدى ذكرى ومـوعـظـة | للمـتـقين ومـن بالدين قـد قـامـوا
كيلا يكـون علـى الاسلام مـن حـرج | فـنفي قـنـضـام لـلاسلام أيـلام
وأشهد الله مـا فـي غـور أمـنيتـي | مـن بالشهـادة والأسـرار عـــلام

 May Allah guide you the one said: 'condom is a way to adultery and all that is called crime…

 And it is a bad instrument of indecency.' Whoever is afraid of AIDS uses it.' This is injustice.

And whoever wants to

May the Lord guide him because he has good intention but it avails him. He will have reward and honor.

He does not know that what (the condom) he rebukes others for (presently) is a possession which he will say: condom is good.

Condom is an instrument he will make use of in a day the situation teaches him to do so.

He intends to explain the usefulness of condom but he errs and is unable to explain it.

People in authority make use of condom as a way out whenever necessity calls to it.

One of the advantages of Condom is controlling birth rate. And birth rate control has fundamental basis in Islam.

Condom is an instrument of shifting if you could recall (the Hadith) "We did shift to keep "sperm" the great men had said it.

Condom is an instrument that prevents mistake from the husband. There is no ambiguity in the statement.

These are the advantages of condom. So tell me its disadvantage. Is there a painful thing in that?

Do not commit adultery with condom, my people because actions are structured according to intention.

My people combat AIDS with all your power. Information from the media is enough about this epidemic.

Whenever you were informed of an epidemic that breaks out in a region, do not go there. The best thing to do is abstinence.

Whoever gets caught with AIDS after the warning, May Allah deal with the person who turns deaf ears to warnings.

May Allah be pleased with Obasanjo because he defends us: we the needy, sick and orphans.

I call on you one who makes jest of our leader's contribution. Is this of your concern? Do you have any contribution?

Will it not make you aggrieved if you were afflicted with AIDS, while you are in a situation where you will not get assistance or medication?

Are you rest assured from Allah's punishment and vengeance? O Allah! Wipe disgrace from us, You are the Merciful.

It is good for you to emulate those who pray and say: O Allah! Wipe the punishment of shame away from us. Indeed, fire is destructive.

It is better if you could tell AIDS patients around you, "seek forgiveness from Allah, He is not an Oppressor."

Tell them: "Believe in the oneness of Allah and the Prophet, have faith, observe prayers, repent, and when you die you will enter paradise."

Admonish them to read the Book of Allah, therein is remedy (to their affliction) for you. Enter into Islam wholeheartedly because Islam means submission (to Allah).

With these admonitions, your effort will not be fruitless in this world and the Hereafter. Blessed are the people who died in faith.

Such admonition is proper and important for a wise person who shows malice to an AIDS patient.

Lessons are there to learn from the Christian fold as regard their sick ones. They spread good news to them even on their beds.

What happened to our people in all their affairs? They keep shouting, fire, punishment, warning, and restraining.

Why is it that you are terrifying people in your preaching? Awake! People are just like sheep while guiding them (to the right path).

O my Lord! Have mercy on all callers to your religion or people who tread on the path wherever they may reside.

On your right path, guide the leaders; we acknowledge that sins are rampant in the universe.

Appropriate greetings from me are sent to the best of teachers. I also salute his greatness.

He is Ma'ruf Ahmad who is famous with poetry and courageous like a lion in reformation.

I compose this poem as a guide, remembrance, and admonition for the pious and those who practice religious rites.

So that Islam will not be regarded as difficult (religion). To make condom unlawful in Islam is painful.

Allah is my witness that I do not hide anything in my heart. He knows the hidden and the apparent.

5.4.2.2 Ma'ruf's hypotext on Condom is the following:

بــين الـبريـة اذ قـد شـاع قـنضـام[68]	واثـقـل أمـاه يــفشــو اليــوم اجرام
يغتـالهــا كـل مـن تـغريـه أحـلام	قـنضـام مـا هو الا فـرصة سنحت
قـنضــام لفـظ ومـعنى اللفـظ اجرام	قـنضـام آلــة زان ثـــم زانيــة
فينــا تسـانـده صحـــف واعــلام	ظـلت تجـارتـه دومـا مـروجـة
في نيجيريــا لـه فـــي الأمــر اسهـام	واستفحل الأمر حتى أن أوباسنجو
وعـندنـا عرضـت للبيـــع آثـــام	كنا نـنادي لمحو الاثم في الـوطـن
مـا لـم نطبـق مـن الـقرآن أحكـام	ان الأنـام فـلا ينفـك فـي كـبـد
لـم ينهضـن بـه مسئـــولون حـكـام	من لي بقبـض عـلى أيدي الزناة اذا
للـقلب والـدين والأخـلاق اهـــدام	ان الزنا خـلـق أفحش بهـا خـلقا
مـن الـزنـا فسـواء هــم وأيتـام	كم فـي أميـركـا أولاد بـغيـر أب
و يكأنـه للنسـاء اليـوم هنـدام	زى الخـلاعـة والشـهوات يــلـبس
وفـيديـو صـور سـوئـي وأفـلام	كم كان نعـرض للأحداث في السينمـا
عنه فـلا جـرم في التيـه لـو هـامـوا	فالمنهج الحق ان أهل القـرى شـردوا
عن منهـج الله أو عن هديه صـامـوا	يا موت زر ! لو سيبق الناس في صمم
والأهـواء آلـهة أخـرى وأصنـام	فالجهل والكبـر دون اللـه يـعبـد
يوجد أبـى بـقول الـحق هــمـام	والناس ما همهـم أن يــهدوا ولئـن
مـاذا عـليـك اذا نزنـــي أمـقدام	قـالوا انـك الا مـثلنـا بـشـرا
من أجله فـهل الـجبـار ظـلام	ان الـلواط فقـرن قبلنـا هلـكـوا
قتـل وسفـك وتشـريد واعــدام	وذنبنا فـوق مـا قرن خلـوا عمـلوا
مـن بغتـة وهو بالأسرار عـلام	والله يملـــي لنا حـتـى فـيأخـذنا
ومـا فـي وعـيد الله أفـــهـام	والأيدز حقـا وعـيد الله حل بنـا
يبقى مع الناس في الفحشـاء الـمـام	لو سد باب الزنا قنضـام ثـمـة لا
وثلـة بيـن أهـل العـلم نـوام	لكـم أنا آسـف ان كـل ذاك فشى
أم عـاجـز مـنكم حبـر وأقـلام	أصـامـت عندكـم في الهدي منطقكم
أو عـندكـم غير هذاالـدين اسـلام	أم عندكم غـير نهج اللـه مـن سنـن
سـاداتنـا الـعـلمـا والنصـح الـزام	بثوا النصائح فـالـدين النصيحـة يـا

فالانــــــتقــام الاهــي لــلذين بغــوا   وللدعــــاة اذا لـــم ينصـحوا عــام

توبــوا الـــى اللــه قبل الموت حينئـذ   لاينفع الـوء كــرسـي ولا ســام

لــم ألق بالي للــوم ســوف يقذفني   بــه عــدو ومعـيــاب ونمــام

هـل ينبت اللوم في جسم الملوم أجب   يا ســامعي أم يضر الغـمد صرصـام

شعري سـينفعكم منه مواعـــظـه   فـلا غنـاء بـه يـجـدي وأنـــغـام

يـلتــام جرح سنان بعـد مـدتـه   لكن جراحات قـــول لـيس يلتـام

أستغفـر الله لي من زلتـي ولكـم   سلم عـلـينا أيـا ربـي أسـلام

What a pity to mother! Sins spread everywhere nowadays among mankind. The misuse of condom is made public.

Condom is but an available medium for whoever is induced in the dream (of committing adultery).

Condom is an instrument for the male and female adulterers. Condom is the word and the meaning is crime.

Its business persists to be popular among us. Newspapers and other media are also supporting it.

The issue becomes difficult because Obasanjo (former President) of Nigeria also contributes to its publicity.

We are clamoring for sin alleviation in the country. And sins are being marketed to us.

The world will not be free from toil if we do not implement rules in the Qur'an.

Who will apprehend the adulterers for me, if the authority in governance does not respond to apprehend them?

Adultery is indeed an atrocious act and a destruction to the heart, religion, and morality.

Many are children born out of adultery in America without fathers. They are more or less like orphans.

Indecent and sensuous dressings are in vogue. These are becoming the uniforms for women. What a shame!

Many a time scenes of evil pictures are presented in cinema, home video, and film houses.

The real method (to salvation) is that people of this nation should flee away from it. However, if they choose it, they are on their own.

O death, pay a visit if men will persist in turning deaf ears to Allah's way or if they seek refrain from His guidance.

Instead of worshipping Allah, people are inclining to ignorance, pride, personal lust, and idols as gods, which they are worshipping.

What is the problem not taking to the guidance? But when they see a lofty-minded person, gallant who says truth…….

They will tell him that are you not a human being like us? What concerns you if we fornicate around? Are you that courageous?

A generation before us perished because they were practicing homosexualism. Is Allah, the Compeller Has wrong (in destroying them?)

Our crime surpasses that of the generation before us: (we engage in) killing, shedding blood, terrorism, and destruction.

Allah is delaying (our punishment) till when He will suddenly send torture to us. He knows the hidden things.

Indeed! The Aids disease is a warning from Allah to us. Do we not understand Allah's warning?

Was condom to curb adultery? Therefore mankind will not involve in a mess of adultery.

Many a time I am sad that such act is spreading and some group of scholars are sleeping.

Is keeping silent a mean of admonition? Or your ink and pen are incapable?

Or do you have another path beside Allah's path or have you another religion other than Islam?

I call on you our scholar, leaders, do spread admonition because religion is admonition. It is a compulsory effort.

Allah's revenge will manifest on wrong doers and on the preachers if they resist from preaching.

Therefore (all should) repent to Allah before death strikes. Reciting *kursiyyu* or psalm will not prevent a calamity from falling on mankind.

I will not care for the satire that will befall me from an enemy, faultfinder, and slanderer.

Does blame grow on the blamed person? Please, my listener, respond to my question. Or does the state of the sheath affects the sword?

Admonition of my poem will be useful to you. There is no musical note in it nor musical rhythm.

A wound received from a knife cut is healed in a while but the wound received from an utterance is never healed.

I seek forgiveness from Allah for my sins and your own. Have peace on us O Allah the bringer of peace.

5.4.2.3 Intertextual Analysis of the Two Poems

The theme of both poems is sociological. It revolves around the good and dysfunctional uses of condom. The hypotext, which comes from Ma'ruf Mustafa, is purposely composed as a satire to condom and categories of users. Abdul Hafis in his hypertext absolutely plays the role of a protagonist of condom in this aspect. However, Ma'ruf's indignation in the ode appears within the -six (36) stanza poem. The opening stanza of the poem is revealing, appealing, and attractive to the readers because of the vocative element it contains.

واثـقل أمـاه يــفشـو اليــوم اجرام   بــين الـــبريــة اذ قـد شــاع قـنضـام⁶⁹

What a loss to mother! Sins spread everywhere nowadays among people. Because the use of condom is made public

From the second to the seventh stanza, he defines, according to his personal view, what condom is all about. He adds that it is the major instrument of adultery and a chief facilitator to committing crimes. In this immoral act, the media as well as the government of the day are giving stout assistance to the spread of the dirt message to the populace that after all, condom is good and valuable. Stanza eight is a reminder that if men refuse to accept and adhere to the rules of Allah, the world in which they live will be in anarchy and pandemonium. Stanzas nine to twenty nine are pieces of

admonition to adulterers and others like them. These entail a reminder that many past generations invited the wrath of Allah through adultery and homosexualism. A vivid example in this aspect is referred to the story of the people of Prophet Lut. Therefore, Allah's punishment is inevitable to offenders. In the concluding five stanzas, *fakhr* (self-praise) is absolutely represented together with epilogue.

In the rejoinder of Abdul Hafis, the opening also displays the aesthetic nature of its content in a diatribe and scornful manner.

يـهديك ربك يا مـن قـال قـنضام   بـاب الـزنـا وهو في المضمون إجـرام[70]

> May your Lord lead you to the right way one who
> says that condom is a route to adultery and its
> meaning is multiple of sins.

From stanzas one to seven, the poet nullifies Ma'ruf's view on condom in the hypotext and redefines it based on his own view. He affirms that as useful as condom is, Ma'ruf will be forced one day to use a condom. He mentions the benefits of condom between stanzas eight to twelve while stanzas thirteen to sixteen contain admonition to refrain adulterers from committing adultery. Moreover, the poet hails former president Olusegun Obasanjo in his role in aiding the distribution of condom. In this same phenomenon, Ma'ruf lampoons the former president in the hypotext.

Abdul Hafis, from stanzas eighteen to twenty nine of his hypertext, attacks Ma'ruf with strong words. He opines that the latter is too rigid on issues especially his view on condom. He says that Muslim preachers should take a clue from their Christian counterparts by being flexible and diplomatic in their modes of preaching. This is inevitable because every act from man is not going to end in Hell fire as some Muslim preachers emphasize during their preaching. In addition, from stanzas thirty to thirty three, the poet showers eulogy and prayers on Ma'ruf, while stanzas thirty-four and thirty-five reveal the reason for the hypertext and stanza thirty-six is the epilogue.

In all lines of the hypertext, Abdul Hafis shares eleven words in the rhyme –end with Ma'ruf. Those words are as follows: إجرام , ظلام , مقدام , قنضام , أيام , الزام , أحكام , إعلام , إسهام , ظلام , إسلا م و آثام , علام

The reader of both the hypertext and the hypotext can easily deduce how the hypotext of Ma'ruf has greater influence on the hypertext of Abdul Hafis. The influence started from the emotion, which urged Abdul Hafis to compose the poem. Secondly, it compelled him to the choice of the *basīt* meter as an imitation of the origin and letter *mīm* as the rhyme -end. The subject matter is also an effort from the origin. It will be recalled that both poems are intertextualized in both structure and content. The difference is that that the hypotext is affirming while the hypertext is negating.

5.5 Peratextuality: *Tarbī'* of *qasīdah tamūru layāli*

Tarbī' is a process of adding two hemstitches from a new poet to the original two hemstitches of another poet.[71] The first two original hemstitches serve as the source to the additional two which are regarded as the destination. The functionality of *tarbī'* is to elaborate, or illustrate on the meaning or message of the origin. In this situation, an intertextual space is created between the source and the destination to form paratextuality. An example of this comes from Alhaji Umar Al-kanuwi's anthology of poems. He adds two hemstitches to the work of Ali son of Husein otherwise known as Zainul'abidin. The source reads thus:

عـن القلـب المغـفل كـل ريــن[72]   كتــاب فيه أشعـــار تجلــي

وتذكيرا عـلي بـن الحسيـــن   يـوالـي قولها نسقـا ووعظا

A book that contains poems, which remove all doubt
from the ignorant's heart.

Ali son of Husein states his word serially, in
admonition and reminder (to the people).

The destination shows the paratextuality, which exists between both of the poems

عن الذهن الصدي رسوخ شيــن[73]   كتـــاب فيه أشعـــار تجلـــي

عن القلـب المغفـل كــل ريـن   وإن سنا مـــواعـظه يزيـل

وإنـــذارا بنــظـم كاللـجيـن   يوالي قولها نسقا ووعـــظـا

وتذكيرا عـلي بـن الحـسيـــن   وتهديــدا وتمـثيلا و زجــرا

A book that contains poems, which remove deep
doubt from the rotten brain.

The peak of its admonition takes away all doubt from the ignorant's heart.

Ali son of Husein states his word serially, in admonition and warning in a structure beaming like gold;

By threatening, giving illustration, scolding and reminding.

The illustration explored in the present study reads as follows:

5.5.1 The Peritext of *Qasīdah Tamūru Layālī*

تمرّ الليالــــــي بنفســـــي ومالي وتخبــــــر عـن سيرهــــا بزوالـــــي[74]

ويــــا ليتنـــي عــاقها كث مالي فيـــا قـوم ما لي عن الموت ما لي

نهـــاري جـدال وليلـــي جدال مسائـــي ألهـــو به فــي المحالي

أضعت صباحـــي عـلى مأكل وحـــولي رجال عـــلى مثل حالي

يبيعـــون رشدا صحيحـا بغيّ فخابــوا جميعـــا لبيـع المـعالــي

ولا يشعـــرنّ بخســـــرانهـــم فبؤسـا وسحقـا لهم من رجـــــال

قطعت لعمري بساعات عمري بأمـر حقيـر وأمـــر الـمحــــال

وأشتم غـيري ولا زلت أسعى بـــزيد وعــمر وقيـل وقـــــال

فيا صـــاح محـلا أأسلك جهـلا ولـم أسـع يوما لأمر المثـــال

أأ ترك ما قـــال لــي خالقـي وأتبــــــع غــيّا سبيل الضلال

أفي الموت ريب ايجمل عـيب أفـي الحـقّ شكّ بعشر المقال

أ ليس استحـالا رجـوع فتـى لمن لاح شيب لــه فــي القـذال

شبـــابي يـقرّ وشيبـــي يكـرّ وكـف بمائـي وموتـي حيـــال

وجسمي نحيف ونوري ضئيل ومـــا إن تمـرّ المنـون بالــي

طـريقي طـويل و زادي قليل ومالي رفيق لخـوف اغـتيالـي

وبالأرض قفر ومالي سقـــــاء وحملي ثقيـل وكـيف احتيالـي

أرى عــظم ذنبي ويشتدّ كربي ولذت إلــى خالقـي ذي المنــال

وإن قلّ عندي قيـام الليالـــي ولكـــن ربّــــي عظيـم النـوال

ويـا ذا الجـــلال ويا ذا الكمال ويا ذا العـطاء رحيـم المـــوالي

ومالي سـواك إليــه التجائـي ويـــا ذا الجمـال عـليك اتكـالي

وكن عـند ظنّـي ولا تسألنّـي ولا تـفضحنـي غـدا ذا الــجلال

ولا تجـعلنـي غـبينا كـــــئيبا ولا تـخذلنـي بســـوء فعـالي

My nights are passing by with my soul and my property. Their passage is revealing to my end.

How I wish my massive wealth delays its movement. O my people, who will deliver me from death? Probably there is none.

I engage my day with argument and my night with quarrel; my evening, I take pleasure in it with absurdity.

I have wasted my morning time only on food. Around me are men who are involved in the same situation.

They sold their sound integrity for transgression. They were all unsuccessful for selling their nobility.

They were not aware of their loss. How miserable they are among men.

By the One who has authority on my life, I have reminiscent on myself while engaging in futile and fraudulent issues.

I rebuke others while I persist in working for Zayd and 'Amr and got involve in rumor mongering.

I call on you my friend, be gentle! Would I be treading on ignorance? Won't I for a day strive for an ideal path?

Will I ignore what my Creator had instructed me to do? Would I follow transgression, the stray path?

Is there a doubt in death? Is one having fault good? Is uncertainty existing in truth even with many proofs?

Is it not an impossibility for one whose occiput has grey hair to return to a youthful stage?

My youthful day is gone, while my grey hairs returns, my life water stops and my death is before me.

My skin becomes lean and my light becomes fade. So I am not worried as death passes by my sides.

My journey is long while my preparation is little. I don't have an intimate friend because of the fear of assassination.

Earth is full of drought, I don't have water, and my load is heavy. How well does my trick work for me?

As I look at the enormity of my sins my sadness increases. Then I seek refuge in my Creator, the Generous.

If my keeping night vigil is scanty, my Lord is great in kindness.

I call on You the Majesty, the Perfect, the Giver of gift, the Merciful to the needy.

I don't have any place of refuge but You. I call You Possessor of beauty, on You is my reliance.

Provide for me my heart desire, don't ask of my shortcomings. Don't put me to shame in the Hereafter God, the Majesty.

Do not make me a fraudulent nor dejected. And don't forsake me because of my bad deeds.

 O Allah, You are my hope, my request goes to You. You are the one who grants requests, here is my prayer.

I stretch my hands towards You in prayer because from You are gifts, grant me my requests.

5.5.2 The source of the hypertext is the popular *tamūru layālī* ode and it is rendered as follows:

فيا قوم ما لي عن الموت ما لـي[75]	تـمرّ الليالـي بنفسـي ومـالـي
وحـولي رجــال على مثل حـالــي	نهـاري جـدال وليلـي جـــدال
فبؤسـا وسحقا لـهم من رجـــال	يبيعـون رشـدا صحيحـا بغـيّ
بــزيـد وعمـر وقيـل وقـــال	قطعت لعمري بساعـات عمري
وأتـبــع غـيّا سبيـل الضـــلال	فيا صــاح محــلا أأسلك جهــلا
لـمن لاح شيـب له فـي الـقذال	أفـي المـوت ريب ايجمـل عـيب
ومـا إن تمـرّ المنـون ببالـي	شبـابي يـقرّ وشيبــي يـكرّ
وحملـي ثقيـل وكيف احتيالـي	طريقـي طـويـل و زادي قليل
ولـكن ربّـي عـظيـم النـوال	أرى عظـم ذنبي ويشتدّ كربـي
ويــا ذا الجمـال عليك اتكـالـي	ويــا ذا الجـلال ويــا ذا الكمـال
ولا تخـذلنـي بسـوء فـعـالـي	وكـن عند ظنّـي ولا تسـألنّـي
ومنك العطـاء فهب لـي سؤالـي	فـأنت رجـائي ومنك دعـائـي

5.5.3 Intertextual (paratextuality) Analysis of the two poems

The source is from the poetic works of Abdrahman Al-tha'ālabī. He makes use of selected troupes of beautifiers, like *saja'* within all hemstitches of the ode. This style suggests that any expansion on the source should also contain similar beautifiers. The source is a twelve-stanza ode on *mutaqārib* meter and letter has *lām* as the rhyme-end while the major theme or subject matter is *wa'z* (admonition).

The poet adds the peritext which forms the *tarbī'* to the origin in the same meter, rhyme-end, and the theme. He elaborates on the origin in order that its message will be well comprehended. The aesthetic value of the peritext lies in the harmony which exists within the old and new texts thus making it a readable whole. The following lines are picked from the origin and are taken as an illustration.

<div dir="rtl">

نهـــاري جـدال وليلــي جدال   وحـــولي رجال عـــــلى مثل حالي 76

يبيعـون رشدا صحيحـا بغيّ   فبؤسـا وسحقـا لهم من رجـــال

</div>

In my day, I engage in argument and my night in quarrel.
People around me are in the same situation.
They sold their sound integrity for transgression How miserable they are among men.

Expansion with illustration on the origin is as follows:

<div dir="rtl">

نهـــاري جـدال وليلــي جدال   مسائــــي ألهــــو به فـــي المحالي 77

أضعت صباحــي عـلى مأكل   وحـــولي رجال عـــــلى مثل حالي

</div>

In my day, I engage in argument and my night in quarrel. I use my evening with pleasure in absurdity.

I have wasted my morning time on food only; while the people around me are in the same situation.

The origin philosophically mentions only two among many periods of time which man spends in his lifetime. These are noontime and the night. The poet Abdrhaman explains that these periods are utilized for frivolity sake and other people living with him in the same environment depict an attitude, which does not assist one's life to be devoted to our Creator or to soar high in faith and worship. The peritext from Kamaldin then expands on the admonition by adding the evening and morning periods. Both periods are significant to man in his life like the ones mentioned in the origin. At the evening, the period, which is the link between noon and night, serves man as an avenue for amusement: different kinds of luxurious plays like football events and other sports are reserved for this period. Meritorious acts of *'ibādah* such as the *'asr* prayer and acts which attract abundant rewards from Allah are jettisoned by many during this time. Additionally, the morning, which signals the beginning of another day, has no tangible concern to him as he wastes it on eating alone. In fact, this experience is also shared by his friends and family. In the foregoing, more explanations on the origin are

acknowledged. It is not only an addition to it but is also an expansion to the message, which the origin portrays.

The following is another illustration from the same excerpt.

<div dir="rtl">

فخابـــوا جميعـــا لبيـــع المـــعالـــي⁷⁸   يبيعـــون رشدا صحيحـــا بغيّ

فبؤسـا وسحقـا لهـم من رجـــال   ولا يشعـــرنّ بخســـرانهــم

</div>

> They sold their sound integrity for transgression; they
> were all unsuccessful for selling their nobility.
> They were not aware of their loss. How miserable
> they are among men.

The first of the two hemistitches in the origin absorbs a verse from Qur'an Chapter two verse sixteen which states that '…They have sold guidance for error but their bargain is not profitable.' Thereafter, the poet follows it up with a rebuke. However, the expansion of Kamaldin's work on the stanza expatiates further that those who sold guidance for error have all perished because they have already been detached from nobility and they are miserable people but are not conscious enough to know the extent of the loss that has befallen them.

The last hemistich from the origin is as follows:

<div dir="rtl">

ومنك العطـــاء فهب لـــي سؤالـــي ⁷⁹   فـــأنت رجـائي ومنك دعـــائـــي

</div>

> You are my hope and from You is the answer to my
> prayer. My gift is from You. So grant me my request.

The peritext is structured with the following additional information:

<div dir="rtl">

وأنـــت المجيـب فـهذا مـقالـــي⁸⁰   فـــأنت رجـائي ومنك دعـــائـــي

ومنك العطـــاء فهب لـــي سؤالـــي   مـــددت إلـيـــــتك يـدي ســائل

</div>

> You are my hope and from You is the answer to my prayer.
> You are the Responder (to requests) these are my words. I
> have stretched my hand before You to make request, my
> gift is from You. So grant me my request.

One will observe the harmony and coherence within the context of the four hemistiches as if they were composed by one writer. The second hemistich adds that as Allah listens to the request of a devote supplicant who refers all his prayers to Him, He (Allah) will actually grant him the request. Thus, he humbly requests Allah's assistance. The second

hemistich dialogues with Chapter 2, verse 187 of the Qur'an, which reads as follows: 'When my servant asks you concerning Me, I am indeed close to them and listen to the prayer of a supplicant when he calls on me...'

However, the flexibility in the four hemistiches could make them to be taken as another type of poetic form of prayer.

5.6 Prosodic Analysis of the Selected Poems

Arabic poetry is produced on metrical structure (*wazn al'arūdī*) with the tone beefed out from the combinations of segments in the meters. Therefore, the meters (*awzān*, plural for *wazn*) are the distinct features which separate poetry from prose. For the sake of recognition, the prosodists from Al-khalil to those of the subsequent periods have been giving names to many of these metrical structures. These names will be explained later. It is pertinent to note here that the metrical system of the Arabic poetry is different from the musical pattern of Yoruba poetry, which relies only on tonal structure.[81] This pattern makes compositions of Yoruba poems easier for the creative minds among Yoruba speakers. This is also why professional artisans like the hunters, carpenters, and ironsmiths can compose and chant poems in other to while away fatigue during their professional works.

The scope taken by the Arabs in poetic composition is in harmony with their instincts and desert environment. It is known as the *wazn* (meter) with rhyme–end, *qāfiyyah* and both form the science of Arabic prosody, which was discovered by the polymath Al-khalīl Ahmad Al-faraidi during the Abbasid Period.[82] However, both *wazn* and *qāfiyyah* have specific rules which are to be strictly adhered to by poets. Furthermore, in the contemporary time, critics have classified a whole stanza of Arabic poem into external prosodic structure (*mūsīqah khārijiyyah*) and internal prosodic structure (*mūsīqah dākhiliyyah*) in order to produce an in-depth analysis of the metrical structure.

It is appropriate to state that the rhyme-end faces scornful challenges in the theatre of some avant-garde in the modern period. Most of them accuse Al-Khalil (who discovered the sixteen traditional meters) of stagnating Arabic poetry and restricting it inside the cage of *qāfiyyah* (rhyme–end) thus subjecting poetry to rigidity.[83] Some literary movements like the emigrant group, the Diwan and Appolo are so ruthless in their attack. These groups and others like them have buttressed their proofs that the nature

and rules of the *qāfiyyah* stifle the emotion and freedom of a poet and do not allow the poet to express his creative mind[84]. Thus they added that the Classical theory on *qāfiyyah* is merely an avenue of making Arabic poetry a sort of petrifaction and inflexibility.

By the virtue of their indignation towards the *qāfiyyah*, most of them have refuted the mono-rhyme method and inclined to multi-rhyme. In the same vein, there was another group headed by Nazik Al-Malaika, which campaigned for composition of Arabic poems on free verse structure (*shi'r al-hurr*).[85] The free verse discards the rhyme-end of the traditional meters and creates musical tone within the segment (*taf'lah*). Some groups of poets who acknowledge creativity with free verse or prose poem succumb to the idea either in the Arab world or in the global Islamic community such as the publication of anthology of *Al-layl al-abyad* in Yorubaland of Nigeria and elsewhere. Besides this, there are other anthologies of Arabic poems of Yoruba authorship under study whose writers deviated from the norm known of traditional Arabic poetry. These are *Al-subāiyyah* of Isa Alabi and *Al-faydān* of Abdul rahman Abdul Aziz Al-Zakawi.

In this study, critical analysis will be carried out on the patterns of internal and external musical structures of the selected poems composed on traditional metrical structures. This will be followed by an analysis of free verse or prose poem as represented by *Al-layl al-abyad*. Thereafter, in-depth explanations will follow on the modes of deviation in both anthologies of *Al-subāiyyah* and *Al-faydān*. In fact, these literary ventures especially in Arabic prosody will expose the capacity of Yoruba Arabic poets to compose poems and utilize various meters and troupes of *qāfiyyah*. Their capacity in this regard, as will be established, is in consonance with conventional practices in the field of Arabic poetry either those composed on traditional meters or on free verse or prose poem system.

5.6.1 Analysis of External Prosodic Structure (*Musīqah Khārijiyyah*)

The external Prosodic Structure (EPS) of Arabic poetry comprises meters and rhyme-end (*wazn wa qāfiyyah*). In Arabic science of prosody, there are five circles of meters as discovered by Khalil Al-faraidi. The first circle (*al-mukhtalaf*) consists of three meters of *tawīl*, *madīd*, and *basīt*. In the second circle (*al-muhtalaf*) are *wāfir* and *kāmil* meters while the third circle (*al-mushtabih*) contains *hazji*, *rajz* and *raml* meters. The following meters: *sari'*, *munsarih*, *khafīf*, *mudāri'*, *muqtadib* and *mujtath* make up the

fourth circle (*al-mujtalab*). In the last and fifth circle (*al-mutafaq*), they are only two meters, which are: *mutaqārib* and *mutadārik*.[86]

From the poems under study, it can be deduced that the poets made use of the first and second circles more than the rest. Also, two meters, *hazj* and *raml* from the third circle and only *mujtaz* from the fourth circle and non from among the meters of the fifth circle are utilized. The following are the illustrations from the collected poems on the meters.

Tawil meter:

<div dir="rtl">

فحوقلت واسترجعت حمدا لخاقي   فإنّا له إنا إليه سنرجع[87]
</div>

Madid meter:

<div dir="rtl">

أثروا فكأنّ الشّعب أفقر من   فأر الكنيسة ما له نصر[88]
</div>

Basit meter:

<div dir="rtl">

الحرب أوّلها جور وآخرها   خديعة وهي غارات لعدوان[89]
</div>

Wafir meter:

<div dir="rtl">

حصلت على رسالتكم فشكر   كشكر الأرض للسحب الثقال[90]
</div>

Kamil meter:

<div dir="rtl">

من يبتغي في الأرض دينا غيره   ففلاحه في العالمين حرام[91]
</div>

Rajz meter:

<div dir="rtl">

ديك على حبل منوط   لا مستقرّ لذاك طير[92]
</div>

Ramli meter:

<div dir="rtl">

إنّما الدّنيا لحيّ مصنع   أو محلّ البيع أو قل مزرع[93]
</div>

Mutaqārib meter:

<div dir="rtl">

زمانك شهد حلا ذوقه   ملوك الورى فيهم أنت عين[94]
</div>

Hazji meter:

<div dir="rtl">

وترميهـــــم بـأحجـــار   أتتهــــم نحـــو سجّيــل[95]
</div>

Mujtathu meter:

<div dir="rtl">

هـــــدايـة الله مـــنّ   لمـن هـداه وسلـــوى[96]
</div>

In *qāfiyah*, which is the rhyme-end, Arabic prosodists classify it into *mutlaq* (absolute) and *muqayyad* (restricted).[97] It is *mutlaqah* (absolute) if the last letter of the second hemistich is vocalized and *muqayyadah* if the last letter of its second hemistich is *sukunised*. From the selected poems of Yoruba authorship in this research, there are examples, which exhibit features of both divisions of the rhyme-end (*qāfiyah*).

The following are illustrations for *qāfiyah mutlaqah* (absolute), which bear the three vowels of *fathah*, *kasrah* and *dummah* on the *rawiyy* (last letter of the second hemistich).

Example of *qāfiyah mutlaqah* (absolute) with vowel of *fathah*:

يممت للنّاس إرشادا وموعظة   لا فضّ فوك أيا من زيّن البلــدَ[98]

Example of *qāfiyah mutlaqah* (absolute) with vowel of *kasrah*:

فاعلم بذا ان رب الكون ايّدنا   في نصر فيضتنا قامت على وتــدِ[99]

Example of *qāfiyah mutlaqah* (absolute) with vowel of *dummah*:

قل يا ابن آدم شيخنا وحبيبنا   لا فضّ فوك ولست من يتنعتــعُ[100]

For *qāfiyah muqayyadah* (restricted rhyme-end) only one example is collected and it comes as follows:

ديك على حبل منوط   لا مستقرّ لذاك طيـــرْ[101]

The last letters in the stanzas presented above in both examples of absolute and restricted rhyme-end are among letters listed to represent *rawiyy* at the second hemistich. There are other letters such as *alif*, *waw* or *yaw*, which if they indicate pronoun, are not permissible to represent *rawiyy*.[102] The same thing is said of letter *hā* (**ه**) unless of course it is preceded by a *sukunised* letter, then it can represent a *rawiyy* letter.[103] An example of it from the poems understudy goes thus:

أنـي تجـود بأشعــار قرائحنا   من مثل أشعار كعب ثمّ أَهْـلِـيْـــهِ[104]

 Letter *hā* (**ه**) is the *rawiiy* letter in the above stanza.

Another feature of *qāfiyah* is *wasl* letter which can only involve four letters: *alif*, *waw*, *yaw* and *hā*. The first three letters sprout out as *madd* (long vowel) from the short ones while letter *hā* is on its own. These types are featured in some of the poems collected. Example of *alif* as a product of *fathah*:

يممت للنّاس إرشادا وموعظة   لا فضّ فوك أيا من زيّن البلــدَ(ا)[105]

Waw as a product of *dummah*:

قل يا ابن آدم شيخنا وحبيبنا   لا فضّ فوك ولست من يتنعتـــعُ(و)[106]

And *yaw* as a product of *kasrah*:

143

فاعلم بذا ان رب الكون ايّدنا   في نصر فيضتنا قامت على وتـدِ(ي) 107

For *hā* (**ها**)

زارت لتبدي لنا مشاعرها   ناشرة في الهوى سرائرهــــا108

والعشق نـار تظلّ حـامية   نجلّ في العـاشقين سـاترهـــا

وبغية النفس من يكتمها   خوف ملام يكون خــاسرهـــا

Another feature of rhyme-end in the poems under study is *ridf*. It is the existence of a
particle of elongation or diphthong before the *rawiyy* letter.[109] Three letters represent
ridf, they are: *alif*, *waw* and *yaw*.[110] It can either be used as *ridf* of long vowel (*ridf al-
madd*) or *ridf* of diphthong (*ridf al-līn*) of *waw* and *yaw* only. *Ridf* of the long vowel *alif*
should be maintained throughout the stanzas of the poem without any interchange with
the other two long vowels but that of letters *waw* and *yaw* could be interchanged with
one another if either appears before another in an ode[111]. Moreover, it is not permissible
to interchange *ridf al-madd* with *ridf līn* in an ode[112]. Examples of *ridf al-madd* in its
three forms from the selected poems are:

Ridf al-alif:

أحسن إلى النّاس تستعبد قلوبهم   هذا روينا ه من أهل البلاغـــا ت113

Ridf al waw:

لا تأمني مثل هذا النّوع من رجل   فالذّئب ليس على ديك بمأمـــو ن114

Ridf al-yaw:

أهل علم على النّبي عيال   لن يسيروا إلا اقتفوه دلــــيـــــلا 115

Tahsīs is another feature observed in their poetic collections. In *Tahsīs* the letter *alif* is
followed immediately by another letter, which comes between it and a *rawiyy* letter[116]
as in the following:

أغـاروا على الرومان والفرس حاملـي   لواء الهدى والنور قبل الصو ا رم 117

Letter *ra* (ر) in the above stanza is the *dakhīl* and comes after *tahsīs* before letter *mīm*
which is the *rawiyy*.

144

5.6.2: Analysis of Internal Prosodic Structure (*al-mūsīqah ad-dākhiliyyah*)

Internal musical structure (*mūsīqah dākhiliyyah*) is a set of specific melody or contrapuntal composition born out of the poet's careful selection and arrangement of words, which consist the elongation or velarized pronunciation of consonants or others like them in metrical structures.   Features of *badīyyāh* (beautifiers), *takrār* (repetition), and elongation play vital roles in realizing this effort. There are ample examples of this specific melody from the anthologies of Arabic poets of Yoruba origin and this shows their unflinching enterprise in Arabic poetic compositions.

5.6.2.1 Features of *Badī'yyāh: Taqsīm Al-Alfās* (word partitioning)

This is a system of arranging some words in meters in order to tease out counterbalance in the structure. An example is the following stanza from Kamaldin Ali:

في خصمه فاجرٌ, في مأمن خائنٌ,   في قوله كاذبٌ, خلاف ما وعد [118]

   A specific melody is created from partitioning the text in the above stanza. The first three sentences exhibit this feature clearly. The same feature of word segmenting as above is observed from the following ode composed by Ariyibi on the GSM.

أليف الجيوب, سجين القلوب   وحــــارس مـا بيننــا من اطــر [119]

حبيب العيون, حليــف اليدين   ولو كان في الحل أو في السفر

The meter, *al-mutaqārib* in display here assists the rhythm produced by the sectioning of *saj'* which ends with letter *ba* in the first stanza above. Also, letter *nūn* which forms the *saj'* (rhyme) of the second stanza above gives another effect while the *saj'* (rhyme) of both stanzas is empowered by the *wāw* elongation (*madd al-wāw*) attached to them in this regard.

Another example is culled from the anthology, *Ayyā ila Rahmān*:

أفطرتنا, وهديتنا, بمحمد   خير الخلائق دون ما استثناء [120]

The sectionalizing as seen above ends in the pronoun of the first person plural. The *madd* (elongation) which suffixes it teases out the beauty in the sectionalization and shows that it is devoid of libertinism. Another partitioning is noted in the following line of Nuh Ibrahim.

في الجامعات شباب شأنهم عجب   لغوٌ, ولهوٌ, وتدخينٌ سبيل ردى ¹²¹

The above stanza depicts another melody. The melody is reflected loudly in the second hemistich. It contains an incomplete *jinās* (panoramasia) between (**لغوٌ, ولهوٌ**) where letter *gayn* and *hāh* make the difference. Its aesthetic value starts from the three *madd* of *alif* in the first hemistich while at the second hemistich, each of the panoramasic words forms a root foot with *nunation*. It is chiming with a kind of common alliteration between them. Both tend to be identical in meaning through close proximity of sound but their meanings are distinguished with differences. This occurrence could compel the reader or listener to fall into an unexpected mode of dancing because of the melody contained therein.

5.6.2.2. Elongations (*Mudūd*)

Elongation or *madd* is the attempt by a poet to actively utilize and in an aesthetic manner the three forms of *madd*: *alif*, *wāw* and *ya* in the feet of the metrical structures[122]. Therefore, a poet's expertise is acknowledged in his efforts to choose words, which tally with his conviction and are with elongation particles in the meters of his poems. This type contributes to the pleasure that can be derived from the reading of such poems. Examples of elongation, which affects melody in poetic structure, are seen in the following stanzas of Isa Alabi's anthology.

قــــد آن دورك عبد الله قد آنــــا   والدّور يأتيك بعد الصّبر إذعـانا ¹²³

لو أنصفوهم وأعطوهم حقوقهم   لعمّروا الأرض عرفانا وإحسانا

The first stanza contains three *madd* of *alif* and a *madd* of *ya*. While in the second stanza, there are four *madd* of *wa* and four *madd* of *alif*. The effect created with these elongations is exposed in the beautiful tone and rhythm peculiar with the feet of the *basīt* meter.

Another illustration from the same *basīt* meter but from another poet, Ma'ruf Musafa is given below:

حياك ربك سمعــــا يا أخــي هـاكــا   نصحا يفيدك بــل أمسكه إمساكــا ¹²⁴

إياك والفم كم ألقـى الفتــى فمـــه   حيث التقـى حتــفـه إياك إياكــا

إن النصيحة أغلــى مـا أجــود بـــه   للعاقلين   أخــي قـه فاك قـه فاكـا

The melodious rhythm produced from the elongation of *alif* which occurs in different words and especially the three second hemistiches in the stanzas above depicts a good use of elongation. It does not only expose the nature of the musical structure contained therein but also says much on the creativity of the poet.

Another *wāfir* meter, which harbors *madd* of *alif* as recorded below produces a melodious sound effect.

بـذا القرآن عزّتنـا دوامــا   كتــاب الله أعظم به كتــابـا[125]

It will be noted that elongation as an integral contributor to internal musical pattern is natural to all Arabic meters and is not restricted to a particular one among them. The good result from it is judged on the creativity and competence of the poet.

5.6.2.3. Repetition (*Takrār*)

Takrār (repetition) is an attempt by a poet to introduce an emphatic feature on word, phrase, and thought within the metrical structure of his poem[126]. The aim is to intensify or lay particular emphasis on melody, imagery or a particular meaning according to the creative mind set of the poet and in accordance with the theme of the poem. Generally, all elements of repetition are instruments to intensify melody while each of them also has a specific role it plays within its characteristic domain. Illustrations of different roles of repetition are provided through the poems understudy.

In the followings stanzas, the poet repeats the word **ABIOLA (أبيولا)** ten times. He introduces this style in order to sensitize the psyche of readers and make them see the harm, which the demise of his subject, Abiola, has caused and the vacuum he left behind. Perhaps, efforts to get a suitable person to fill the vacuum will be more harmful. Abiola is described as the wonder of our time, a rescuer, philanthropist, freedom fighter, guidance, and above all an indispensable creature of Allah.

علّو فـي المعيشة والحيـــاة   أبيــولا أنت إحدى المعجــزات [127]
أبيــولا منقذ الآلاف جــهــلا   أبيــولا موقظ الحهلا السبــات
أبيــولا أسعف الفقراء مـــالا   أبيــولا ميعد الغفل الســـــلاة
أبيــولا حارب الظلم المعادي   أبيــولا مفحم الغمـر القضـاة

<div dir="rtl">

أبيـــولا مرشد الحيري السعاة   أبيـــولا كاشف الأضرار قهرا

فكـــانت أرضنـا تشكو العداة   أبيـــولا كــان أهلا للجميـــع

</div>

The reader will observe that the object of repetition in the poem, the word **ABIOLA** (**أبيولا**), does not only play the role of intensifying the importance of the personality being eulogized but also adds to the melody of the rhythm in the metrical structure of *wāfir* as a meter.

Another similar aspect is the following repetition, which intensifies the importance of the repeated sentences. It calls the attention of readers to the content of the repeated words about signs of the end-time.

<div dir="rtl">

تلك أشـراط ساعة يـا لعمري   إن يضلِّل نبيّنـا تضليــلا [128]

تلك أشـراط ساعة ليت شعري   أن يعاب الوليّ والتجهيلا

تلك أشـراط ساعة إنكار الــ   أولياء التّجلّيّات وصـولا

</div>

The sentence (**تلك أشراط ساعة** 'those are signs of the end time') is repeated three times with an indicative particle. This is to alert the attention of readers or listeners to the significance of the message conveyed in the sentences.

In the stanzas that follow, a particular verb **أتـــى** (to attend or present) is repeated nine times and substituted with another synonymous word **جاء** three times just for an emphatic purpose which the poet wants his readers to be cognizance of:

<div dir="rtl">

والواعــظـون وأربـــاب العبــائات [129]   والعـالمون أتـــوا والأغـنياء أتـــوا

والزعــماء وأصحاب الـكنايـات   والآمـرون وأركـان البــلاد أتـــوا

أئمــة الديــن أربـاب العمامـات   أتـــاك قـوم كبـار مـن أئمـتنـا

أتـــى وبلّـغ شيئـا من رســـالات   سفيرنـا السعـوديّ كـي يهنّـئكـم

ت في التجارة بعض فـي السياسات   جائت كذالك سادات النسا أمهــا

مات ومـــن كـل أدنـاس بـريئـات   وزمرة من نساء مؤمنات كريـــ

قد قادهم نـــحوكم حسن الـعلاقـات   والأقوياء أتوا والـضعـفـاء أتـــوا

أعـــضاء قاميو وأربــاب الثقافـات   جائت وفود الطـلاب المسلمين كـذا

جــائوا كــذالك أربـاب الصحيفات   آلاف آلاف تـــلميــذ وتـلميــذة

بهم نهـــدّد أربـــاب الجنايـــات   وهم جنـود لدين اللــه فـي أرضه

عـلــى قــبولـك هــذا مـن أدلات   والناس من كل أقطار البلاد أتـــوا

</div>

The repeated verb does not only intensify the musicality of the metrical structure of the *basīt* meter but also re-freshes the attention of readers the influential personalities: such as: chief imams, *ulamah*, scholars, Muslim women, Muslim students, ambassadors, e.t.c. who graced the turbaning ceremony of the then Chief Imam of Ibadanland, Shaykh Mudathir Abdlsalam in 1986.

Another version of repetition is present in the following lines but with the vocative particle. The emphasis is not only on the vocative sentence but the impact is strongly felt on the imperative verb (**تجدّدي**) which metaphorically sends messages that serve as indicate instructions to Markaz Agege, Lagos to re-new itself perpetually. These instructions were given during the golden jubilee of the institution.

<div dir="rtl">

يـــا أربـعــون تجـدّدي وتكــرّري   كالشّمس تغرب في السّماء وتشرق 130

يا أربعون تجدّدي مصحوبـــة   بهـدايـــــــة تحبـى وخـيـر يـــرزق

</div>

Besides the above mentioned types of repetition, there is another type known as the semantic repetition. This is a situation where a synonym plays a vital role. A word is repeated several times but in substitution with other words. An illustration is the following example from the *qasīdah* of Abdlhafis Abdlamalk:

<div dir="rtl">

يا رسولـي ذا كوثر مستطــاب	فـــاسقنيه يبلّ قلبـــــي الغليــــــلا 131
يا رسولــي ذا راحـة بيضــــاء	فيها امسح جسمي وروحي العليلا
يا طبيبي, عيني بها رمـــداد	رمديّـي شرّح عيـونــــي الكلـيلا
علّنـــي اشهد الذي الزرقـــاء	لا تـــرى أي أرى بعينــي الجليلا
يا كسائي, عار أنا في حياتي	فـــاكسني بـل توّجنــــي الإكليلا
يا غنائي, فقيـــر بيت وبيت	فابن لي في الدارين بيتا جـــميلا
يا فـكاكي ذا مذنـب مغلول	فـــكّنـي إذ رأيتنــــي مغلـــولا
يا شفيعي, يوم القيـــامة دان	كيـف أدري أن لم أكـن معذولا
يا رفيعي, يـوم اللقا سكرات	فـــــأعتّـني وأصحبي تثمـيلا
يا أنيسي, تحت القبور حيـاة	أحـينـــي مثلمـــا حييت جزيلا
يـا حسابـي مـالي حسـاب	يـا حسابـي لأيقنت كنت ثقيلا
يا دليلي, يوم الرّدى نجـدان	أشقيّ أم مسعد يـا دليـــــلا
يا جناني, بينـي وبينك وعـد	قلت لي: "تدخل الجنان حليلا"
يا رئيسي, خذ من يديّ مديحي	كنـت أدري بـكونه مهـــزولا

</div>

The subject of the poem is Prophet Muhammad and he is mentioned in the ode of eulogy by many names in which the first is *Rasūlī*, My Messenger. The substitution is done

with eleven names. These are: *yā Tabībī, yā Kasāī, yā Gināhī, yā fakākī, yā shafīh'ī, yā Rafī'ī, yā Anīsī, yā Hisābī, yā Dalīlī, yā Janāni, yā Rahīsī*. All the names, attributes, or sobriquets are used to refer to the same great personality, Prophet Muhammad, may Allah shower His peace and blessings on him. This kind of repetition is also assisted by elongation with either letter *alif* or *yah*, which enhances the melodious features of the poems and exhibits the aesthetic value of repetition in poems. The stanzas cited above are strong illustrations of semantic repetition in this regard.

5.6.3: Metrical Analysis of Selected *Dawāwīn* (Anthologies of Poem):

Three anthologies are selected for metrical analysis and these are: *Al-faidān, As-suba'iyah* and *Al-laylual-abyad*. These anthologies have structural or architectural features, which are part of metatextuality and thus distinguish them from other selected anthologies in Arabic poetry of Yorubaland.

5.6.3.1 *Al-faidān*

The anthology of *Al-faidān* was composed and published by the poet, Abdul Rahman Abdul Aziz Az-zakawi in Rabi'Awwal 1426 which is equivalent to April 2005. The poems in the anthology focus on panegyric theme, the *madīh* (praising) of the Prophet Muhammad, may the peace and blessings of Allah be on him. All the poems in the anthology are composed on meters, which are originated by the poet himself. He confirms this in the preface to the anthology.

فهذه مجموعة شعريّة متواضعة في مدح خير البريّة,استخرجتها من بعض تفاعيلي وبحوري الخاصة الزّكويّة, مما نالت القبول وإعجاب ذوي الآذان الواعيّة الموسيقيّة والطّبائع السّليمة النّقيّة, مطلقا عليها اسم (الفيضان في مدح خير الأكوان), على الصّبيان المبتدئين يجدون فيها ما يتعلّلون بها[132]

> This is a humble compilation of poems to praise the best of mankind. I published it from my personal poetic feet and meters named Zakawi's meters. It has gained acceptance and adoration of the knowledgeable minds about music and from people with natural taste. It is entitled 'The Flood in Praising the Best among the Creatures'. It is produced for pupils in elementary level and in it, they will come across what will make them comfortable.

Eleven odes make up the anthology and are composed on different meters, which he attributes to himself as Zakawi's meters. The meters, however, are extractions from the

ten poetic feet produced by Al-Khalil. This attempt could also be agreed upon as his personal effort to contribute to Arabic poetry. In some of these meters, he divides a foot into two and joins the half to another foot thus forming a hemistich while the same thing is done to the second hemistich. In other meters, which he produced, he mixes a traditional foot (or feet) with another one. In all the meters, he still keeps the method of two hemstitches (*sadr* and *'ajz*) making a meter (*bayt*) and indeed a mono-rhyme method. Both hemstitches form a rhythmical tone from his meters to produce pleasurable sounds during reading.

The first ode is titled *Hal min al-warah?*' (Is there anyone among Mankind?). It is a sixty-three stanza poem on the following new meter of four feet.

<div dir="rtl">

فــاعــلن فعــو   فــاعــلن فعــو

</div>

Its application in the anthology goes as follow:

<div dir="rtl">

هـل من الورى   مـن تـــــصوّر [133]

مثل أحــمد   سيّد الـــــورى

</div>

    Is there anyone among mankind who appears like Ahmad,

      Master of mankind.

The second ode is titled *'Ala al-'urwat al-uthqah Muhammad* (Blessings to be on the trusted one, Muhammad). It has been discovered that it is an extracted part of the *tawīl* meter (*majzūh tawīl*).

<div dir="rtl">

فعولن مفاعيلن فعولن   فعولن مفاعيلن فعولن

على صفوة الباري محمّد   صلاة مدى ذكرى محمّد [134]

</div>

    Blessing (of Allah) to be on the pure among mankind whenever (the name) Muhammad is mentioned.

The third ode:

<div dir="rtl">

على نبيي محمد   صلاة مولى محمد [135]

</div>

    Blessing (of Allah) on the Prophet Muhammad.

The fourth ode:

<div dir="rtl">

الصّلاة دوما على الهدى أحمدا   كلّما نصلّي لربّنا سجّد   [136]

</div>

Blessings (of Allah) unto the Guidance called Ahmad whenever we pray in prostration to our Lord.

Fifth ode:

مرحبا بشهر خير بان   في الورى لنا علوّ الشان[137]

Welcome to the month of the best builder among mankind. For us it is an influential position.

Sixth ode:

يا رحيم بلّغ سيّدي محمّد   كلّ ما يرضي سيّدي محمّد[138]

O Allah, the Merciful, fulfill for my Master Muhammad whatever will please him.

Seventh ode:

صل إلهي ذا الوفى   على النّبيّ المصطفى[139]

O Allah Who fulfill promises, bless the Prophet the Chosen one.

Eighth ode:

حبّذا يا قوم فينا   نور خير العلمينا[140]

A cheer to our people, with us is light of the best man in the worlds.

Ninth ode:

مـستـفعـلـن   مستـفعلن

للمــــقـتـدى   روحي فدى[141]

من قـد هـدا   نـا أحـمــدا

To the Role Model, I offer my soul; he is Ahmad who had guided us (to the right path).

Tenth ode:

صلّ ربّنا علـى   من على الهدى اغتـلى[142]

152

Our Lord, bless the one who has exceedingly guided (others)

The eleventh ode is an intertext of the popular panegyric poem of Prophet Muhammad and serialized on the *hijāhī* letters. It goes as follows:

<div dir="rtl">

فعلن فعلن فاعلن   فعـــلن فعـــلن فـــاعلن

فعلن فعلن فاعلاتن   فعـــلن فعـــلن فـــاعلن

جـــــلّ الله المنشـــــئ   للأكـــــــوان المبدئ 143

من أعطى الهاد النبيا   ذكـــــرا دومـــا يقـــرأ

سلم ربّي عليه

</div>

Great is Allah the Creator and Beginner of the world.

He gave the Prophet the Guide and reminder to be read all the time.

My Lord, shower your salutation on him.

5.6.3.2 Structural Analysis of *As-suba'iy*yāh

As-subāiyyāh is an anthology of poems in Arabic whose stanzas do not exceed seven lines. This is in conformity with its title in Arabic. It was produced and published by the poet Isa Alabi Abubakr in 2008. The poet said in the preface to the anthology of *As-subāiyyāt* that he was influenced in its production by the quatrain (*rubāiyyāt*) of the great Persian philosopher, mathematician, and astronomer, Umar Al-kayyam (d.1132). He asserts as follows:

<div dir="rtl">

فأقدّم بين يدي القارئ ديوان (السّباعيّات) وهو فكرة مستوحاة من رباعيّات الشّاعـر الفارسي والعالم الفلكي عمر الخيّام (المتوفى 1132) والّتي عرّبها وسبّعها الأديب اللبناني وديع البستاني (1888- 1954) وتعدّ رائعة فارسيّة وعربيّة معّا نظما وتعريبا نالت شهرة عالميّة واسعة. 144

</div>

I am introducing the anthology of *As-subiāyyāt* to the reader. It is a thought which was influenced by *rubāiyyāt* (quatrain poem) of the Persian poet and astronomer Umar Al-Khayyam (d 1132). The poem was translated into Arabic and re-written into seven stanzas by the Lebanese writer Wadi' Al-Bustani (1888- 1954). The poem is regarded as a master-piece in both Persian and Arabic in terms of its poetic compositions and Arabic translation, which aligns with wide global acceptance.

It is clear that Isa Alabi was inspired to write the poems of *As-subāiyyāt* through his knowledge of the *Rubāiyyāt* of Umar Al-Khayyam. The *Rubāiyyāt* was translated into Arabic and reproduced into *As-subāiyyāh* (seven stanza pattern) by Wadi' Al-Bustani[145]. The Arabic translation is actually the inspiration or source of Isa Alabi's *As-subāiyyāt*. However, Isa Alabi's anthology of *As-subāiyyāt* is different from the Al-Bustanis *subāiyyāt* in both theme and structure. The anthology of *As-subāiyyāt* by Isa Alabi is neither a translated work nor an imitation of another poetic work.

Isa Alabi's anthology consists of one hundred and seventy odes divided into the following themes: eulogy, elegy, congratulatory poem, social and historical poem, panegyric of the Prophet Muhammad and poem of imitation (*muā'radah*). These poems are rendered into different traditional Arabic meters such as *tawīl*, *basīt*, *wāfir*, *ramli* and *kāmil* all in seven lines. It should be noted that, the restriction of each of the poems in the anthology to seven lines is a deliberate act from the poet, Isa Alabi Abubakr. He confirmed it in the preface to the anthology thus.

لقد فضلت ان تكون أبيات (السّباعيّات) سبعة لتكون قصائد
تعرب عـن الأفكار وتحمّل المعاني, وتتنفّس عـن المشاعـر
والعواطف التي تختلج في الصّدر وتلتهب في الضّمير, بدون
تطويل مملّ أو إيجاز مخلّ, تمشيا مع روح هذا العصر السريع في
كلّ شيئ حتّى في نقل العلوم والأداب, وهي صورة صادقة عن
الحياة أنقلها إلى القارئ العزيز كما تراءت لي. [146]

> I actually prefer that poems of *As-subā'iyyāt* are seven verses so that they will clearly express thoughts, themes and emotions which stir the mind and get the heart inflamed. These (poems) are rendered in a manner, which is devoid of verbosity and ambiguity. It is structured to match the style of this swift period (that reflects) in everything even in the dissemination of science and arts. It is also a true image of life, which I present to the dear reader according to my perception.

The reason for the seven-verse poem in the perception of the poet, Isa Alabi Abubakr, requires critical study. The Arabic poetry, as well as other primary literary works, is a product of an urging spur ('*ātifah*) which erupts from the inner instinct that compels the writer of poetry or prose to express his or her feeling through writing and the process persists unperturbed until the last stage. Therefore, the attempt to predict the number of poetic a stanza is an avenue to kill the freedom of emotion or to deliberately put it into a rambling massive bondage, which is absolutely against the naturalistic feature of using

emotion (*'ātifah*) to produce primary literary work, especially poetry. This is absolutely libertinism (*takalluf*).

Besides this, each of the themes in Arabic poetry possesses different features to which a poet must adhere. An illustration of this is a theme like *madīh*, which is dedicated especially to Prophet Muhammad or other personality. It requires rendering some of his essential qualities, history of his household and companions, the mode he used in the dissemination of his message as well as his diplomatic ingenuity. Therefore, it should be in long not in a short structure form. This is also true of all themes in Arabic poetry. This is because they relate social issues very well. Therefore, the deliberate act of denying each of the themes their characteristics features, as in the anthology of *As-subā'iyyāt*, gives room for artistic bondage.

It could, therefore, be concluded that there is no distinct difference between the *dīwan* of *Ar-riyyād*, the first anthology of poems published by Isa Alabi Abubakr and the *dīwan* of *As-subā'iyyāt* except the application of restriction to seven stanzas. Poems in *As-subāiyyah* are not composed on different meters as in *Al-faidān* of Abdulrahman Az-zakawi or prose poem meters like *Al-laylual-abyad* but they perpetually adhere to the traditional Arabic meters. The anthology is on mono-rhyme and monometer system and very indifferent to and far from being an innovation.

The following illustrations are some of the poems from Isa Alabi's *As-subaiyyāt*. It has been established earlier that the anthology comprises different themes. Some among these themes is poem of imitation (hypertextuality), where the poet imitates Hafis Ibrahim of Egypt in his eulogy of Umar, the second Caliph. The opening of Hafis Ibrahim's eulogy is as follows:

<div dir="rtl">

حسب القوافي وحسبي حين ألقيها   أنّــي إلـــى ساحـــة الفــاروق أهديهـا ¹⁴⁷

</div>

> It is enough for my poem as honor and myself at
> the time of chanting it. I indeed dedicate it to the
> abode of Faruq.

His imitation and hypertextuality of Hafis in the *basīt* meter is a masterpiece and is impressive except for the restriction that prematurely mares its harmonious flow.

يــا حافـظ النّيـل مـا أحلــى قـوافيهـا ¹⁴⁸	قـصيدة قـلـتهـا إنّـي أحـاكيهـا
وقعـا يثيـر نفـوسـا فـي محـاشيهـا	فـي سيّدي عـمر الفـاروق إنّ لهـا
نثـرا يـراعـــة عبّــاس مجـلّيهـا	صوّرت أخـلاقـه شعـرا وصوّرهـا
في الشّعر والنّـثر لا تبلـى معانيهـا	نعـوتــه فـي فـم الأزمـان بـاقية
ونـفسـه كــان للرّحـمان يؤديهـا	ضحّــى بكـلّ نفيس كـان يملكـه
مثوبــة الله فــي الـفردوس يعليهـا	وحظّ مــن صحب المـختـار في أدب
مقولــة أيـن من يـــأتــي وينفيهـا	وأعدل النّاس بعدالمصطفــى عـمر

This is an ode, which I composed as an imitation (of other poet, Hafis). I call on you Hafis of the Nile (Egypt), what a nice poem!

The poems are composed for my master Umar Al-faruq. Its effect excites minds in its best composition.

I portray his morality in verse while Abbas portrays it in prose and makes it clear to the reader.

His description remains forever in the mouth of Time: either in poetry or prose, their meanings will not worn out.

He sacrificed with the precious things he possessed. He even harmed his life for the sake of Allah, the Merciful.

The portion of whoever served as companion of Muhammad, the Chosen One, with good morality is a reward of Firdaous from Allah.

The just person after Prophet Mustafa is Umar. Is there any one to dispute on this statement?

About rain as part of natural occurrences, he says:

فصفا الغيث وطابا ¹⁴⁹	نزل الغيث انصبابـا
مـي ومـا ذاق الشـرابـــا	قبلـه قـد جفّ حـلقـو
وهــج الشّمس التهــابا	والتظـت أفئـدة فــي
يلعنـون الإضـطرابـــا	وغـدا النّاس حيـارى
سان تزداد اقتـرابـــــا	رحمـة الله مـن الإنــ
ء وتيسير ثـــوابـــــا	وترى ينشرهــا مــا
ـعــام كي يبقى السّحابـا	نشكر الله علـى الإنــ

The rain fell profusely and life became clear and delightful.
Before it, the throat is dried and not sipping any drink.
Hearts were severely hot under the scorching sun.
People were perplexed blaming the disturbance.
Allah's mercy to mankind is closer to them.

You can see that He spreads it through the rain and comfort as reward.
We give thanks to Allah on his kindness to us so that He will preserve the rain for us.

On the issue of international politics in Guantanamo, he says:

<div dir="rtl">

قيّدونــــا فـي السّجـن مثـل القـرود   ونســـونا نـئـنّ تحـت الحـديد 150

إنّ (غـوانتــانمـــو) لـشرّ مكـان   لصنـــوف التّعـذيب والتّنكيـد

ليـــــس فيــه النّشــاط إلاّ ركـــود   مثل أحجــار دبّة فـــي الجليد

ليس فيــــه سـوى ظــلام كثيـف   يــفقـد الفــأر حسّه للقديد

لا حيـــــاة لا مـــوتة لا فـضاء   لا ســراح يزيـل ثقل القيـود

أيّهـا النّـاس إنّ في (كوبا) قوما   سجناء الهمـــوم والتّســهيد

فاسألوا (بوش) أن يخفّف عنهـم   خفّف الله عنـــه عبء اليهود

</div>

They chained us inside the prison like monkeys and neglected us moaning under duress.
Guantanamo is an evil place for its numerous punishment and hardship.
There is no liveliness there but stagnation like bear's burrow in the ice floe.
It consists of nothing but thick darkness in which a mouse could fail to get meat to eat.
No life nor death nor space nor liberty to remove the burden of the shackle.
I call you people of the world! There are groups of people in Cuba: they are captives of sorrow and sleeplessness.
Implore Bush to reduce their punishment. May Allah relieve him of the burden from Jews.

5.6.3.3: Analysis of the Metrical Structure of *Al-laylual-abyad*

The anthology of *Al-laylu al-abyad* is a poetic product of Abdulhafis Ayinde Oladosu. The *dīwan* is a collection of prose-poems composed by the poet. It is unique among the anthologies of Arabic poetry in Nigeria since the first emergence of Arabic poetry in this part of the world. *Al-laylu al-abyad* was first published in 2010 by *Al-mumtaz* printing house in Iyana Ipaja, Lagos, Nigeria. The anthology has twenty-seven poems of different themes and numbers of stanzas. Its title is philosophical and appealing. Two antithesis words are coined to form a phrase: *laylu*, meaning night with attributes of

darkness while the second word is *abyad* with description of white and its features. Therefore, the title literally means *White night*.

The poet portrays human behaviors and characters in these twenty-seven poems. It begins with the portrayal of the biological metamorphosis of man from inception and conception as a gene in the womb of his mothers. The last poem focuses on the theme of the miraculous day when a cat and mouse, an eagle and a hen will turn to mutual and sincere friends. This aspect highlights the metaphor in the title when white and black will emerge as best of friends leading to a peaceful night and harmony in heterogeneous habitat. However, does the nature of living allow this?

It is glaring that the structure of the anthology is a total deviation from the mono-rhyme and monometer known of most Arabic poetry in Yorubaland and perhaps Nigeria. This phenomenon is a strong advocate of change in modern Arabic poetry as pioneered by Nazik Al-Malaikah and her peers in the free verse movement in the forties.[151] The poet has said in the preface to the anthology thus:

"يشتمل على الأشعار المسمّاة بقصيدة الشعر الحرّ أو النثر الشعري أو الشعر المنثور ... وقصيدة الشعر الحر غريبة لدى امرء القيس كما يستبعدها الخليل بن أحمد الفراهيدي ..."[152]

It comprises of poems named ode of free verse or prosaic poem or prose poem. The poem of free verse is strange to Imrul Qais as Alkhalil bin Ahmad Alfaraidi will have disqualified it….

"و... هذا الديوان ...

جناية التفكر الدائم والتخيل الجاد ... ينظر إلى ما قد مضى ويتمشى بمجريات الحياة في العالم عامة وفي هذه القرية الظالمي أهلها خاصة ... وهذا هو الدافع الوحيد والعلة الوحيدة لهذا الديوان..."[153]

This anthology of poems is a crime perpetrated by perpetual thinking and serious imagination… It looks into the past and complies with events of life in the world at large and specifically, in this village whose people are unjust… This is the only factor and the sole reason for the existence of this anthology.

Free verse poem in Arabic is not just a composition on any meter or written as one's emotion dictates but it involves rules that guide it. According to Nazik Al-malaikah, it is composed on the feet of what she called pure meters (*buhūr sāfiyyah*) which were also picked from the traditional meters discovered by Al-khalil.[154] These are: *kamil, rajz, hazj, raml, mutaqorib, mutadarik* and *majzuhu wafir*.[155] Their feet are regular and could be repeated once, twice or thrice to form a stanza in a free verse poem. Whenever a poet intends to compose on free verse with any of the aforementioned meters, a foot or more is picked to guide him on the pattern of composition. By doing this, the poet will ignore the inclusion of the second hemistich so that it will not lose its free verse value. The following are the feet of the so called pure meters:

Kamil: متفـاعـلن متفـاعـلن متفـاعـلن[156]

Raml: فـاعـلاتن فـاعـلاتن فـاعـلاتن

Hazj: مفـاعيلن مفـاعيلن

Rajz: مستفعـلـن مستفعـلن مستفـعـلن

Mutaqorib: فـعـولن فـعـولن فـعـولن فـعـولن

Mutadarik: فـاعـلن فـاعـلن فـاعـلن

Or to come in another version: فعـلن فعـلن فعـلن فعـلن

Other meters with irregular feet such as *basīt, tawīl* and the likes are excluded from being used to compose a free verse poem. Excluding these meters, Nazik Al-malaikah emphasizes in her magnum opus, *Qadāyah shi'r al-mu'āsir*, that she invented another pure meter from *mukhalau'lbasīt*, which is as follows:

مستفعـلاتـن مستفعـلاتـن[157]   مستفعـلاتـن مستفعـلاتـن

For illustration, here is a free verse composed on the feet of the *ramli* meter by a Saudi poet:

وعلى كفي يقتات الذّباب ..!
العق الطين وفي أنفي من الرمل زمر
زورقي يسبح في بحر من الأرض
الخراب[158]

5.6.3.4 Analysis of the Internal Musical Structure of a Poem in Al-layl al-abyad

The following excerpt from the anthology will be presented for internal and external analysis. It is titled: *Al-duniyāh bayna yadayk*

هنيئا للك[159]

نلتها
نلت الدّنيا
نلت ما نالها فرعون
صرت فرعونا
فرعون هذا العصر
فرعون هذا الزمان
أنت رئيس البلاد
هنيئا لك
أنت وكيل شركات الحكومة
هنيئا لك
أنت لهذا العصر كعبد الرحمان بن خوف
قافلتك تموج موجة عنيفة بالمدينة
كلا
لست كعبد الرحمان بن عوف
ولن تكون
بل أنت لهذا العصر كقارون
تقول دائما
" إنما أوتيته على علم"
كما أوتيت الجسم على علم
كما أوتيت الروح والماء
كما أوتيت الريح والماء
كما أوتيت الدنيا على علم
قضيت في المنصب أعمارا
وما خلّد لك التاريخ شأنا
فلذالك تعجبت
عجبا لأناس غبطوك
عجبا لأناس مدحوك
غبطوك رغم مصيرك للجحيم
مدحوك مدح أناس لقارون
ولكن ما حقيقة ما نلت ؟
ما حقيقة الدنيا بين يديك ؟
كسراب للظّمئان
كحلم تراه في المنام
كشهوة جنسية تقضيها
كماء بين كفيك
كالهواء
نلت الهواء
نلت ما لا يدوم
نلت الحلم
بل أنت في حلم
السّلطة حلم ولو طال زمانها

A critical study of the internal prosodic or musical structure of the poem will reveal to the existence of some sort of word play like repetition, rhetorical questioning, etc. These troupes have special effects on the theme of the poem (*Al-duniyāh bayna yadayk*).The theme is a class of admonition to readers that this world is but a dream or mirage which has no firm stand. If it had had a stout stand, the generations who resided on earth previously would have secured their existence untill the contemporary time or untill eternity.

In terms of repetition, the impact is louder in the following:

نلت الدّنيا

نلت ما نالها فرعون

صرت فرعونا

فرعون هذا العصر

فرعون هذا الزمان 160

The verbal sentence *nilta* (you have attained) is repeated here twice with another one without a second person singular. Another word, Pharaoh, is repeated in the excerpt four times. The effect of this repetition emphasizes the significance of the personality of Pharaoh in history. To become a Pharaoh is intertextually symbolic as it is a reference to a despotic and stubborn king who reigned in Egypt. He was conquered by Prophet Musa who eventually liberated the Israelites from his heinous bondage. Another beautifying repetition goes as follows in the same poem.

كما أوتيت الجسم على علم

كما أوتيت الروح والماء

كما أوتيت الريح والماء

كما أوتيت الدنيا على علم 161

The word play here lies with the repetition of *kamā utīta* (as you were given...). The complements in the four stanzas are: 'you were given body, soul and water, air and water and the world...' the repetition draws the attention of the reader to materials needed in life. Nevertheless, the interrogatory sentence with the repetition nullifies what is admitted as life and solves the puzzle in the following:

ولكن ما حقيقة ما نلت ؟

ما حقيقة الدنيا بين يديك ؟162

The repetition of interrogative sentence loaded with philosophical content revolves around 'What is the reality of life? '

5.6.3.5 Analysis of the External Musical Structure

The external musical structure of the poem is elusive. The poem could not be linked to a certain meter among the Pure meters on which free verse poems are constructed. In addition to this, it could not be listed under *muwashahah* poems like *Al-bahr*, a popular poem by Ilya Abu Madi, an emigrant poet. An excerpt of his *muwashah* is as follows:

قد سألت البحر يوما هل أنا يا بحر منكا ؟ [163]
هل صحيح ما رواه بعضهم عنّي وعنكا ؟
أم ترى ما زعموا زورا وبهتانا وإفكا ؟
ضحكت أمواجه عني وقالت

لست أدري !

The above portrays a type of *muwashahah* poem whose structure is clearly different from the poem of *Al-duniyāh bayna yadayk*. Therefore, the anthology of *Al-laylu al-abyad* should rather be listed as a prose poem rather than a free verse poem.

Prose poem in Arabic was among the results of modernism in Arabic poetry of the Modern period. Its composition was not accidental but a deliberate attempt to free Arabic poetry from the restriction of meter and rhyme (*wazn* and *qāfiyah*). It was inaugurated in Arabic literary world through the Shi'r Magazine and a published anthology. The magazine published Adunis (Ali Ahmad Sai'd) papers: *Fi qasīdat al-nathr,* while the introduction of Unsi al-Hajj to his anthology represents the publication. Both works which were published in1960 patterned their views in this regard on the path of Suzanne Bernard's book: *Le poeme en prose de Baudelaire jusqu'a nos jours* (The Prose Poem from Baudelaire until the Present). In fact, the major pioneer of prose poem is Unsī Al-Hajj because he religiously restricts himself to its composition without mingling with traditional Khalilian metrs and rhyme. But other poets like Adunis, Yusuf Al-Khali, Shawqi Abu Shaqara, Fuhad Rifqah and many other poets did otherwise.

In giving vivid portrayal of prose poem, Adunis analyses it as "a distinctive artistic constructuction by itsel.' 'The form may employ elements such as narrative but it should do so for "purely poetic purposes." However, porse poem as a meter-less and

independent genre, Unsi Al-Hajj insists that it should be "short, condensed, glowing, shocking, and sufficient unto itself.

Conclusion

This chapter is divided into two sections. The first section highlightes scope and manner of analyzing intertextual texts in three broad ways. These are deliberation, absorption and dialogism. The correspondence troupes in Arabic literary criticism were used to interpret the selected poems. This literary venture exposes the capacity of Arabic poets of Yoruba origin to utilize troupes like *iqtibās*, *tadmīn*, '*iqd* and *talmīh* which were grouped under deliberation. For absorption, illustrations were given to substantiate it especially its very strong relationship with the issue of *sarqah* (technically literary theft). Dialogism is used to explain the mimicking of different texts in a particular text and is subsumed in Arabic literary study under *naqāid*, *mu'āradah*, *tarbī'*, *takhamīs*, etc. Section two, however, discusses the prosodic structures of the poem collected for study. It extended its discourse to both external and internal musical structures of the poems composed on traditional Arabic meters as well as prose poem structures.

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CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.1 Summary

The composition of Arabic poetry proliferates in Yorubaland than other primary literary works, novel and drama. So the critical analysis on the genre abounds more than it does on other genres of literature. It has been discovered that critical studies on Arabic poetry composed by Yoruba scholars focus on the aspects of historical, authorial or thematic analysis with very little attention devoted to intertextual study. This research identified the vacuum, it made in-depth research on Arabic features of intertextuality and selected poems of eleven Yoruba Arabic poets with greater attention given to the identification and analysis of intertextual expressions in their works.

Thereafter, the study investigates the intertextual techniques in the selected Arabic poems composed by Yoruba writers. It identifies the sources from which the poets drew texts were re-written into new texts. The approaches to intertextuality by Bazzerman and Muhammad Bennis were adopted for the analysis of data while Al-khalil Ahamad Al-faraid's prosodic circle was chosen to examine the metrical structure. On prose poems, Nazik Al-malaika's view of free verse / prose poem was the choice.

The entire work is divided into six chapters.

Chapter One discusses the general introduction to the study and is followed by a statement of the problem, research questions, aims and objectives, justification and limitation to the study, methodology and theoretical framework respectively. Brief profiles of the selected eleven poets of Yoruba origin were also provided. In Chapter Two, the review of relevant literatures to the study was given. Because of the dearth of scholarly works on Intertextuality of Arabic poetry in Yorubaland, the study reviews articles, long essays, dissertation and theses which examine features of intertextuality in classical and modern Arabic theory as well as its applications to Arabic poetry in its

ramifications. It also extends its research to the relationship bewteen intertextuality and Translation Study (TS).

Chapter Three gives an insight into the method of data collection, analysis and the theoretical framework employed. Chapter Four illustrates the texts which depict sources from which the Yoruba Arabic poets consulted either consciously or unconsciously. Critical analysis is the content of Chapter Five. It first identifies the intertextual expressions, interprets them and eventually appraises the poetic texts. The prosodic analysis covers both traditional Arabic metres and prose poem structure. Internal and external musical structures were examined while three anthologies were critically analysed. Chapter Six states the summary of the thesis and important recommendations for Arabic learners. In all, this study has made it obvious that poetic texts of Yoruba authorship are not produced in a vacuum but they are products of a social cultural context where they are either remoulded or reshaped with strict adherence to the seven standards of textuality. These seven standards are as follows: cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality.

The literary competence and capacity of the Yoruba Arabic poets in their creative usages of intertextual terms are established. Their styles distinguish them among wordsmiths of Arabic poetry, which is an attestation to their versatility in global Arabic literary culture and identity. This study also foregrounds inter-disciplinary and intersectionality in cultural studies.

6.2 Conclusion

This chapter has given the summary of this reseach work. It also serves as an avenue for making vakuable suggestions to upcoming reseachers in the field of Arabic literary studies. In addition to this, it has mentioned important recommendation which, if they are adhered to, will facilitate tangible developmemt in building capacity and competence for producer of primary literary works in Arabic as well as the r3eseacher in the fied of Arabic literature.

6.3 Recommendations

The followings are recommendations suggested for attainment of outstanding academic research in Arabic literature and high quality in the composition of Arabic poetry.

1. An annual or bi-annual literary fairs of international standard should be established. This will allow all Arabic poets in Nigeria to gather in a place where their poems are subjected to criticism by experts so they will not be confined to higher institutions of learning.

2. Culture is significant to wordsmiths as it endows them better usage of vocabulary. The knowledge of Yoruba culture should be encouraged by Arabic poets as it stands them out among many poets and also publicises the rich Yoruba culture to non-Yoruba speakers especially the Arab world.

3. More preference should be given to the continuous serious study of different approaches of critical theories in departments of Arabic studies in Nigeria and beyond. It will assist upcoming researchers in a greater length and expose erroneous impressions of certain issues in criticism. Before now, the issue of *sarqah adabiyyah* was tagged crimes and moral deficiency in Arabic literature but intertextuality has proved it wrong through absorption, one of its approaches.

4. Translation Studies (TS) as a new and separate field of study has gained prominence among world language scholars because of its vast subjects. It has made translation as process and product to go beyond substitution of word in source language for another in target language but an in-depth study of cultural and linguistic characteristic features of the elements which produce (target) text from (source) text. Thus, Arabic learners and scholars should not be left uniformed of the rudiments of Translation Studies.

5. In addition to the (4) above, Departments of Arabic in higher institutions of learning should have mutual agreement with broadcasting houses like Voice of Nigeria (VON) and the likes to train Arabic students at the final year of undergraduate or precisely, Postgraduate students in Arabic practical aspect in translation. This will add to their exposure and versatility in the field.

6. Also, students as well as scholars should be encouraged to affiliate with translation associations like the Nigerian Institute of Translators and Interpreters, (NITI) or similar ones in Arab countries like Association of Arab Professional Translators (AAPT). A

similar association may also be established for Arabic researchers in Nigeria with its scholarly journal of international repute.

6.4 Contributions to knowledge

This reseach work has, in its scope and manner, contributed to to the body pf knowledge in the domain of Arabic literary studies specifically in the area of literary criticism of Arabic poetry by:

1. opening a new field of stylistic study of exploration of intertextual relationship between a text and other text or group of texts.
2. showcasing the competence and creativity of an Arabic poet by tracing sources in which he or she has consulted through their poetic texts.
3. establishing that the notion of poetic theft (*sarqah shi'riyyah*) through the theory of intertextuality particularly with absorption one of its approaches and the art of *mu'āradh*, *naqāid*, *tarbī'* and *takhmīs* as hypertextuality.

6.5   Suggestions for further study

Arabic poetry is the most popular genre of Arabic literature not only in Yorubaland but in Nigeria and all other place which accord greater importance to Arabic literary studies. Its composition requires certain knowledge of Arabic grammar, culture and comprehension of Arabic prosodic technicalities. Besides all these, it is a vineyard which learners and scholars love to dwell. In this regard, different types of approaches including the theory of intertextuality have been applied to the study of Arabic poetry. Whenever the theory of intertextuality is applied to a genre of literature, it exposes elements which gave birth to the textual structure and style of the composition understudy. In this regard, it is suggested to reseachers to employ different types of intertextuality such as architextuality, paratextuality hypertextuality amd other tropes of intertextuality to their analysis of texts of Arabic poetry and prose works.

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