

Text and Intertextuality in Modern Arabic Poetry of Yoruba Scholars

النصّ والتّناص في شعر علماء يوربا العربي الحديث

Kahar Wahab Sarumi

Department of Linguistics, Foreign and Nigerian Languages (Arabic Unit)
National Open University of Nigeria, Headquarters, Jabi, Abuja, Nigeria
ksarumi@noun.edu.ng

Accepted

قبول البحث

2024/9/14

Revised

مراجعة البحث

2024/9/4

Received

استلام البحث

2024/7/8

DOI: <https://doi.org/10.31559/JALLS2024.6.3.4>



This file is licensed under a [Creative Commons Attribution 4.0 International](https://creativecommons.org/licenses/by/4.0/)

Text and Intertextuality in Modern Arabic Poetry of Yoruba Scholars

النصّ والتّناص في شعر علماء يوربا العربي الحديث

Abstract:

Objectives: This paper examines Arabic poetic texts produced by modern Yoruba scholars, to study how they inter-textualize with poetic texts of classical and early modern poets in Arabic. It does a critical reading of select poems from the corpus of Isa Abu-Bakre (b.1953), and Afis Ayinde Oladosu (b.1967). Whereas the former follows the traditional system in the composition of his poems, the latter writes his collections in free verse.

Methods: The paper adopts a method of historicizing the annals of intertextuality, before proceeding to exposit, closely read, and analyze intertextuality cues in the poetry of Yoruba scholars. It hinges its discussions on the works of Julia Kristeva, Roland Barthes, James Porter, Lev Vygotsky, Graham Allen, Ahmad Az-Zoubi, and Muhahammad Miiftāh among others.

Conclusions: The study shows that Arabic poetical compositions of modern Yoruba scholars often intersect, not only with poetical texts of classical and early modern poets in Arabic, but also, they inter-textualize with texts from the primary sources of Arabic literary tradition – the Glorious Qur'an and Hadith.

Keywords: Text; Intertextuality; Arabic; Poetry; Yoruba Tribe.

الملخص:

الأهداف: يفحص هذا البحث في نصوص شعرية عربية أنتجها علماء يورباويون حداثيون، لندرس فيها ملامح التّناصيّة وكيف تتناص نصوصها وتتداخل مع نصوص شعراء العصر الكلاسيكي والعصر الحديث. فقرأنا قراءة دقيقة في مختارات شعر من دواوين شاعريّن يورباويّين هما: عيسى أبوبكر (ولد 1953) وحفيظ أولادوسو (ولد 1967). وبينما يقول أبوبكر شعره متبّعاً قواعد الشعر العربي الكلاسيكي العمودي، فإن أولادوسو يقول شعره منشوراً حرّاً من ضوابط الشعر العمودي.

المنهجية: استند البحث في منهجه إلى تاريخ التناص، ومراجعة دراسات فيه سابقة، قبل الشروع في عرض وقراءة وتحليل مؤشرات التناص في شعر علماء اليوروبا. وتبنّت الدراسة نقاشها على أعمال جوليا كريستيفا، ورولان بارت، وجيمس بورت، وليف فيجوتسكي، وغراهام ألين، وأحمد الزعبي، ومحمد مفتاح وآخرين.

خلاصة الدراسة: خلصت الدراسة إلى أنّ نصوص علماء يوربا الحداثيين الشعرية العربية تتقاطع في كثير من الأحيان، ليس فقط مع نصوص شعراء الكلاسيكية، وأوائل شعراء الحداثة، بل وتتداخل أيضاً مع نصوص المصادر الأساسية للتراث الأدبي العربي - القرآن الكريم والحديث النبوي الشريف.

الكلمات المفتاحية: النصّ؛ التّناص؛ الشعر العربي؛ القبيلة اليوروباوية.

1 Introduction

The term, 'Intertextuality', was first used in Julia Kristeva's work, titled, *Word, Dialogue and Novel* (1966) and later on, she repeated the term in another work of hers, *The Bounded Text* (1966–67). The concept of intertextuality that Kristeva originated, pictures the text as a dynamic site in which interactive processes and practices are the center of analysis instead of inert structures and products (Alfaro, 268). In her work, *Word, Dialogue and Novel*, Kristeva argues that the "literary word is an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings" (1980, 65). She asserts that "each word (text) is an intersection of other words (texts), where at least one other word (text) can be read" (1980, 66). The text, according to her, is a trans-linguistic tool that rearranges the order of language by relating communicative speech, which aims to inform directly. It is therefore a productivity, and its relationship to the language in which it is situated is redistributive. It is a variation of texts – intertextuality. This is because "in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another" (Kristeva 36). 'Any text', according to her, "is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (37). In his work, *The Rhetoric of Intertextuality*, Frank D'Angelo, interpreting Kristeva's description of text, construes "every text as connected to other texts by citations, quotations, allusions, borrowings, adaptations, appropriations, parody, pastiche, imitation, and the like" (33). He understands every text as existing in a dialogical relationship with other texts. Consequently, he argues that intertextuality describes the relationships that exist between and among texts (33). But to Beaugrande and Dressler, "intertextuality subsumes the ways in which the production and reception of a text depends upon the participants' knowledge of other texts" (1981, 182). They used the term, 'mediation' to refer to the process by which the knowledge of previously encountered texts is applied in active interrelation and creative correlation of new texts.

Roland Barthes's view on text and intertextuality parallels that of Kristeva. Barthes argues that the text is like a 'woven fabric' that comes with known codes that are assembled differently and maybe woven with 'citations,' 'references,' and 'echoes,' it is intertextual in the sense that it is "the text between of another text" (Barthes 60 – 61).

In other words, there are always other words in a word, and other texts exist within a text. It is the rearrangement of the words and texts in a given piece/speech that determines the meaning or meanings they signify. The concept of intertextuality, therefore, requires that readers understand texts not as independent systems but as differential and historical, as traces and tracings of otherness, since texts are created and shaped by the alteration, repetition and transformation of other textual structures. The theory of intertextuality, thus, insists that a text cannot exist as an autonomous whole, and so, it does not function as a closed system (Alfaro, 268).

Consequently, books speak of books, and texts often and possibly always, refer to other texts and depend on them for their meaning. All texts, therefore, are mutually dependent, as a text is understood by means of understanding its antecedents (Eco 168). This notion, James Porter explains, is referred to as intertextuality, the principle that all writing and speech stem from a single system (34). Lev Vygotsky, however, refers to it as "the web of meaning" (182). Porter goes further to argue that: "Examining texts 'intertextually' means looking for 'traces', the bits and pieces of text which writers or speakers borrow and sew together to create new discourse." (34) Nevertheless, the most commonplace indicator of intertextuality is overt citation. On the other hand, intertextuality brings to life, all speech and goes beyond ordinary citation. Thus, as far as the intertextual critics are concerned, 'Intertext is Text'; it is a great continuous textual composition, and for this reason, they often stress the phrase: "no text escapes intertext" (Porter 34).

Nonetheless, by recognizing and underscoring the intertextual nature of discourse, attention is sometimes shifted away from the writer as individual and focus is concentrated more on the sources and social contexts from which the writer's discourse evolves (Porter 35). Contemplating this view critically, Porter realizes that authorial intention is less significant than social context; that the writer is simply a part of a discourse tradition, a member of a team, and a participant in a

community of discourse that creates its own collective meaning. Therefore, the intertext, according to him checks and restraints writing (35).

In the introduction to his book, *Intertextuality*, Graham Allen writes that:

Texts, whether they be literary or non-literary, are viewed by modern theorists as lacking in any kind of independent meaning. They are what theorists now call intertextual. The act of reading, theorists claim, plunges us into a network of textual relations. To interpret a text, to discover its meaning, or meanings, is to trace these relations. Reading thus becomes a process of moving between texts. Meaning becomes something which exists between a text and all the other texts to which it refers and relates, moving out from the independent text into a network of textual relations. The text becomes the inter-text (Allen 1).

From Graham Allen's argument above, three points are clear. First, is that modern theorists, perceive texts of all kinds as possessing no autonomous meaning. Second, that meaning is assigned to texts through the act of reading, interpreting and tracing the relations between texts. And, lastly, that, the text ultimately turns into 'intertext' through a network of textual relations to other texts – intertextuality.

It does appear from the foregoing that the majority of literary scholars and historians who originated and popularized the theory of intertextuality are western literary critics. However, a group of Arabic literary critics have also played significant roles in enriching the concept of intertextuality through translation, applications and relating it to similar terminologies and concepts in Arabic literary criticism. But in spite of the diversity and overlap that characterized the concept of intertextuality among Arabic literary critics, it is observed that they all derived from similar foreign sources. This is perceptible in their disagreement over locating a single verbal form or a unified translation for the term 'intertextuality' into Arabic language (Hussayn 44). In the next section, we shall examine how modern Arabic literary critics construe the concept of intertextuality.

2 Intertextuality from the Perspective of Modern Arabic Literary Critics

Modern Arabic literary critics have translated the term, 'intertextuality' variously into Arabic, as *at-Tanās* – التناص, *Baynasiyyah* – بينصية (Hamūdah 316), and *at-Tanāsiyyah* – التناصية (Jum'ah 153 – 154). Although, all of these Arabic translations connote one same meaning, which is the interaction and overlapping of texts. However, the most commonly used Arabic translation to denote the term, 'intertextuality' is *at-Tanās* – التناص. Accordingly, numerous works have been produced in Arabic on this concept, including *at-Tanās fī 'Shi'rīl 'Arabī al-Hadīth* (Intertextuality in Modern Arabic Poetry) by Hissatu al-Bādī (2009), *at-Tanās fīl Khitāb an-Naqdī wal-Balāghī* (Intertextuality in Critical and Rhetorical Discourse) by Abdul Qādir Baqshī (2007), *at-Tanās: Nazariyyan wa-Tatbiqiyyan* (Intertextuality – In Theory and Application), by Ahmad az-Zoubī (2000), and *Tahlīlul Khitāb as-Sh'irī – Istirātejiyyatu Tanās* (Analysis of Poetic Discourse – the Strategy of Intertextuality) by Muhammad Miftāh (1992). All of these and many other works in Arabic on intertextuality (*at-Tanās*) have employed the English term, intertextuality, to translate the Arabic word, *at-Tanās* – التناص; hence these works provide incisive perspectives and serve as relevant reference sources for engaging in an inquiry in which text and intertextuality appear as subject matters. Hissatu al-Bādī's work, and those of Ahmad az-Zoubī, and Muhammad Miftāh mentioned above are particularly of interest in this instance, as they provide an indispensable springboard for study of text and intertextuality in Arabic poetry.

al-Bādī argued that the fundamental functions of intertextuality lie in its ability to enrich literary contents; to disambiguate meaning of texts; to clarify contexts and confer on them a kind of deepness and wide-ranging symbolism. For this reason, al-Bādī emphasized the necessity for both readers and writers of literary works for sensitivity to and understanding of the different procedural processes of intertextuality, such as interference, conversion, alteration, modification, refashioning, substitution and replacement, which are all significant processes of intertextuality and integration of texts into intertext. The integration, according to her, may be total; such that a far-away text is evoked to indicate what the new text is implying (al-Bādī 23).

Az-Zoubī on the other hand, argues that 'intertextuality' happens, whenever a literary text contains other previous texts, thoughts or ideas by way of borrowing, insertion, extrapolation, inference or the like, from a cultural/literary text with a writer, in such a way that these texts, thoughts and ideas now integrate into the original texts and assimilate into them. As a result, these texts would now constitute one whole brand new text (Az-Zoubī 11). He goes further to classify intertextuality (التناص) into two: direct and indirect intertextuality. Direct intertextuality, he asserts, is that text which a writer/poet imports with its structure into his/her own original texts, in order to serve an artistic or intellectual function, consistent with the narrative or poetic context. The intertext in this case, may well derive from historical, religious or literary texts. Indirect intertextuality, on the other hand, relates to that in which text is extrapolated from other texts inferentially. It refers to intertextuality of ideas, cultural readers or historical memory that evokes its intertextuality from feelings or meanings, not with texts or language. Here, intertextuality, is understood from text hints, clues, gestures, ciphers and symbolization (Az-Zoubī 20).

Nonetheless, Miftāh sees 'intertextuality' as the interfacing of texts with a modern text in different ways. He alludes to some basic classical Arabic literary concepts that have equivalents in western literature, such as plagiarism (السرقية), contradiction (المعارضة), and argumentation, contestation or polemics (المنافضة) (121).

The concept of 'intertextuality', though, may have been confused with some critical theories in classical Arabic literature, such as literary theft (plagiarism (السرقية الأدبية)), 'borrowing' (الاقتباس) and 'insertion' (التضمين) which may be difficult to differentiate from 'intertextuality'. However, there is a subtle difference between these three concepts, even as they interpellate with the concept of 'intertextuality'. An aspect of literary plagiarism (السرقية الأدبية) contains in poetic plagiarism (السرقية الشعرية): an instance where a later (future) poet would depend on and steal a stanza, a verse, an imagery or a meaning from the poetry of a previous (an earlier) poet (Ibn Khaldun 329), and then lay claim to its authorship. But while poetic plagiarism (السرقية الشعرية) relates to the field of classical Arabic literary criticism, intertextuality on the other hand, evolved from and concerns the domain of modern European literary criticism. Although, literary critics like 'Abdul Malik Murtādh has argued that intertextuality in western literary criticism is nothing but an extension of literary plagiarism known in classical Arabic literary criticism (91), Al-Ghāmīdī contends that intertextuality should not be considered as a kind of literary plagiarism (السرقية الأدبية) known among the Arabs. His argument is that the term and theory of 'intertextuality' did not even in the first place, originate from Arabic literary criticism (Al-Ghāmīdī 186 – 187). However, both of them share a common feature, namely, the dependence of a later poet/writer on the work of an earlier poet/writer, an action that often exposes the existence of literary texts of precedence. Further, whereas a plagiarizing poet is one who intentionally encroaches on and plagiarizes the poetry of others, an intertextual poet is one whose poetry is naturally produced without purposely plagiarizing or stealing other poets' works. Consequently, plagiarism always proceeds from the intention and consciousness of the writer/poet, while intertextuality, on the other hand, often occurs from unconsciousness of the writer and poet, as a happenstance.

Again, the concepts of 'borrowing' (الاقتباس) and 'insertion' (التضمين) in classical Arabic literature are technically closer in meaning to the concept of 'intertextuality' in western literary criticism. This is because the two concepts (borrowing and insertion) carry a fundamental characteristic feature of intertextuality which is the inter-connectedness of texts by sharing similar attributes. Hence, 'borrowing' (الاقتباس) and 'insertion' (التضمين) have been considered as intertextuality of a narrower scope, while 'intertextuality' in the sense of western literary criticism has been perceived as generally wider in scope (Dawāsī 44). The focus of this paper, nevertheless, is on intertextuality (التناص), not poetic plagiarism (السرقية الأدبية). It examines poetic texts produced by Yoruba poets in Arabic, in order to explore the topographies and sources of intertextuality in them. It does a critical reading of select poems from the corpus of Isa Abu-Bakre, and Afis Ayinde Oladosu, both of whom are contemporaries and belong to the modern period of Arabic poetry.

3 Sources and Manifestations of Intertextuality in Modern Arabic Poetry

By sources of intertextuality, we mean literary relics and domains to which poets make cerebral return and from which they derive phrasings and texts in order to create wonderful pieces, through exercise of their poetic ingenuity. Critical studies on modern Arabic poetry have shown that poetic texts produced by modern poets in Arabic often feed from several sources, including religious, classical/traditional, and legendary sources. They, as well, knock back to historical and philosophical sources for feeds. Evidences of intertextuality in modern Arabic poetic texts with some of these sources are manifest in the extracts from the poetry of Prince of Poets of Modern Period, Ahmad Shawqī (1868 – 1932), Amal Danqol (1940 – 1983), and that of Mahmūd Darwīsh (1941–2008), to cite just a few.

The poetry of **Ahmad Shawqī** is laced up with indices of intertextuality deriving from the foremost Islamic religious source, the Qur'ān. Instances from the Qur'ān include the following excerpts:

الدِّينَ اللهُ مِنْ شَاءِ الْإِلَهِ هَدَى لِكُلِّ نَفْسٍ هَوَى فِي الدِّينِ دَاعِيَهَا

Meaning:

Religion belongs to Allah (God), whosoever Allah (God) wills, He guides

Every soul has a predilection for that religion it claims (to profess)

(Shawqī, *al-Shawqiyyāt*, 1988, vol.1: 289)

The above line from the poetry of Ahmad Shawqī derives from the Qur'anic verse: "فَنَنْتَ وَيَكُونُ الدِّينَ اللهُ" (...Keep on fighting against them (the infidels) until mischief ends and the religion in Shawqī's poetic line "الدِّينَ اللهُ" prescribed by Allah prevails – Quran 2: 193). Hence, the phrase, above constitutes intertextuality with the Quranic verse quoted. Yet, we read again from his poetry, an almost complete Quranic verse, constituting second hemistich of a verse, thus:

فَجَنَّ جُنُونُ الرِّيحِ وَزُلْزِلَتِ الْأَرْضُ زِلْزَالًا

Meaning:

They revolted, and the winds became turbulent

And the earth is shaken with its earthquake (Shawqī, *al-Shawqiyyāt*, vol.2: 185)

The second hemistich of the above line obviously was derived from the Quranic verse: "إِذَا زُلْزِلَتِ الْأَرْضُ" (إذا زُلْزِلَتِ الْأَرْضُ) (When the earth is shaken with its [final] earthquake – Qur'an 99: 1). Very similar to this, is another sentence structure we located in a different poetic verse of Shawqī, where a Quranic phrasing, yet again, forms a second hemistich, and thereby establishing intertextuality with the text of the Qur'an, as follows:

جَنَى عَلَيْنَا غُصْبَةً جَازَفُوا فَحَسْبُنَا اللهُ وَنِعْمَ الْوَكِيلُ

شوقي-أحمد-قصيدة: <https://arabpoems.com/tag/-/page/2/>

A gang offended/provoked us, as they acted rashly

But Allah (Alone) is sufficient for us, and He is the Best Disposer of affairs (for us).

The quasi sentence (فَحَسْبُنَا اللهُ وَنِعْمَ الْوَكِيلُ), which forms the second hemistich of Shawqī's poetic line above, was patently derived from the following Quranic verse:

(الَّذِينَ قَالَ لَهُمُ النَّاسُ إِنَّ النَّاسَ قَدْ جَمَعُوا لَكُمْ فَاخْشَوْهُمْ فَزَادَهُمْ إِيمَانًا وَقَالُوا حَسْبُنَا اللهُ وَنِعْمَ الْوَكِيلُ)

Meaning:

Those (i.e. believers) unto whom the people (hypocrites) said, 'Verily, the people (pagans) have gathered against you (a great army), therefore, fear them'. But it (only) increased them in faith, and they said: 'Allah (Alone) is sufficient for us, and He is the Best Disposer of affairs (for us)' (Qur'an 3: 173).

In another poem, Ahmad Shawqī writes:

وَكُلُّ سَعْيٍ سَيَجْزِي اللهُ سَاعِيَهُ هَيَّاهَاتِ يَذْهَبُ سَعْيُ الْخَسِينِ هَبًا

And Allah (God) shall reward every doer, for every deed

It is impossible that the effort of the righteous will go in vain

(Shawqī, *al-Shawqiyyāt*, vol.1: 78)

This poetic line again establishes intertextuality with another Quranic verse, thus: "وسيجزي الله الشاكرين" (And Allah (God) will soon reward the grateful i.e. the righteous – Qur'an 3: 144).

Further, the poetry of **Amal Danqol** (1940 – 1983), on the other hand, even though is prose poem, is fortified with instances of intertextuality originating from the second primary source of Islamic religion, the Hadith (the saying of Prophet Muhammad, SAW). Illustration of this could be found in the following extracts from Danqol's poetry:

خريطة مبتورة الأجزاء
كان اسمها "سيناء"
ولطخة سوداء
تملأ كل الصورة
نقش
"الناس سواسية – في الدل – كأسنان المشط"
ينكسرون – كأسنان المشط
في حية شيخ النقط

Translation:

A truncated map
Her name was Sinai
And a black stain
It fills/covers every picture
An inscription:
"Humans are equal – in humiliation - like the teeth of a comb"
They break - like the teeth of a comb
In the beard of a hot-tempered elderly (sheikh)

(Danqol, 1995: 388)

The above prose poem composed by Amal Danqol recalls to mind, Prophet Muhammad's saying, transmitted by Anas Ibn Mālik, that the Messenger of Allah said:

"الناس كأسنان المشط" (Humans are like the teeth of a comb – Al-Qadāi, 1986: 145). It would be observed that the poet, Amal Danqol, did not alter the body of the hadith, in terms of its wordings, as contained in the hadith and as transmitted from the Prophet, thus, clearly creating in his poem intertextuality with the hadith.

Furthermore, the poetry of **Mahmūd Darwīsh** (1941–2008), is reminiscent of and re-echoes poetical texts from the classical period of Arabic poetry. This is discernible in his poem in which a re-enactment is made of Abul 'Alāi al-Ma'arri's poem. Darwīsh writes as follows:

وأنا وإن كنت الأخير
وجدت ما يكفي من الكلمات
كل قصيدة رسم
سأرسم للسنونو الآن خارطة الربيع

Meaning:

I, even, if I were the last (to come)
I have got enough words
Each poem (of mine) is a drawing/depiction
I will draw for the swallow bird, now, a spring map

(Darwīsh, 2004: 21)

This poem reminds of al-Ma'arrī's poem in which he vowed to outshine with his poetry all his predecessors in the subject of rhetoric and magniloquence. Al-Ma'arrī writes:

وَإِنِّي وَإِنْ كُنْتُ الْآخِرَ زَمَانُهُ
لَأَتِ بِمَا لَمْ تَسْتَطِعْهُ الْأَوَائِلُ

Meaning:

Even, if I were the last in his time
I will bring what the predecessors could not do

(al-Ma'arrī, 1901 :42)

Here we see how the first line of a poem composed by Mahmūd Darwīsh in the modern period of Arabic poetry, has constituted intertextuality with another line of poem composed by al-Ma'arrī, way back in Abbasid period of Arabic poetry. It needs to be recalled that the Abbasid period is considered part of the classical epochs of Arabic literature. It is renowned as the golden period of literary productivity due to emergence of high-quality literary outputs within the period.

Nonetheless, the above excerpts from the poetic texts of Shawqī, Danqol and Darwīsh furnish us with evidence of intertextuality in modern Arabic poetry, with texts from Islamic religious sources (the Glorious Qur'an and Hadith), as well as with texts from classical/traditional Arabic poetry, respectively. In the next section, we shall focus attention on a close reading of extracts from the poetry collections of two Yoruba scholars, in order to examine their poetics for traces of intertextuality. They are Isa Alabi Abu Bakr and Afis Ayinde Oladosu.

4 Traces and Sources of Intertextuality in Arabic Poetry of Yoruba Scholars

Perceptive readers of Arabic poetry produced by Yoruba scholars of southwest Nigeria would observe that their poetic texts in Arabic often constitute intertextuality with Arabic poetic texts of the classical and early modern periods, as well as with texts from the primary sources of Islam – the Glorious Qur'an and Hadith. This is particularly evident in the poetry corpus of Isa Abu-Bakre and Afis Ayinde Oladosu, as illustrated in the next section.

4.1 Isa Abu-Bakre: Intertextuality with Islamic Religious Sources- Qur'an and Hadith

Isa Abu-Bakre¹ is a front-liner among the Yoruba Arabic poets of southwest Nigeria. He is credited with anthologies of Arabic poetry, including *ar-Riyād* (the Gardens), *as-Subāiyyāt* (the Seveners) and *Shi'run Masrahī* (Dramatic Poetry). His poetry, and that of other Yoruba poets in Arabic, among whom Abdul Wāhid Ariyibī, Abdul Rahmān az-Zakawī, and Afis Ayinde Oladosu could be mentioned, are wreathed with insertions and borrowings from the Qur'an and Hadith, thereby constituting intertextuality with the texts of the primary sources of Islam. Specimens of intertextuality in Abu-Bakre's poetry with Quranic texts include his poems titled *Laylatul Qadr* (Night of Power), *Laylatul Qadr wal-Ghufran* (Night of Power and Forgiveness), and his panegyrics on Ahmad Shawqī and Hāfiz Ibrāhīm. Excerpts from these poems are cited bellow:

ليلة القدر ليلة الإسعاد ليلة كلها رشاد العباد
وترى الروح والملائك فيها ليبتئوا بشائر الآباد
هي خير من ألف شهر كما جاء به الذكر رحمة الأفراد

Translation:

Night of Power; Night of Happiness
It is a night that is completely guidance for the servants (of Allah)
You 'see' the Arch Angel (Jibrīl) and other Angels in the night
(They come around) to spread good news of the eternal
It is better than a thousand months as the Qur'an (الذكر) mentions
The Qur'an, which is mercy for every individual (among mankind)

¹ For a fuller biographical note on Abu-Bakre, see: Kahar Wahab Sarumi (2017). "Nationalism in Modern Arabic Poetry of Yoruba Authorship". *The International Journal of Literary Humanities*. Vol.15, Issue 3. PP.21 -33.

(Abu-Bakre, *as-Subāiyyāt*, 2008: 52)

The above poem apparently requires no introductions nor critical mentation before any Muslim faithful who is conversant with Quranic texts, would recollect the part of the Qu'ran, with which the poem has formed inter-text. This is because the opening phrase of the poem quickly calls to mind the Quranic Sūrah² in which the essence and significance of the *Night of Power* is mentioned, that is, *Sūratul Qadr* (Chapter of Power - Quran 97: 1 - 5). In another poem, titled *Laylatul Qadr wal-Ghufran* (Night of Power and Forgiveness), Abu-Bakre continues his discussion of the subject matter, *Laylatul Qadr* and says:

إِنَّا نُشْرِفُ لَيْلَةَ الْقَدْرِ هِيَ لَيْلَةُ الْغُفْرَانِ وَالنَّصْرِ
يَا مَنْ يُوفِّقُ أَنْ يُؤَافِقَهَا قَدْ فُزْتُ بِالْحُسْنَى مَدَى الدَّهْرِ
وَالرُّوحَ وَالْأَمْلاكِ نَازِلَةً بِالْأَمْنِ حَتَّى مَطْلَعِ الْفَجْرِ

Translation:

We honour the Night of Power/Majesty
It is the night of forgiveness and victory
Oh you, who are able to fulfill it
You have won eternal grace
The Arch Angel (Jibrīl) and other Angels
Descend (on that night) with tranquility
Until the outset of dawn

(Abu-Bakre, *as-Subāiyyāt*, 2008: 95)

The last line in the poem above is again evocative of the Quranic Chapter of Power (*Suratul Qadr*) whose last two verses read: (تَنْزِيلُ الْمَلَائِكَةِ وَالرُّوحِ فِيهَا بِإِذْنِ رَبِّهِمْ مِنْ كُلِّ أَمْرٍ، سَلَامٌ هِيَ حَتَّى مَطْلَعِ الْفَجْرِ - The angels along with the Spirit, 'Angel Jibrīl', descend in it, by the permission of their Lord, with all kinds of decrees. The night is all peace until the rise of dawn - Q97: 4 - 5).

Another exemplar of intertextuality in Abu-Bakre's poetry with Quranic texts is located in his panegyrics on Ahmad Shawqī and Hāfiz Ibrāhīm, which he titled *Shawqī wa Hāfiz*. It goes in part as follows:

نَشِطَ الشَّعْرُ بَعْدَ طُولِ سُبَاتِهِ بِخُطْبَى أَحْمَدٍ وَشَوْقِيَّاتِهِ
وَأَتَى حَافِظٌ بِجُودِ شِعْرِ أَيْنَ مِنْهُ الْجُمَانُ فِي حَلَقَاتِهِ؟
رَفَعَاهُ إِلَى سَمَاءِ بَيَانٍ بِمَا صِينَ مِنْ لُحُونِ عُذَاتِهِ
رَبَّنَا ارْحَمْهُمَا كَمَا رَبَّنَا الشَّعْرَ رَفَادًا بِالْيَسْرِ عِدَّةَ رَوَاتِهِ

Translation:

Poetry was revitalized after a long lassitude
With the steps taken by Ahmad Shawqī and his passion for poetry
And later came Hāfiz (Ibrāhīm) openhanded with poetry
What is Pearl, compared to his circles of students?
They both raised (poetry) to the acme of rhetoric
With both of them (Shawqī and Hāfiz), poetry is shielded
From barbarity of its antagonists
Oh our Lord, show both of them (Shawqī and Hāfiz) mercy
As they nurtured poetry, and so easily, the number
Of its transmitters increased (Abu-Bakre, *as-Subāiyyāt*, 2008: 58)

The focal point in the poem above is the first hemistich of the last line, (رَبَّنَا ارْحَمْهُمَا كَمَا رَبَّنَا الشَّعْرَ) which constitutes intertextuality with the Quranic verse:

² *Sūrah* is the transliteration of the Arabic word سورة which in English translates as chapter. And the Arabic word آية (transliteration *Ayah*) translates as verse in English.

رَبِّ اَرْحَمَهُمَا كَمَا رَبَّيَانِي صَغِيرًا - Oh my Lord, show both of them (my parents) mercy, as they nurtured me when I was a toddler - Qur'an 17 :24). It is obvious that Abu-Bakre simply slightly altered and changed a few dictions from the Quranic texts, in order to suit his own purpose and communicate his intended message to readers. This, he did by borrowing the Quranic texts, thus forming intertextuality between his poetic texts and the Quranic.

Other instances of intertextuality with Quranic texts is further located in Abu-Bakre's praise poem on two great Arab scholars, Qur'an reciters and Imams of the Grand Mosque in Mecca, namely, Shaykh Sa'ūd Shuraym and Shaykh 'Abdur-Rahmān As-Sudays. Here, Abu-Bakre is heard commending and extolling the efforts of these two Imams on Qur'an recitation, with articulate and eloquent intonation. The poem reads in part as follows :

أَنَاخَ بَقْلِنَا حُبَّ السُّعُودِ وَأَغْرَمَ بِالسُّدَيْسِ بِلَا حُدُودِ
 إِذَا تَلِيَا الْمَنْزَلَ جَوْدَاهُ بِلَا ضَغْطٍ عَلَى "حَبْلِ الْوَرِيدِ"
 بِصَوْتٍ لَيْسَ يُزْعِجُهُ سُعَالٌ أَحَبُّ إِلَيَّ مِنْ وَتَرِ التَّشِيدِ
 إِذَا صَلَّيْتُ خَلْفَهُمَا تَجَلَّى لِي الْإِسْلَامُ فِي ثَوْبٍ جَدِيدٍ
 بِقَاوُهِمَا لِهَذَا الدِّينِ خَيْرٌ فَتَأْبَقِي قَاتِلًا: "هَلْ مِنْ مَزِيدٍ"

Translation:

The love for Sa'ūd remains in our heart
 And (our heart) has fallen in love
 With Al-Sudais, without limits
 When they both recite the Qur'ān
 They recite it proficiently
 Without stressing the "jugular vein"
 With a voice that is not troubled by cough
 A voice that is more beloved to me than anthem cord
 Whenever I pray behind both of them
 Islam appears to me in a new apparel
 Their existence for this religion (Islam) is mercy
 With that, I would remain asking: "Is there any more?"
 (Sonorous recitations from them?)
 (Abu-Bakre, *as-Subāiyyāt*, 2008: 135)

The texts, "حَبْلِ الْوَرِيدِ" and "هَلْ مِنْ مَزِيدٍ" contained in Abu-Bakre's poem above are beyond doubt, sourced from Qur'an Sūrah 50, verses 16 and 30 respectively. The two verses are contained in *Sūratul Qāf* and they read as follows:

Indeed, 'it is' We Who created humankind and fully know what their souls whisper to them, and We are closer to them than their "jugular vein" - Qur'an 50: 16). The other verse reads thus: يوم نقول لجهنم هل امتلأت، وتقول هل من مزيد (Beware of the Day We will ask Hellfire, "Are you full yet?" And it will respond, "Are there any more (humans to consume)?" - Qur'an 50: 30).

Furthermore, another phrase *ظهر الفساد* from Abu-Bakre's poetic line, contained in his poem titled *خُلُقُ النَّقِيِّ* (The Character of the Pious), which reads in part as follows:

ظهر الفساد هل بقي إلا العبادة للنَّقِيِّ
 Evil has appeared (on earth)
 And nothing remains other than for the pious
 To engage in the worship (of God)
 (Abu-Bakre, *as-Subāiyyāt*, 2008: 188)

This poetic verse has been detected to constitute intertextuality with the opening phrase of the following Quranic verse:

(ظهر الفساد في البرّ والبحر بما كسبت أيدي الناس ليُذيقَهُم بعض الذي عملوا لعلَّهُمْ يَرْجِعُونَ)

(Evil (sins and disobedience of Allah, etc.) has appeared on land and sea because of what the hands of men have earned (by oppression and evil deeds, etc.), that Allah may make them taste a part of that which they have done, in order that they may return (by repenting to Allah, and begging for His Pardon- Quran30: 41).

5 Intertextuality with Qur'anic Texts in the Prose Poems of Afis Ayinde Oladosu

Whereas Isa Abu-Bakre undertakes the poetic enterprise following the traditional system of rules in the composition of his poems, Afis Ayinde Oladosu³ writes his poems in free verse. Notwithstanding this structural disparity, his poetry collections, among which *al-Layl al-Abyadh* (The Bright Night) and *as-Sijnu al-Maftūh* (The Open Prison) could be mentioned, are imbued with insertions and borrowings from the Qur'an and Hadith, thereby constituting intertextuality with the texts of the primary sources of Islam. Samples of Quranic intertextuality permeate his anthology, *as-Sijnu al-Maftūh* (The Open Prison), which title he adopted to figuratively represent the British, French and Portuguese occupations in Africa, Asia and Middle East. Thus, the 'Open Prison' in his reckoning references the largest imaginary prison in the whole world, given that it is open to, even as it 'docks', 'detains' and suppresses innocent 'prisoners', which comprise guiltless 'free', noble, aged, young men and women as well as children. They are 'free prisoners' in the 'Open Prison', in the sense that they do not get to savour of food, that which they crave, nor get to drink, that for which they feel thirst. These 'prisoners', according to Oladosu include children, women, nudes, orphans and the sickly, surviving in their occupied space like scattered locusts, while fleeing Jewish bullets, and sometimes starving to death in the process (Oladosu, *as-Sijnu al-Maftūh*, 2011: 20 - 21). Extracts from the "The Open Prison", constituting Quranic intertextuality include the following:

السّجن المفتوح

يراقبه السّجّان

يُراقبه الكفرة الفجرة

The Open Prison

Jailers are watching over it

Immoral/wicked infidels are watching over it

(Oladosu, *as-Sijnu al-Maftūh*, 2011: 20)

The point of focus here is the line (يراقبه الكفرة الفجرة) - immoral/wicked infidels are watching over it (the 'Open Prison'), which phrase partially forms intertextuality with the last part of the Quranic verse: (وأولئك هم الكفرة الفجرة - أولئك هم الكفرة الفجرة ووجوه يومئذ عليها غبرة، ترهقها قفرة)، And some faces will be dusty (on the Day of Resurrection), cast in gloom, those are the unbelievers, the wicked sinners - Quran80: 40 - 42). Here, Oladosu draws analogy between the iniquitous unbelievers in God and the wicked warders manning the 'Open Prison', for both have transgressed the prohibitions of God through immorality, wickedness and tyranny.

Further, Oladosu, however, later made bold to declare in the texts of the anthology, that the title *as-Sijnu al-Maftūh*, (The Open Prison), figures no other ‘prisons’ than the Gaza Strip, Jerusalem and Nābulus, under Jewish occupation and persecution; and Baghdad, under American subjugation and oppression. To him, while the imprisoned, the oppressed and the subjugated could be regarded as the strong and the powerful, the prison guards, the jailers, on the other hand are indeed, the indolent and the slothful (Oladosu, *as-Sijnu al-Maftūh*, 2011: 31).

Again, whereas the jailers and the prison guards depend on machine guns and other sophisticated weapons to forcefully control their metaphorical 'prisoners', the larger population of the latter, had in their possession pebbles and stones as the only arsenal, arm and ammunition to

³ For a detailed biographical account on Afis Ayinde Oladosu, consult: Kahar Wahab Sarumi (2015). "The Evolution and Growth of Arabic Free Verse among the Yoruba Scholars of Southwest Nigeria". *International Journal of Arts and Sciences*. Vol.8. No. 8. PP.339 - 344.

fight back against their jailers. Oladosu describes the prisoners' arsenal and ammunition as follows:

الأحجار التي يرميها الشباب المسجونون ضد اليهود
في السجن المفتوح
كحجارة من سجيل
تدمر كل شيء أتت عليه

The stones and pebbles with which the 'imprisoned' youths were striking the Jews
In the Open Prison
Compared to stones from baked clay
It destroys everything it strikes
(Oladosu, *as-Sijnu al-Maftūh*, 2011: 29)

The inter-texts between Oladosu's texts كحجارة من سجيل above and the Quranic texts, ترميهم بحجارة من سجيل (striking them with stones from baked clay - Q105: 4), are clear, direct and unmistakable. Ditto for his texts تدمر كل شيء أتت عليه (It destroys everything it strikes) which also forms intertextuality with the Quranic texts, تدمر كل شيء بأمر ربها - (It destroys everything by the command of its Lord...Q46: 25). It is, however, noteworthy to observe that in his attempt to create his poetic texts, تدمر كل شيء أتت عليه, Oladosu yoked between two different verses from two chapters of the Quran, thus: تدمر كل شيء بأمر ربها - (It destroys everything by the command of its Lord...Q46: 25), and ما تذر من شيء أتت عليه إلا جعلته كالرميم (There was nothing it came upon that it did not reduce to ashes - Q51: 42).

In addition to the foregoing, instances of Quranic intertextuality also pervade his anthology, *al-Layl al-Abyadh* (The Bright Night). One of such is his portrayal of his mother's excitement and amazement the day she birthed him. He writes:

تعجبت أُمِّي مِنِّي
ولدتني
أنجبتني
أنجبتني من ظلمات ثلاث

My mother was excited for me
She begot me
She birthed me
She delivered me from three layers of darkness (of her womb)
(Oladosu, *al-Layl al-Abyadh*, 2010: 9)

The last line of the above poem, actually, constitutes intertextuality with the texts of a Quranic verse, which reads: يَخْلُقُكُمْ فِي بُطُونِ أُمَّهَاتِكُمْ خَلْقًا مِّنْ بَعْدِ خَلْقٍ فِي ظُلُمَاتٍ ثَلَاثٍ (He creates you in the wombs of your mothers 'in stages', one development after another, in three layers of darkness - Q39: 6). Now we shall turn to instantiate manifestations of intertextuality with Hadith in the poetry of these two scholars.

6 Intertextuality with Hadith (Sayings of Prophet Muhammad) in the Poetry of Isa Abu-Bakre

Abu-Bakre's poetry contains many intertextuality cues with texts from Hadith, the sayings of Prophet Muhammad (PBUH⁴). However, only a few among many instances will be cited due to space constraints. They include the following:

فَلَا تَزُلْ لَكَ الْأَقْدَامُ فِي عَمَلٍ يَسْعَى الْأُلُوفُ إِلَى إِخْرَازِهِ سَهْدًا

⁴ PBUH - It means Peace be Upon Him (That is Prophet Muhammad), which is the technical translation for the Arabic صلى الله عليه وسلم words.

**Do not let your feet slip in a task that
Thousands of people strive to achieve with sleeplessness
(Abu-Bakre, as-Subāiyyāt, 2008: 50)**

It would be observed that the opening phrase of the above poetic line constitutes intertextuality with the closing phrase in the Hadith text which reads:

...ومن مَشَى مع أخيه المسلم في حاجته حتى يُبْتِها له، أثبت الله تعالى قَدَمَهُ يوم تَرُلُ الأقدام...

Meaning:

(Whosoever supports his Muslim brother in his need, till he is able to fulfill the need for him, Allah (God) the Exalted, will keep his feet firm on the day feet will be slipping (into hellfire) - (al-Albānī, *Sahīhul Jāmiu* 1988: 97, Hadith No. 176).

Additionally, part of his poem titled *Ramadan Shahar as-Safā* (رمضان شهر الصفاء - Ramadan, the Month of Cleansing), constitutes intertextuality with another Hadith of Prophet Muhammad. Extract from the poem reads as follows:

رمضاننا شهر الصفاء في قلب من يرجو النقاء
من صامَهُ اللهُ مُحْ — تَسْبَأُ يَكْلُلُ بالنَّجَاءِ

**Our Ramadan month is the month of cleansing
In the heart of one hoping for purification
Whoever fasts the month for God's sake, seeking reward
Shall be crowned with redemption (salvation)
(Abu-Bakre, as-Subāiyyāt, 2008: 84)**

The second line of the above excerpt from Abu-Bakre's poem, labeled *Ramadan Shahar as-Safā*, - in spite of the slight alteration it contains - still constitutes intertextuality with the opening texts of a hadith that reads as follows: "من صام رمضان إيماناً واحتساباً، غُفِرَ له ما تَقَدَّمَ من ذَنْبِهِ" - (Whoever fasts the month of Ramadan out of faith and seeking reward, his previous sins will be forgiven)

- (al-Albānī, *Sahīhul Jāmiu* 1988: 1084, Hadith No. 6326).

7 Intertextuality with Hadīth in the Prose Poems of Afis Ayinde Oladosu

Oladosu's anthologies are not devoid of evidence of intertextuality with Hadith, though in scanty form. A glaring example is yet contained in *as-Sijnu al-Maftūh* (The Open Prison), where he depicted the frequency of death among the 'inmates' of the 'Open Prison' and how every 'prisoner' within, is vulnerable to sudden and ill-timed death. He writes:

السَّجْنُ الْمَفْتُوحُ
دَائِماً يَدْخُلُهُ هَادِمُ اللَّذَاتِ
القَائِمُ فِيهِ كَالْهَارِبِ مِنْهُ

**The Open Prison
The destroyer (death) of pleasures always enters it
(The fate of) one 'residing' within the prison space
Compares to that of one attempting escape from it
(Both are prone to sudden and ill-timed death)
(Oladosu, *as-Sijnu al-Maftūh*, 2011: 30)**

It would be observed that Oladosu's texts in the above prose poem constitutes inter-text with the prophetic Hadith which reads: أَكْثَرُوا ذِكْرَ هَادِمِ اللَّذَاتِ، يعني الموت - Remember often, the destroyer of pleasures, death (al-Albany, *Sahīh Sunan at-Tirmidhī*, 2000: vol.2. p.526, no. 2307).

8 Other Sources of Intertextuality in Arabic Poetry of Yoruba Scholars

Other sources of intertextuality discovered in Arabic Poetry of Yoruba scholars include Arabic poetry of classical and early modern periods. Traces of these are manifest in excerpts from the Arabic poems of Isa Abu-Bakre and Afis Oladosu as outlined in the extracts hereunder:

Isa Alabi Abu-Bakre in a poem titled *Mun'yatul Qalb* (Heart's Desire) writes as follows:

يَا ظَبِيَّةُ أَصْبَحْتُ صَيَّادَهَا أَرْعَى الْخَزَامَى فِي حُقُولِ الْأَمَانِ

O you female gazelle whom I have become her hunter
Making me graze on lavender (flowers) in the fields of safety/peace
(Abu-Bakre, as-Subāiyyāt, 2008: 147)

Our close reading of Ibn Durayd al-Azdī's poetry work, titled *Maqṣūrah Ibn Durayd*, authored during the Abbasid period, reveals that the above poetic line by Abu-Bakre actually derives from, even as it constitutes intertextuality with a poetic line from the *Maqṣūrah* of Ibn Durayd thus:

يَا ظَبِيَّةُ أَشْبَهَ شَيْءٍ بِالْمَهَا تَرْعَى الْخَزَامَى بَيْنَ أَشْجَارِ النَّقَا

O you female gazelle that resembles an oryx
Grazing on lavender flowers among pure (forest) trees
(Ibn Durayd al-Azdī, *Sharhul Maqṣūrah*, 2012: 13)

Further reading in Abu-Bakre's anthology again unearths another instance of intertextuality with text of classical Arabic poetry of Umayyad period. This, was discovered in his poem in which he personified Al-Aqsā Mosque of Jerusalem, which 'complained' of neglect and abandonment by concerned authorities, the purported custodians of the Mosque. He writes:

رَأَيْتُ الْمَسْجِدَ الْأَقْصَى أَمَامِي فَزَادَ جَمَالَ صُورَتِهِ هَيَامِي
سَمِعْتُ صَدَى مَا ذَنَّهُ يُنَادِي صَلَاحَ الدِّينِ فِي قَعْرِ الرُّغَامِ
أَلَا تُوْجِي إِلَى الْأَخْفَادِ أَمْرًا فَيَدْفَعُهُمْ إِلَى أَمْرِ جُسَامِ
تُدْنِسُ سَاحَتِي دَوْمًا كِلَابٌ فَتَجْزِي بَعْدَ ذَلِكَ بِالسَّلَامِ
يُهْدِدُ أَسْ أُنْبِيَّتِي أَهْيَارٌ كَأَنْ لَمْ يَأْتِنِي خَيْرُ الْأَنَامِ
أَضَاعُونِي لِضَعْفِهِمْ فَضَاعُوا وَمَا شَمُّوا رِيَّاحِينَ اخْتَرَامِ
لِمَاذَا يَنْبُدُونَ ثَرَاتِ دِينٍ تَوَارَثَهُ كِرَامٌ مِنْ كِرَامِ

Translation:

I saw al-Aqsā Mosque before me
And its beauty increased my admiration (of it)
I heard the echo of its minarets calling upon
Salaudin at the bottom of the dust (the grave)
Saying: won't you send a message to your progeny?
Prompting them to a serious matter?:
That my yard has always been defiled by dogs
So, you may be rewarded with peace thereafter?;
That destruction is threatening the foundation of my buildings
As if the best of mankind (Prophet Muhammad) never visited me
They wasted me due to their weakness, so they perished
And they never received even the least of honour
Why do they reject the heritage of a religion
That was inherited by noble people from noble people?
(Abu-Bakre, as-Subāiyyāt, 2008: 186)

The Arabic version of the poem above, reads in the second to the last line, thus:

(أَضَاعُونِي لِضَعْفِهِمْ فَضَاعُوا وَمَا شَمُّوا رِيَّاحِينَ اخْتَرَامِ) - They wasted me due to their weakness, so they perished, and they never received even the least of honour). In this poetic line, Abu-Bakre - by means of borrowing

and insertion - represented with some modification, a verse from the poem of a Umayyad poet, Abdullah Ibn Umar Ibn 'Amr Ibn Uthman Ibn 'Affān al-'Arjī (d. 120 A.H). The verse goes thus:

أَضَاعُونِي وَأَيَّ فَتَى أَضَاعُوا لِيَوْمَ كَرِهَتْهُ وَسَدَادِ نَعْرِ

**They wasted me, and what a (brave) man they wasted
Before comes a day of war, when there shall arise the need (for me)
To destroy enemies' hideout (al-Jubailī, Dīwān al-'Arjī, 1998: 246)**

Thus, the first hemistich from Abu-Bakre's verse أَضَاعُونِي لِضَعْفِهِمْ فَضَاعُوا forms intertextuality with the first hemistich of al-'Arjī's verse أَضَاعُونِي وَأَيَّ فَتَى أَضَاعُوا.

Similarly, close reading of Afis Ayinde Oladosu's 'Open Prison', shows that texts of the anthology actually form inter-text with texts of classical and modern Arabic poetry. Three instances from his prose poems could be cited to illustrate this observation. The first is located where he depicted the ugly circumstance of a young man in the 'Open Prison', a bachelor and family breadwinner who fell victim to the cold hand of death when he could no longer bear the troubles, pains, torments and sufferings to which he and several other 'inmates' of the 'Open Prison' were subjected. Oladosu portrayed his fate as follows:

مات الأخ وخلف الحزن

مات

وخلف الجوع والحسرة

مات

وما خلف ولدا

مات

كأبي العلاء المعري

مات وما جنى على أحد

The brother died and left the family in grief

He died

And left the family in hunger, starvation and regrets

He died

Not leaving behind any child

He died

Like the death of Abul 'Alāi al-Ma'arrī

Who died and did not commit crime against any human (by bringing none to life)

(Having resolved to remain a celibate till death)

(Oladosu, *as-Sijnu al-Maftūh*, 2011: 23)

The line مات وما جنى على أحد - He died and did not commit crime against any one (by bringing no child to life), actually forms inter-text again with a poem by Abul 'Alāi al-Ma'arrī, a poet of the Abbasid period who, despite the prophetic tradition that: "Marriage is part of my Sunnah, and whoever does not follow my Sunnah has nothing to do with me..." (Sunan Ibn Mājah, 2007: vol.3. bk.9, no.1846: 58), al-Ma'arrī refused to honour the institution of marriage or father a child. His reason was that all the tests, trials, tribulations, afflictions, difficulties, hardships and challenges of life and living are not worth bringing any child to face. Thus, all that he had been through in life was simply as result of a crime his father committed against him - he brought him to life. al-Ma'arrī therefore, vowed never to bring any child to this world of evil, space of battle, locale of tests, of pleasure and pains that eventually culminate in death. Not only did al-Ma'arrī resolve to remain a celibate till death, he also bequeathed a writing and instructed that it be inscribed on his grave for posterity to read and reflect upon. The writing reads as follows:

هذا ما جناه أبي عليّ وما جنيت على أحد

**This is a crime my father committed against me
But I didn't commit the crime against anyone**

(Taymūr Pāsha, *Abul 'Alāi al-Ma'arrī*, 2015: 5)

Furthermore, while Oladosu's poetic texts may have crisscrossed with those of Abul 'Alāi al-Ma'arrī above, his poetic texts have also been located at the intersection between the poetic texts of an Abbasid poet, al-Ma'arrī and those of a Modernist poet, Ilyā Abū Madī (1889 - 1957). An apt example of the intersection point, is his prose poem titled *Hal Janā Abawāya 'Alayya* (Did My Parents Commit Crime Against Me?), in which Oladosu is heard re-enacting one poetry by Ilyā Abū Madī and another by al-Ma'arrī. The poem goes in part as follows:

وُلِدْتُ
... كما تُولَدُ الأولادُ
وُلِدْتُ كما تُولَدُ الأحياءُ
... طفلاً
... ذكراً
وُلِدْتُ باكياً
ولكن لماذا؟
لماذا وُلِدْتُ باكياً
لا ضاحكاً
لست أدري

I was born
Like children are born
I was born like the living are born
I was born an infant
A male
I was born crying
But why was I born crying
Not laughing?
I know not

(Oladosu, *al-Layl al-Abyadh*, 2010: 7)

The above extract from the prose poem of Oladosu, with its content and texts recalls to mind, Ilyā Abū Madī's poem, *al-Talāsīm* (The Riddles) in which the latter probed into the origins of his life, the reason for his existence and wherefore he is headed after life. The poem reads in part as follows:

جئت لا أعلم من أين ولكي أتيتُ
ولد أبصرت قدامي طريقاً فمشيتُ
وسأبقى سائراً إن شئتُ هذا أم أبيتُ
كيف جئتُ؟ كيف أبصرتُ طريقي؟
لست أدري

I came, not knowing where from, but I came
An I saw in front of me, a part, so I walked
I shall remain walking whether I want to or not
How did I come? How did I see my path?
I know not

(al-Ashtar, *Ilyā Abū Mādī - al-'Amāl ash-Shi'iriyyah al-Kāmilah*, 2008:41)

It would be observed that whereas the above extract from Abū Mādī's poem, *al-Talāsīm* (The Riddles), is in quatrain with different rhyme schemes but ending in the words لست أدري (I know not), the excerpt from Oladosu's free verse above is interposed with the same words لست أدري (I know not), as found in Abū Mādī's poem, *al-Talāsīm*. This did not only show a clear manifestation of

intertextuality between the poetic texts of the former with the latter, but also presents evidence of borrowing of new poets from the old.

Oladosu goes further in the same poem to interrogate self about whether his parents actually committed crime against him by giving him the gift of life, like al-Ma'arrī who criminalized his father for bringing him to life. Oladosu writes:

ولكن هل جنتُ هي عليّ؟
 وهل جنى أبي عليّ؟
 كما جنى أبو أبي الغلاء المعري عليه
 كما جنيتُ على أولادي
 فلولا أمّاه ولدتني
 ... لما أتيتُ هذه القارة
 ... لما جئتُ للدنيا
 لما صرتُ مرمى التهديد
 الموت والحساب
 ولكن هل جنى أبي وأُمّي عليّ

But did she (my mother) actually commit crime against me?

Did my father commit crime against me?

Like al-Ma'arrī's father committed crime against him?

Like I committed crime against my children?

But if not for the fact that she (my mother) birthed me

I wouldn't have come to this continent

I wouldn't have come to (this) life

I wouldn't have become a target for threats

Threats of death and accountability (hereafter)

But did my father and mother really commit crime against me?

(By bringing me to life?)

(Oladosu, *al-Layl al-Abyadh*, 2010: 13 - 14)

It is apparent from Oladosu's poetic texts above that they derived from the poetic texts of al-Marri's poem, *Hadhā Mā Janāhu Abī Alaeyya* (This is What My Father Committed Against Me). Thus, Oladosu's texts again, constitutes intertextuality with al-Ma'arrī's in the aspects of title, diction and content despite the distance in clime and time between the two.

9 Conclusion

We have attempted to show in this article, how poetic texts produced by modern Yoruba scholar-poets in Arabic feed from texts of preexisting Arabic literary tradition, since classical to the modern time. The article set out by investigating the concept of 'intertextuality', in both Western and Arabic literary cultures, and established that 'intertextuality' describes the relationships between and among texts; it depicts every text as connected to other texts by citations, quotations, allusions, borrowings, adaptations, imitation, and the like. Intertextuality holds that no text escapes inter-text through a network of textual relations to other texts, and integration of texts into inter-text. In order to examine how Arabic poetic texts produced by modern Yoruba scholars inter-textualize with texts of preexisting Arabic literary tradition, the article engaged in a careful exploration of intertextuality cues in modern Arabic poetry before proceeding to investigate sources and instances of intertextuality in Arabic poetry of two modern Yoruba scholar-poets, namely, Isa Abu-Bakre and Afis Oladosu. Whereas, the first adheres to the traditional system of Arabic poetry, in his productions, the other adopts modern scheme of Arabic poetry, which allows for composing poem in prose, and in free verse without rhyming systematization. It is however, evident from the study that poetic texts of the two scholars often intersect, not only with texts of classical and early modern Arabic poetry, but also, constitute intertextuality with texts of the primary sources of

Arabic literary tradition – Qur'an and Hadīth. The inter-texts between the poetical texts of Abu-Bakre, Oladosu and texts of preexisting Arabic literary traditions - prose and poem - as shown in the discussion above are clear, patent, direct and unmistakable. The inter-texts did not only reveal indices of semblance with one another, in the aspects of motif and diction, but also in the areas of meaning and style, as applied by prominent poets across Arabic literary epochs.

References:

- Al-Albānī, Muhammad Nasirudeen (1988). *Sahīhul Jāmiu as-Saghīr wa-Ziyādatuhū*. Hadith, No. 176. Beirut: Al-Maktab al-Islāmī.
- Al-Albānī, Muhammad Nasirudeen (2000). *Sahīh Sunan at-Tirmidhī*. 1st edition, Vol.2. Riyadh: Maktabatul Ma'āref lin-Nashr wa-Taozee'in.
- Al-Ashtar, Abdul Kareem (2008). *Ilyā Abū Mādī - al-'Amāl ash-Shi'riyyah al-Kāmilah*. Kuwait: Muassasatu Jāzatil 'Abdil Azeez Saūd al-Bābataein Lil-Ibdāi' as-Shi'rī.
- Al-Bādī, Hissatu (2009). *at-Tanās fī 'Shi'rīl 'Arabī al-Hadīth* (Intertextuality in Modern Arabic Poetry). Oman: Dar Kunūz al-Ma'rifati al-'Ilmiyyah, li-Nashri wa-Tawzee'in.
- Alfaro, María Jesús Martín (1996). "Intertextuality: Origins and Development of the Concept". *Atlantis*, Vol. 18, No. 1-2: 268-285. Stable URL: <http://www.jstor.org/stable/41054827>.
- Al-Ghāmīdī Sālih (1991). *Mulāhazāt wa-Ta'qībāt 'alā as-Sirqāt wat-Tanās* (Observations and Commentaries on Plagiarism and Intertextuality). 'Alāmāt Fin-Naqd (Journal) Vol. 1, No.2: 183 – 189.
- Al-Jubailī, Sajū Jamīl (1998). *Dīwānūl 'Arjī*. Beirut: Dār Sādir lit-Tibā'ati wan-Nashr.
- Allen, Graham (2011). *Intertextuality – New Critical Idiom*. New York: 2nd Revised Edition, Routledge.
- Alfaro, María Jesús Martín (1996). "Intertextuality: Origins and Development of the Concept". *Atlantis*, Vol. 18, No. 1-2: 268-285. Stable URL: <http://www.jstor.org/stable/41054827>.
- Al-Ghāmīdī Sālih (1991). *Mulāhazāt wa-Ta'qībāt 'alā as-Sirqāt wat-Tanās* (Observations and Commentaries on Plagiarism and Intertextuality). 'Alāmāt Fin-Naqd (Journal) Vol. 1, No.2: 183 – 189.
- Al-Ma'arrī, Abul 'Alai (1901). *Dīwān Saqat Zandi*. (Saqat Zandi – Anthology of Poems). Egypt: Matba'atu Hindiyyah.
- Al-Qadai, Muhammad Ibn Salāmah Ibn Ja'fari Abu 'Abdillah (1986). *Musnadu sh-Shihāb* 2nd ed. edited by Hamdī Ibn 'Abdil Majīd as-Salafī. Beirut: Muas-sasatur Risālah.
- Az-Zoubī, Ahmad (2000). *at-Tanās: Nazariyyan wa-Tatbiqiyyan* (Intertextuality – In Theory and Application). Oman: Mu'assasatu Amūn li-Nashri wa-Tawzee'in.
- Baqshī, Abdul Qādir (2007). *at-Tanās fīl Khitāb an-Naqdī wal-Balāghī* (Intertextuality in Critical and Rhetorical Discourse). Maghrib: Afriqīyah Sharq.
- Barthes, Roland (1986). *The Rustle of Language*. translated by Richard Howard. New York: Hill and Wang.
- Beaugrande, Robert de and Wolfgang U. Dressler (1981). *Introduction to Text Linguistics*. London and New York: Longman.
- Dawāsī, Umar Yahya (2017). *Zāhir at-Tanās Fi Shi'rīl 'Arabī Bigharbi Afriqiyyah* (Feature of Intertextuality in West African Arabic Poetry). MPhil. Dissertation in Arabic Language. Submitted to Department of Modern Languages, University of Ghana.
- Darwīsh, Mahmūd (2004). *Lā Ta'tazir 'Ammā Fa'alta* (Do Not Apologize for What You Did), 2nd edition, Beirut: Riad El-Rayyes Books.
- Donqal, Amal (1995). *al-'Amāl ash-Shi'riyyah*. Cairo: Maktabat Madbūli.
- Eco, Umberto (1983). *The Name of the Rose*. Trans. William Weaver. San Diego: Harcourt Brace Jovano-vich.
- Frank J. D'Angelo (2010). "The Rhetoric of Intertextuality". *Rhetoric Review*, Vol. 29, No.1: 31-47
- Hamūdah 'Abdul 'Azeez. (1998). *al-Marāyā al-Muhdibah – Minal Binyawiyyah Ilā t-Taḥkīk*. Kuwait: Silsilatu 'Ālamīl Ma'arifah, No. 232: 253 – 352.

- Husayn, Ali Nabīl (2012). *at-Tanās: Dirāsah Tatbīqiyyah Fī Shi'ri Shuarāi Naqāid* (Intertextuality: An Empirical Study of the Poetry of Poets of Polemics) Oman: Dar Kunūz al-Ma'rifati al-'Ilmiyyah, li-Nashri wa-Tawzee'in. 1st edition.
- Ibn Durayd Al-Azdī, Abu-Bakre Ibnul Hassan (2012). *Sharhu Maqsūrah Ibn Durayd*. Dubai: Matba'atu Golden City. 1st edition.
- Ibn Khaldun (1982). *Al-Muqaddimah*. Edited by Mujrin 'Āsī. Beirut: Dār Maktabatil Hilāl, 1st edition.
- Ibn Mājah al-Qazwīnī, Imam Muhammad Bin Yazeed (2007). *English Translation of Sunan Ibn Mājah*. Vol.3. Bk.9. Riyadh: Maktaba Dār-us-Salam, 2007.
- Jum'ah, Husayn (2011). *al-Misbār Fī-nNaqdī al-Adabī*. Damascus: Dār Mua'ssasati Rislān lit-Tibā'ati wan-Nashri wat-Taozee'in.
- Kristeva, Julia (1980). *Desire in Language – A Semiotic Approach to Literature and Art*. Edited by Leon S. Roudiez. Translated by Thomas Gora and Alice Jardine. New York: Columbia University Press.
- Miftāh, Muhammad (1992). *Tahlīlul Khitāb as-Sh'irī – Istirātejiyyatu Tanās* (Analysis of Poetic Discourse – the Strategy of Intertextuality). Beirut: al-Markazu ath-Thaqāfī al-'Arabī, 3rd edition.
- Murtādh, 'Abdul Malik (1999). *Fikrat Sirqāt al-Adabiyyah wa-Nazariyyatu-Tanās* (The Idea of Literary Plagiarism and the Theory of Intertextuality). 'Alāmāt Fin-Naqd (Journal) Vol. 1, No.1: pp. 69 – 92.
- Oladosu, Afis Ayinde (2010). *al-Layl al-Abyadh* (The Bright Night). Lagos: Sharikat al-Mumtāz lin-Nashr wa-Taozī'in. 1st edition.
- Oladosu, Afis Ayinde (2011). *as-Sijnu al-Maftūh* (The Open Prison). Ibadan: Sharikat Ganiel lin-Nashr wa-Taozī'in. 1st edition.
- Porter, James E. (1986). "Intertextuality and the Discourse Community". *Rhetoric Review*, Autumn, Vol. 5, No. 1: pp. 34 – 47.
- Shawqī, Ahmad (1988). *al-Shawqiyyāt*, Vols.1&2. Beirut: Dārul 'Aodah.
- Taymūr Pāsha, Ahmad (2015). *Abul 'Alāi al-Ma'arrī*. Dubai: Almanhal.
- Vygotsky, Lev Semyonovich (1986). *Thought and language* (A. Kozulin, Ed.) Cambridge, MA: Massachusetts Institute of Technology Press.