

THE INTERTEXTUAL READING OF IBN SYUHAID'S POETRY IN RISĀLAH AT-TAWĀBI' WA AZ-ZAWĀBI

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ABSTRACT

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المخلص

رسالة التوابع والزوابع قطعة أدبية أندلسية التي تحتوي على مقارنة قصائد ابن شهيد بقصائد الشعراء الآخرين الجاهليين والمحدثين. تركز هذه الدراسة على أشعار ابن شهيد التي تقارن بأشعار الشعراء الجاهليين، وهم أمرؤ القيس، وطرفة بن العبد، وقيس بن الخاتم. ولدراسة هذه القصائد تم اختيار منهج ريفاتير التناصي للتأكيد على دور القارئ المهم في استخلاص المعنى من القصيدة. لفهم معنى كل قصيدة، يجب أن تكون القصيدة مرتبطة بنص الهيبوغرام (hypogram) الذي تم إنشاؤه من قبل. والعلاقة بين نص الهيبوغرام والنص التحويلي (transformation) مهمة، لأن التناص يفترض على أن النص له علاقة بالنصوص التي تم إنشاؤها من قبل. والقصائد الثلاث التي تم تحليلها في هذه الدراسة هي أشعار ابن شهيد بعنوان في مدح يحيى المعتلي، وفي وصف رحلة الصيدي، وفي مديح أبي مروان. يهدف هذا البحث إلى الكشف عن الخصائص التناصية لشعر ابن شهيد التحويلي بمقارنتها بنصوص الهيبوغرام الفعلي كما وردت في رسالة التوابع والزوابع. وأما المنهج المستخدم في هذا البحث هي التناصية من خلال تحديد الماتريكس (matrix) والنموذج والمتغيرات داخل القصيدة التحويلية والهيبوغرامات المتحاذية معها.

INTRODUCTION

Risālah At-Tawābi' wa Az-Zawābi' is a piece of Andalusian medieval literature written in Arabic. Isstaif states that Arabic literature encompasses all texts created by native Arabs in the Arabic language, regardless of whether they were produced within their homeland or beyond,

without restriction to the geographical area of origin. In this *Risālah*, Ibn Syuhaid compares his poetry with other Arabic poets, including both *jāhili* and *muḥdas* poets. However, Ibn Syuhaid shows a greater focus on *jāhili* poetry compared to *muḥdas* poetry. This emphasis is reflected in Ibn Syuhaid's style of composing his poems, which aligns more closely with the poetic techniques of *jāhili* poets than the *muḥdas* poets (Isstaif, 2017, p. 29).

In Al-Kafāwīn's view, this attention was obtained from Ibn Syuhaid's critical reading and later served as an inspiration for him. Al-Kafāwīn's perspective was supported by Al-Bajjārī and Hasan, who also identified a link between Ibn Syuhaid's works and those of *jāhili* poets (Al-Bajjārī, 2008, pp. 130, 149–150; Al-Barqūqī, 2014, pp. 723, 732–733; Al-Kafāwīn, 2011, p. 34; Hasan, 2007, p. 112).

This *Risālah* is a significant Andalusian literary work that has garnered interest from scholars and historians like Al-Fakhuri, Dhaif, Ar-Rafi'i, Umar Farrukh, and Brocklmann. As noted by Nurdiana et al., in literary contexts, criticism involves evaluating the literary piece's strengths and weaknesses and determining its overall value (Nurdiana et al., 2023, p. 3).

Despite receiving feedback from literary critics, this *Risālah* has not been given particular attention by Indonesian literary scholars, which is the reason for selecting material objects in this research. The research conducted on this *Risālah* can be divided into three categories: (1) studies that compare this *Risālah* with other *Risālah*, such as the research by Bahjat and Malaq which contrasts this *Risālah* with the *Risālah Al-Gufrān*; (2) studies that focus on intrinsic elements of the *Risālah*, including themes, characters, or settings, exemplified by Stetkevych's examination of the symbolism of the jinn figure in the *Risālah*, viewed as a parody of the literary creation process; and (3) research utilizing an intertextual approach, as seen in studies by Nashif (2012) and Būzān (2017). The two categories of research that employ an intertextual approach emphasize the study of textual elements that make up this treatise, which includes *iqtibās* (excerpts), *taḍmīn* (content), *isyārah* (symbols), and *talmīḥ* (sarcasm) drawn from the Al-Qur'an, Al-Hadīš, *jāhili* poetry, *muḥdas* poetry, and ancient Arab mythology. Hence, the intertextual study of Ibn Syuhaid's poetry in this *Risālah* using Riffaterre's intertextual approach is still necessary for further exploration.

Intertextuality posits that all texts are creations by prior texts, or in Al-Baqā'i's view are “unmarked quotations”, that Heberer links to the postmodernist framework. This framework suggests that the concept of original meaning as something immutable becomes ensnared in the process of creation. The text does not merely possess its own fixed and independent meaning but is also intertwined with other texts. Riffaterre describes it as a compilation of text that is valid and related to what is presented (Al-Baqā'i, 1998, p. 16; Heberer, 2007, pp. 54–61).

Teeuw posits that a text has a relationship with other texts. A text is transformed by previous texts that have existed. Thus, a text can be seen as a mosaic, and its meaning cannot be grasped without relating it to the hypogram (Sangidu, 2007, p. 24; Teeuw, 1980, pp. 11–12). To examine each transformation of the text, the study uses Riffaterre's theory of intertextuality along with insights from balagah to conduct the analysis and answer the research questions formulated as what is the form of the intertextuality between Ibn Syuhaid's poems and the *jāhili* poems in *Risālah At-Tawābi' wa Az-Zawābi'* manifest?

Riffaterre's intertextual theory was chosen because it argues that a text's referential connections are intertwined with another system, indicating that literary works cannot be fully understood without considering their cultural contexts. The transformation of this *Risālah* demonstrates a robust referential link to the hypogrammatic poems from notable poets. Riffaterre identifies two levels of reading: mimetic reading and non-linear comparative reading. Mimetic reading derives meaning from the text by understanding it word by word. This reading process reveals ungrammaticalities, ambiguities, difficulties, allusions, or any words that seem out of place within the mimetic context. To comprehend these aspects, the reader must seek out significant works that emerge solely at the second reading stage. This second phase involves revisiting and juxtaposing texts to identify existing variations and

comparing them with other texts. Such comparison is essential in intertextual studies, as Culler (in Sangidu) contends that demonstrating the existence of mosaics, absorptions, or transformations requires the reader to articulate and illustrate various issues present in a literary text, including exemplary texts as well as contrasting hypogram texts. Hypogram texts can be expressed both explicitly and implicitly (Alfaro, 1996, p. 279; Riffaterre, 1994, p. 782; Sangidu, 2008, p. 15).

Riffaterre asserts that only the intertextual approach can help the reader interpret or grasp the meaning of the text before them. To comprehend the significance of Ibn Syuhaid's poetry in this *Risālah*, a study was conducted utilizing matrix, models, and variants. The transformation of the text aligns with its hypogram, with corresponding matrix, models, and variants forming a cohesive and complete structure of the text (Alfaro, 1996, p. 279; Nurgiantoro, 1994, pp. 782–787).

FINDINGS AND DISCUSSION

Risālah At-Tawābi' wa Az-Zawābi' is the Andalusian literary work that reflects Ibn Syuhaid's evolving perspective on the status of *Maghrīb* literature in relation to *Masyrīq* literature. To establish this perspective, Ibn Syuhaid authored this *Risālah*, which narrates his experiences in the jinn world, where he encounters the genie companions of notable *Masyrīq* poets from both the *jāhilī* and *muḥdas* periods. This encounter culminated in *ijāzah* or acknowledgment, bestowed upon Ibn Syuhaid for his literary talents, further affirming the significance of Andalusian literature. This *ijāzah* holds considerable significance, as noted by Imarah and Koufi since the endorsement from the jinn companions of poets is deemed more persuasive than that of the poets themselves (Buzan, 2017; 'Imarah & Koufi, 2020, p. 315; Janota, 2019, pp. 56 & 65; Nashif, 2012, p. 15; Stetkevych, 2007, p. 333; Zakī, 2013, p. 66).

To obtain this *ijāzah*, Ibn Syuhaid placed his poetry alongside that of other poets, both *jāhilī* and *muḥdas*. However, this study focuses solely on the comparison with *jāhilī* poets, because of Ibn Syuhaid's style of composing his poems, which aligns more closely with the poetic techniques of *jāhilī* poets than the *muḥdas* poets. In his comparison, Ibn Syuhaid employs real hypograms, which explicitly identify as the hypogram poems he aims to reference. The hypogram explicitly by aligning it directly with the poems of the three *jāhilī* poets that he references. They are (1) *Fī Madḥi Yahya Al-Mu'talī*, which contains 12+5 stanzas, compared with Umruul Qais's 4th poem comprising 54 stanzas; (2) *Fī Waṣfi Riḥlah Aṣ-Ṣaydi* which contains 14 stanzas, aligned with Ṭarafah bin Al-Abd's poem *Al-Abdu Az-Zalīl*, which contains 17 stanzas; and (3) *Fī madīḥ Abī Marwān* which contains 27 stanzas, compared with the *ḥamāsah* poem by Qais, which contains 18 stanzas. Not every stanza mentioned by this *Risālah*, as it contains only select stanzas of the poem, outlining the start and finish of the poem. To complete these poems, this study consulted to the *dīwan* of each poet (Al-Jundī, 1956, pp. 116–122; As-Samarai & Maṭlūb, 1962, pp. 21–24; As-Syamantamry, 2000, pp. 89–93; Ibn Syuhaid, 1996, pp. 91–97; Ibrahim, 1969, pp. 56–71; Nashiruddin, 2002, p. 66; Zakī, 2013, pp. 107–109, 140–142, 82–84).

Janota says that Ibn Syuhaid chose to pair his poetry with the works of Umruul Qais and Ṭarafah bin Al-Abd due to his admiration for their innate talent and poetic skill. In contrast with Qais bin Khatim, his bravery served as inspiration for Ibn Syuhaid in confronting literary critics who accused him of plagiarism. The three transformation poems illustrate their link with their hypograms. This connection is articulated through three elements: (1) the similarity in the *muqaddimah aṭlāliyyah* (introduction to lamentation); (2) the similarity in the themes; and (3) the similarity in the style (Janota, 2019, pp. 64–65).

Muqaddimah Aṭlāliyyah

Muqaddimah aṭlāliyyah serves as the defining feature of poems classified as *jāhilī* poetry, specifically the introductory part that expresses the poet's sorrow. In Ibn Syuhaid's three transformation texts, the *muqaddimah aṭlāliyyah* appears at the beginning, similar to what is

observed in its three hypograms.

Muqaddimah Aṭlāliyyah Fī Madḥi Yahya Al-Mu'talī

Ibn Syuhaid's expression of sorrow in the introduction of this poem is closely tied to the grief expressed in the introduction of Umruul Qais' poem, which he wrote while journeying to Syam. Umruul Qais lamented his parting from Sulaima, the same name as the beloved mourned by Ibn Syuhaid. However, in addition to grieving over his distance from Sulaima, Ibn Syuhaid also mourned his failure to find a substitute for the girl, Laila. Laila is a palace and protected girl who is difficult to approach. The guard surrounding Laila is illustrated with the kingdom's sharp swords, spears, towers, and sturdy walls of the palace. To reach her, he must confront peril day and night, armed only with a sword and dagger.

Hasan interprets Sulaima and Laila as representations of the ruler of Andalusia, rather than being seen as Ibn Syuhaid's genuine love interests. Sulaima represents the Bani Amir, whose authority has waned, while Laila symbolizes the Bani Hamūd, who have taken over. In the context of poetry, Laila represents Yahya Al-Mu'talī, a praised leader from the Bani Hamūd. While the Bani Amir was in power, Ibn Syuhaid enjoyed significant privileges and had the opportunity to engage with the rulers, as he was the grandson of *Ẓul-Wizārain* in the Al-Manṣur era, particularly after the death of Caliph Abdul-Rahman III (912-961). However, due to the inadequacy of Al-Mansur's successor and the power struggles between the Bani Amir and the Bani Umayyah, the Andalusia authority shifted to the Bani Hamūd, leading to a decline in Ibn Syuhaid's privileges and influencing his socio-political standing. To regain access, Ibn Syuhaid sought to praise Al-Mu'talī indirectly, utilizing *kināyah 'an mauṣuf*, it's referred to Laila as a symbol of the Bani Hamūd (Hasan, 2007, pp. 113–116; Said, 2017, p. 64).

In Umruul Qais's poetry, Sulaima represents Bani Asad, while Asma', whose affection has shifted, symbolizes the tribe that is unwilling to assist him in seeking a response regarding his father's death. Hence, he is compelled to seek aid from the Romans, which in the poetry is represented through his love for another woman. While Ibn Syuhaid demonstrates his ability to establish a connection between himself and Laila or Al-Mu'talī,

تَكَادُ لَهُ أَكْبَادُنَا تَنْفَطِرُ

فَيْثِنَا عَلَى صَمِّ لَفْرَطٍ إِشْتِيَاقِنَا

Our longing makes us have to surrender and unite. Until as if our hearts are breaking like raindrops, rolling one by one

Asma's affection only compels Umruul Qais to abandon love and seek hope in another girl or to seek assistance from Caesar of Rome (Gizān, 2011, p. 223; Hasan, 2007, pp. 113–116; Ibrahim, 1969, pp. 56–71; Zakī, 2013, pp. 107–109).

Muqaddimah Aṭlāliyyah Fī Waṣfi Riḥlah Aṣ-Ṣaydi

The *Muqaddimah aṭlāliyyah* is also present in the Ibn Syuhaid and Ṭarafah bin Al-Abd poem. *Fī Waṣfi Riḥlah Aṣ-Ṣaydi* consists of just 14 lines, including 2 lines that serve as *muqaddimah aṭlāliyyah*. The remaining lines appear to be missing and cannot be located. Based on available primary manuscript sources, such as *Risālah At-Tawābi' wa Az-Zawābi'* (1996); *Diwān Ibn Syuhaid* (2013), and *Az-Ẓakhīrah fī Maḥāsini Ahlil-Jazīrah* (1939), none of them include the complete stanza of this poem.

In the opening of this poem, Ibn Syuhaid noted that his beloved's home was situated by a river, which was depicted as pouring heavily with rain. This rainfall links the introduction of this poem to the opening of Ṭarafah's poem, which narrates the devastation of his lover Su'da's house caused by a rainstorm that struck his village. The storm not only caused destruction but also left his house in ruins.

Muqaddimah Aṭlāliyyah Fī madīh Abī Marwān

Ibn Syuhaid began his poem with an extensive *muqaddimah aṭlāliyyah*, comprising 13 stanzas from a total of 27 stanzas, expressing his sorrow over the remnants of his former home. In contrast, Qais's lament was merely a typical expression of grief when he parted with Laila. Hasan suggests that Qais's sorrow is a common form of sadness, one that still allows him to indulge in drinking wine in the morning or to remain intoxicated throughout the day, leading him to conclude that Ibn Syuhaid's *muqaddimah* is significantly more *jāhilī* than that of Qais' poetry (Gizān, 2011, p. 231; Hasan, 2007, p. 129).

Al-Kafāwīn observed that Ibn Syuhaid's *muqaddimah* resembled the style of Umruul Qais more than that of Qais bin Al-Khaṭīm, when Ibn Syuhaid described how a storm struck his house, and also caused destruction to all surrounding houses, including that of his beloved, Laila. Ibn Syuhaid expressed his sorrow over these ruined homes. In contrast, Gizān and Hasan perceive Ibn Syuhaid's lamentations as more akin to the grief expressed by Ṭarafah during his parting from Khaulah, differing from Qais' expressions of sorrow. They argue that when Ṭarafah bid farewell to Khaulah, he composed an extensive *gazal* (Al-Kafāwīn, 2011, pp. 70–71; Gizān, 2011, p. 232; Hasan, 2007, p. 129; Ibrahim, 1969, p. 8).

Masyāil concurs with the viewpoints of Al-Kafāwīn, Gizān, and Hasan, who also noticed elements of the *muqaddimah aṭlāliyyah*. He asserts that numerous poets from Andalusia also adopted the *masyrīq* approach, encompassing both words and concepts. The presence of *waḥsiyyul kalām* in Ibn Syuhaid's poetry supports this claim. *Waḥsiyyul kalām* can be defined as the use of ideas or phrases that are unfamiliar within a nation's culture because they originate from another culture (Ibn Manẓur, n.d., p. 4784; Masyāil, 2006, p. 112).

Masyāil identified three categories of *waḥsiyyul kalām* in the transformational poems of Ibn Syuhaid: (1) the concept when he invited two friends to join him in recalling memories of Laila at the site of her former home; (2) the selection of words in the first five stanzas of the *muqaddimah* of *Fī Madīh Abī Marwān*, such as the words: (a) (بالعربيّ نجاءة) *bil-gariyyi niḥāhā* (the dark blush venus), (b) (ألفت) *alaṣṣat* (left behind), dan (c) (هوج الرياح) *hūj-riyāh* (the roar of the wind). (3) Ibn Syuhaid's portrayal of his beloved's home is noteworthy. The three *waḥsiyyul kalām* do not reflect the Andalusian lifestyle; instead, they resemble the simple way of life of the nomadic Badui people who constructed their dwellings with basic materials (Masyāil, 2006, p. 112).

The Theme of Poetry*The Theme of Fī Madīh Yahya Al-Mu'talī*

The theme explored by Ibn Syuhaid in his poem is a journey. The distinction between the two lies in the nature of their journeys. While Umruul Qais focused on a physical journey, Ibn Syuhaid emphasized a psychological journey in response to the shifting dynamics of Andalusian politics following the decline of the Bani Amir's power. In portraying the psychological journey, Ibn Syuhaid employs typical language associated with traversing sandy fields. Umruul Qais's poetry depicts three distinct journeys: (1) a journey that separates him from his beloved; (2) a journey leading his camel to Rome; and (3) an imaginative adventure when returning home from Rome. In the first two journeys, he rides a camel that is quick and robust, capable of traveling tirelessly day and night, whereas in the imaginative journey, he rides a horse known for its exceptional speed. According to Hasan and Gizān, Umruul Qais's imaginative journey served as an inspiration for Ibn Syuhaid's depiction of the psychological journey (Gizān, 2011, pp. 226–227; Hasan, 2007, pp. 117–118).

In his psychological journey, Ibn Syuhaid envisions himself on a wide expanse of dark sand, utterly directionless. There is no illumination or stars above, only black rocks and sand surrounding him. Ibn Syuhaid experiences a sense of bewilderment similar to that of a sightless person who is unable to perceive. He conveys this confusion through the behavior of his camel, which slows its pace:

نَرَى ثَابِتَاتِ الْحُكْمِ عِنْدَ اعْتِسَافِهَا نَزَلُ عَلَيَّ أَدْفَافِهَا فَتَهَوَّرُ

When he walks in the darkness in the sightless streets, he sleeps and falls even though indeed the camel is already reducing its pace and moving slowly because of his confusion.

The hardships of the journey are also encountered by Umruul Qais. Nevertheless, Umruul Qais' horse was still able to manage the reins, unlike Ibn Syuhaid's horse, which continued to struggle despite slowing down. Hasan perceived Ibn Syuhaid's confusion in the verse as a metaphor for the intensity of the trial he endured, while the contrasting behavior of the two poets' horses indicated that the emotional burden of Ibn Syuhaid's journey was greater than the physical hardships experienced by Umruul Qais (Gizān, 2011, pp. 226–227; Hasan, 2007, pp. 117–118).

The Theme of Fī Waṣfī Riḥlah Aṣ-Ṣaydi

This poem illustrates the flourishing life in Andalusia, highlighting the abundant natural resources available. The portrayal of Andalusian landscapes is frequently a recurring theme in the region's poetry. Aburqayeq pointed out that the poem's focus on Andalusian nature was intended to provide an escape from the complexities of life in Andalusia, transforming nature into a source of pure spiritual existence. The richness of Andalusia is conveyed through the festive atmosphere following a hunting excursion with his friends. Ibn Syuhaid employs the Ṭarafah style to express the theme of his poem, depicting the troubled relationship with his cousin, who has disclosed a secret that brought embarrassment to Su'da. He portrays the chaotic state of their relationship as analogous to the devastation of their village after a storm has struck (Aburqayeq, 2020, p. 52).

Even though the main themes of these two poems are contrasting, there exists a strong connection between them, as Ibn Syuhaid adopts Ṭarafah's style when illustrating the setting, despite presenting a different idea. Furthermore, Hasan and Gizān perceive Ibn Syuhaid's concept in this poem as a portrayal of Ṭarafah's character in his *mu'allaqah*. Ṭarafah is a poet who enjoys a joyful life filled with celebrations, which reflects Ibn Syuhaid's thorough analysis of Ṭarafah's poetry (Gizān, 2011, p. 231; Hasan, 2007, p. 126).

The Theme of Fī Madīh Abī Marwān

According to Al-Bajjārī, Ibn Syuhaid's poem serves as a deficient *mu'araḍah* to Qais bin Al-Khatīm's work, which was presented alongside it, as Qais emphasized his pride and that of his tribe, while Ibn Syuhaid focused on praising Abu Marwan. Abu Marwan is depicted as caring, kind, and courageous (Al-Bajjārī, 2008, p. 129; Zakī, 2013, p. 82).

The admiration is crafted in the Qais style, highlighting his bravery in avenging the deaths of his father and grandfather, utilizing the same *garḍu*, specifically the *garḍu waṣfu* intertwined with *ḥamāsah* and *fakhr*. This bravery exemplifies the kind typical of *jāhilī*, and as Dahami notes, it is characteristic of individuals living in the desert, who are used to adventure, resulting in their training and valor (Dahami, 2018, p. 939).

In elaborating on his concept, Ibn Syuhaid revisited Qais' notion by reinterpreting and presenting it from a different angle, for instance: (1), when Qais treated himself by utilizing the blade of the sword (فَإِنِّي بِتَصَلِّ السَّيْفِ بَاغٍ دَوَاءَهَا) *fainnī binaṣlis-saifi bāgin dawāaha* (I hope to find a cure that cures me in every stroke of the sword that I swing). When Ibn Syuhaid preferred to use his ability in constructing sentences (أَنَا الْبَحْرُ لَا يَسْتَوْهَرُ الْخَطْبُ طَاقِي) *anāl-bahru lā yastauhinul-khaṭbu ṭāqatī* (I am an ocean that cannot be underestimated). (2) Ibn Syuhaid saw gentleness and wisdom as being more capable of controlling the enemy (جَزَاهُمْ بِمَا حَازُوا مِنَ الْجَهْلِ حِلْمُهُ) *jazāhum bimā ḥāzū min al-jahl ḥilmuhū* - his gentleness reciprocates the ignorance they embrace, compared to the harshness and firmness chosen by Qais (ضَرَبْتُ بِذِي الرِّزِينَ رِبْقَةَ مَالِكٍ) *ḍarabtu bizir-raini ribqata mālikin*

(I swing the sword with two buttons of this king's whip). (3) *Kināyah*, when the girls averted their gaze in revulsion upon witnessing the marks left by Qais' injury in stanzas 3-9, was employed by Ibn Syuhaid to illustrate their inability to meet the gaze of Ibn Syuhaid's grandeur and power while reciting poetry, as noted in stanza 14. (4) While Qais prioritized tangible items like swords, Ibn Syuhaid directed his admiration towards more profound elements.

Diction and Style

The *jāhilī* poetry form is marked by intricate *wazan* and rhyme, along with the use of metaphors and symbols that express various meanings and emotions. Al-Mohammadi notes that *jāhilī* poetry often juxtaposes two contrasting (binary) meanings through the use of *tibāq* and *muqābalah*. This binary language is viewed as a fundamental component of *jāhilī* poetry. The tendency towards this *jāhilī* style and diction is also evident in Ibn Shuhayd's transformation poems, which provide substantial evidence of the relationship between the two juxtaposed poems. The significance of this connection in language style and diction choice is crucial, as pre-modern Arabic literary criticism indeed emphasized the aesthetic and stylistic dimensions of poetic works (Al-Mohammadi & Saeed, 2022, p. 724; Rafshamjani, 2023, pp. 116–118; Rashwan, 2024, p. 174).

The connection between the word choice and the style of Ibn Syuhaid's poem of transformation and the hypogram poems placed alongside it can be observed in the following ways:

Between Ibn Syuhaid's poetry and Umruul Qais' poetry

The similarity of the language style in Ibn Syuhaid's poetry with Umruul Qais' poetry, such as when comparing the night to the ocean. Ibn Syuhaid uses *the isti'arah taṣriḥiyyah aṣliyyah* in the sentence (وَاللَّيْلُ قَدْ جَاءَ بِحَرْوَةٍ) *wal-lailu qad jāsyā bahruhū* (while the night appears to move the sea water), and Umruul Qais uses *tasybih mursāl* by mentioning *wajhu syibhi* (س) *ka* in the sentence (وَاللَّيْلُ كَمَوْجِ الْبَحْرِ) *walailin kamaujil-baḥri* (the night is like the waves of the sea); or the describing when Laila is guarded by a tall and domed building (وَمَنْ قَبَّةٌ لَا يُدْرِكُ الطَّرْفُ رَأْسَهَا) *wamin qubbatin lāyudrakuṭ-ṭarfū ra'sahā* (the dome does not known where the head is), like the date palm trees guarded by the palaces of *ṣafā* and *musyaqqar* (دُوَيْنَ الصَّفَا اللَّائِي تَلِينُ الْمَشْفَرَا) *duwaināṣ-ṣafā al-lāi yalīnal musyaqqara* (the land located between two palaces, namely the *ṣafā* palace and the *musyaqqar* palace) (Gizān, 2011, pp. 225–226; Hasan, 2007, p. 114; Ibrahim, 1969, pp. 56–71; Zakī, 2013, pp. 107–109).

The poetic styles of Ibn Syuhaid and Ṭarafah bin Al-Abd

The connection between the poetic styles of Ibn Syuhaid and Ṭarafah bin Al-Abd can be found in several elements, such as: (a) the similarity of *baḥr* and *rawi* (or rhyme letters). Both poems use the same *baḥr ṭawīl* and *rawi lam* letters, although with different *i'rab*, adapted to the poetry *garḍu*. Ṭarafah more choosing *dhammah-i'rab rafa'* (height) is more appropriate for the guard *hija'*, while Ibn Syuhaid chose *i'rab jer-kasrah* as the lightest *ḥarakat*, which is more in line with *garḍu waṣf*. (b) In choosing diction, Ibn Syuhaid prefers to use Ṭarafah diction, such as the use of *wazan* (فعليل) *fa'īl* which forms *jinās nāqiṣ* such as the word (أسيل) *asīl* with (مسيل) *musīl*, or (ذليل) *ḏalīl*, with (دلِيل) *dalīl*. (c) Both of these poems only choose to use light metaphors and symbols, such as *tasybih mursāl* (أَبْكَارَ نَوْرٍ كَأَنَّه رِءَاةُ عُرُوسٍ) *abkāra naurin kaanahū ridāu 'arūsin*, when Ibn Shuhaid likens a white horse to a white girl who is also likened to a wedding dress because they are both white. Likewise, *the tasybih* in the Ṭarafah poem which is light like *the tasybih mursāl* in the sentence (كَأَنَّ رُسُومَهَا بِمَانٍ وَشَتَهُ زَيْدَةً وَسَحُولٌ) *kaanna rusūmahā yamānu wasyathu* *Raidah wa Saḥūl*. The picture of the traces of the disappeared village is like a painting of clothes made in Yemen and woven in the villages of Raidah and Saḥūl (Gizān, 2011, p. 230; Hasan,

2007, pp. 124–125).

The Fī madīḥ Abī Marwān and the poem of Qais bin Al-Khaṭīm

When composing the *Fī madīḥ Abī Marwān*, Ibn Syuhaid utilized Qais' style, such as the *syarṭiyyah* sentence structure which is formed by using the word (إِذَا) *izā* connected with *the fi'l syaraṭ* and *fi'l jawab syaraṭ* and the negative sentences uses the *adatu nafī* (مَا) *mā*, (لَمْ) *lam*, and (لَا) *la*.

The sentence structure of *khbarī* is found more in both poetry, compared to the sentence structure of *insyāi*. The selection of this *khbarī structure* shows the confidence of both poets in themselves because according to Giṣān and Hasan the sentence structure of *khbarī* is more stable. As for *kalam The khbarī* that is chosen is *khbar ibtidaī* without the *taukid* letter, to show that the poem is a new poem, which the listener has not known before. Only one *kalām khbarī* with the *taukid* letter was found *anna*, in the 19th verse of Ibn Syuhaid, namely (وَلَوْ أَنَّي أُتِيتُ عَلَى أَكْرَامٍ) *walau annanī anḥat 'alayya akārimu* (If only those noble people turned and looked at me). Meanwhile, the use of the *taukid Qad* letter in Ibn Syuhaid's *kasidah* can be found in the 7th verse, the 16th verse, the 24th verse, and the 25th verse (Giṣān, 2011, p. 235; Hasan, 2007, p. 134).

Both poems appear to have similar language styles, Qais uses the word *rida'* (inner gown) (إِذَا مَا الْحَرْبُ أَلْقَتْ رِدَائَهَا) *iza malḥarbu alqat ridāhā* (when the war shook her gown), in the form of *isti'ārah taṣriḥiyyah* to convince the harshness of the war that occurred, and the strength of the retaliation carried out against the enemy. Ibn Syuhaid uses *isti'ārah* (وَقَدْ نَفَضْتُ فِيهِ الْعُقَابُ رِدَائَهَا) *waqad nafaḍat fīhil 'uqāb ridāhā* (when the eagle that undresses), to convince the strong flame of debate and how Ibn Shuhayd faced the sharp criticism of those who hated him. Even though some sentences are arranged in *isti'ārah* form, there are still more *tasybīh* found in Ibn Syuhaid's poetry than in Qais' poetry. Like when (a) likens himself to the ocean in stanza 14th; (b) likens his enemy to a jerboa rat in stanza 27th; and (c) likens Abu Marwan to Mount ḥira in stanza 22th.

Meanwhile, Qais tends to utilize *kināyah*, such as; (a) *kināyah 'an nisbah* when he attributes his arrogance and grandeur to the patterns that embellish his apron; (b) *kināyah 'an shifah* refers to the malice of the stab and the size of the stab wound he inflicted on the shoulder blade of his victim. As a result, the girls who witnessed the wound would avert their gazes in terror and revulsion. The size of the stab allowed people to see light through the wound.

As for the *muḥassināt lafẓiyyat*, both poets prefer to use *jinās* and *ṭibāq*. *Jinās nāqis* can be found in Qais's poetry such as the word (سَبَّةً) *subbatan* (long time), with the word (أَسْبُ) *usabbu* (hurry). As for the poetry of Ibn Syuhaid, such as the word (حَوَا) *ḥawā* (feel) with the word (الْجَوَى) *jawā* (love).

For *ṭibāq ijab*, in the Qais's poetry, it can be found when describing the badness of the stabbing trail between the words (مَلَكَتْ بِهَا) *malaktu bihā* (I held it), and the words (فَأَتَهَرْتُ) *faanhartu* (I swung). As for Ibn Syuhaid's poetry, it can be found in the words (حَبَسْتُ بِهَا) *ḥabastu bihā* (I captured the enemy in the house), with the words (فَحَلَّتْ بِهَا عَيْنِي) *faḥallat bihā 'ainī* (my eyes released their restraints). When explaining two conflicting situations, such as : (1) between restraining the horse's reins and simultaneously releasing the horse's reins. The word in this stanza is *isti'ārah taṣriḥiyyah aṣliyyah* for close relatives; and (2) in the 18th stanza between the words (حِلْمُهُ) *ḥilmuhū* (his gentleness) and the words (الْجَهْلُ) *al-jahlī* (stupidity) when arguing between the gentle attitude he gave and the stupid attitude shown by his enemy.

Both poems share a *qāfiyah* that is classified as *tasyri'*, as they utilize the same *qāfiyah* between the *ṣadrul-bait* and *'ajzul-bait* in the *mathla'* (first stanza) of the poems. This *tasyri'* technique is characteristic of *jāhilī* poets, who valued the musical quality it imparted. The *lahn* (rhythm) and *iqā'* (pattern) of the rhythm can engage the listener of the poetry by highlighting

the links and mutual influences between stanzas. Gizān points out that this similarity in wording is evident in nearly a third of the *kasidah*, successfully creating a consistent rhythm. He believes that the parallels between Ibn Syuhaid's *qawafi* and Qais's *qawafi kasidah* indicate a connection between the works of Ibn Syuhaid and Qais, which he attributes to his appreciation for the musical qualities found in Qais's poetry (Gizān, 2011, p. 236; Hasan, 2007, pp. 126–127 & 136).

CONCLUSION

Ibn Syuhaid's poem titled *Fī Madḥi Yahya Al-Mu'talī, Fī Wasfī Riḥlah Aṣ-Ṣaydi* and *Fī Madīḥ Abī Marwān* which compared to the three *jāhilī* poets: Umruul Qais, Ṭarafah bin Al-Abd, and Qais bin Al-Khātīm exhibits a robust intertextual connection with his hypogram poems. This connection can be observed in three areas: the introduction of the poems, which features *muqaddimah atlāliyyah*, the thematic relationships among the poems, and the resemblance in language style and diction selected by the poet. The three of Ibn Syuhaid's poems emerge from his analytical examination of *jāhilī* poetry, prompting a dialogue between the transformation poems and those that serve as his hypograms. He positioned these three alongside his hypograms as a proposal for Andalusian writers to craft their works according to the norms of classical Arabic poetry, as well as a critique of the perspective of literary critics who deemed Andalusian literature as inferior to *Masyriq* literature.

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