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## **QUR'ANIC CHARACTERS IN ANDALUSIAN POETRY BETWEEN THE QUR'ANIC CONSTANT AND TEXTUAL IEP (INSERTION, EFFACEMENT, PERMUTATION)**

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### **Abstract**

The present topic aims to shed the light on the degree of deviation between the fixed Quranic meaning and the new meaning generated in the poetic text expressing Qur'anic characters, as a semantic tool to generate additional meaning as a result of this IEP (Insertion, Effacement, Permutation). This IEP (Insertion, Effacement, Permutation) beside the Meaning productivity, it paints a beautiful picture between the original meaning and the other branching from it, showing us the character in a new dress that we have not seen before.

**Problem of the study:** There are several questions that we try to answer them inside the subject, as follows:

- **How Andalusian poetry dealt with Quranic characters? This question includes a number of sub-questions, and it comes at its top:**
- **The distance of IEP (Insertion, Effacement, Permutation) or what we can express in the form of a question:**

- **What is the IEP (Insertion, Effacement, Permutation) distance between the textual origin of the Qur'anic characters and how the Andalusian poets deal with these characters?**
- **How did Andalusian poets deal with the Qur'anic characters in their poetry?**
- **How did the poets of Andalusia treat the Qur'anic characters in their artistic approach?**

**Keywords:** Qur'anic characters, Qur'anic constant, IEP (Insertion, Effacement, Permutation).

### **Introduction**

When one looks at the Andalusian poetry, he finds that "the Andalusian poets were inspired by the Qur'anic text with its ayats and expressions; its intervals, its meanings, pictures, events and stories that they are actively inspired by it which reveal their thoughts and their different views. It transfers the reader in a real living atmosphere to a deep tradition" al-yasir, 2006.

The Andalusian poets were affected by their Islamic tradition. This was clear in their transference of the Islamic characters especially the prophets and other characters whose stories are propagated which is considered the strongest and most influential source in the Islamic tradition and especially in the Andalusian poetry.

The degree of deviation between the fixed Qur'anic meaning and the new meaning incarnated in the poetic text which represents the Qur'anic character is a significant rest to generate the additional meaning due to this permutation. The permutation, together with its meaning production draws a beautiful picture between the original meaning and the other one which is subordinate to it. Thus the character is emerged in a new attire which is not seen before.

The significance of the subject and the reason behind its choice.

The treatment of the Qur'anic character by the researchers is not new in all cases. The study of Hasan Al-Banna in this affair: the artistic speculation in the holy Qur'an by sayyid Qutub is considered one of the early trends together with the historical sources which studied characters. This treatment, however, stops at

the limits of interpretation, the general interpretation of the ayat of the holy Qur'an. It also stops at the general features of these characters, the principal ones as regards the legislative matters. This treatment is geared by the known limits of these characters in the history of the Arab culture so as to support the legislation itself: the limits and rules .

Thus the significance of the subject is emerged, it deals with the nature of the treatment of poetry in general and the Andalusian poetry in particular.

Moreover the treatment itself sprang from the concept of permutation, as it is an original concept in the modern critique lesson on which various approaches are based such as the stylistic and structural ones is under which many extended concepts such as textuality, interpretation in a form which serves the modern literary critique especially in the stylistic approach which is dependent on The concept of permutation or stylistic amendment.

They are considered the center of the permutation concept.

There is a difference in the use of the term amongst the researchers in this affair as well as in the textuality which goes under other approaches such as structuralism and semiology due to the close relation between them which depend on the language analysis internally in the structuralism and externally in the semiology .

Textuality is considered as an approach or a tool according to other researchers. It is a view center of the researchers to the concept of permutation.

I will depend on the study of the measurement of permutation degree and it's effect on the Andalusian poets as regard the Qur'anic characters .

My treatment of the concept of permutations is considered a prime tool in the analysis.

Its however , keeps a pace with other tools such as textuality and the remarkable stylistic characteristic as well as with other tools suggested by the research which will be emerged during the analysis operation itself .

The study frame: the permutation in the character .

The researcher depends in the study division on the nature of the research. It comes in a introduction and a section and two chapters . there is a conclusion to the subject, the sources on which the study depends.

Preamble

Definition of permutation, the character the linguistic concept of permutation. In order to reach meaning of permutation we should follow up the term in the language dictionaries. In language measurement (za- ya- ha)are of one origin; it's the permutation of the thing and its deviation. It is said permute the thing i.e vanishes (Ibn Faris 1979) the meaning of permutation is the disappearance and departure.

In Lisan Al-Arab (Nazaha the thing, Yanzah, nazahin and nuzuhn : to go away- the thing goes away - the displaced of the house when it goes far away, a displaced Country is a remote one ( Ibn Manzur 1414 A.H) the Permutation means the remoteness. As regards the modern dictionaries, it appears in the modern Arabic dictionary (inzah, in ziah and its monzuh-inzah the thing it goes a way a distance–inzah from this Seats. It means he goes far away (Al-Mukhtar 2008). Permutation Comes in the meaning of distance and going away. All the meaning, are close to each other. All mean going away. The permutation as a term. John Kuhn sees that ( the basic and necessary condition to the creation of Poetics is the appearance of permutation as it is Violation to the ordinary linguistics system ( kuhn 1986). This means that the permutation is a Practice to go out of the ordinary talk. This is in accordance with what kuhn describes as a style. Kuhn says (style is everything which is not in Common or ordinary or put in a consumed mould. This is in conformity with the ordinary level. We cannot consider the stylistic here as a discourse style which is followed by People, it is a departure from What People are accustomed to. It can be considered a departure on purpose. This is what Vallery says (the style in its essence is a deviation From a rule

and to go on Purpose to other another rule. This is what vallery goes to it in another place when he says: permutation is a violation to rules and resorting to what is sometimes scares. As regards the first state it is from eloquence which requires our dependence on the normative rule, as... the second, the Research in in it is of linguistic in general and stylistic in particular (Al-masdi). The consideration of the previous state is rule of eloquence linguistic sentences. The permutation according to what is previously said is a deviation fromadequate rule. This is what John Deebois says. In John Deebois dictionary (Deebois 1973):Permutation (is what has an artistic value which Comes from speaking self of aspeaking doer which is transalresent norm which is limited a general useof common language among the narrators ( Samia, 2010)

#### Kinds of Permutation

It has two Kinds :The substitutional Permutation which occurs in The poetic image. It is defined by Salah fadhl as aSubstitutionalPermutation which goes out of the rules oflinguistic signsas using the singular in the place of the plural or the use of the adjective instead of the nounabnormal utterance instead of the familiar ( Fadhl 1998).

The Constructive Permutation Salah Fadhl sees this Kind of Permutation as (related to the contextual series for the linguistic Signs when they go out f the rules of construction such as the difference in the arrangement of words/Fadhl1998

The character as a Term, the Body. the Emotion and it is Defined as Ethical Qualities and its interact.

The good character is the one whose owner regulatesshis Manners and the society and endures his deeds and the bad ones which are inadequateinadequat as regards responsibility. (Al-Zayyat)from the point of view of psychology the character is the generalbody and the brain qualities (Zahran).

Dr. AblulwahabAl-Missri defines the character (anorganized essence for the group of perceptual,emotional a

bodily characteristics which distinguish the individual from other character individuals. The individual character is the product of constructive essence of a human being and the construction of his society and culture, history and the social environment from the other side) Al-Missiri. This definition is considered the nearest to the general character as it is described by the literary critics. The character according to the literary critics has three dimensions: psychological, bodily and social. As regards the definition of the character in the critics term (one of the imaginative individuals or the realistic ones around whom the story events are running or the play 1984).

The character according to Roland part is a constructive essence which could be formed from a group of characteristics. Thus it relies so as to be able to form a complex entity when it includes symmetrical signs. This complexity and divergence is what delimit, the character. Rolan 1993. The character according to part is formed from symmetrical signs. They are entities (bodily, psychological and social) and the same time they differ from each other.

It is important to say (that any immigration of the character cannot be split from the general imagination of the individual.

Most important is to see the huge number of analyses which offer a method or precise approach so as not to find itself within the limits of silly psychology (Haman 2013). To make the picture clearer we analyse the lines in which the Quranic character are included, the Quranic character is not an imaginative, it is realistic to the degree of the sublime shape. The holy Quran narrated it so as to take the lesson from the characters mentioned in the Quran whether they carry good or evil characteristics. The stories of prophets tell us their patience and ethics where as those criminals are mentioned to take the lesson from their stories.

The Artistic Permutation of those characters in the Andalusian poetry.

In the ninety third from the blessed Hijra of the prophet and of his departure to his creator in eighty two years.

Tariq bin Ziyad crossed the Andalus territory during the reign of Al-Waleed bin Abdulmalik bin Marwan. This great cross threw the Islamic light in the Western regions. A number of Arab tribes went there as they found great benefit, fertile land, healthy water, light spring, current rivers whose earlier domicile is deprived from.

The research delves the Andalusian personality of the poets who had homesickness to their original countries, the original of their..

Quranic characters were mentioned by them, they incarnated the Quranic stories and what their chests carry was greater,.

The poet mentions the name of prophets and the Quranic trend. They referred to a new meaningful sing (it actually mentioned both the new and the old ones) throughout delving deep in the context which found the expressions in the poem and the secret behind calling that's character in this affair.

An Andalusian poet from sevilla had referred to this Permutation. He was Abu Al-Abbas Shohabiddin Al-Shibli died 699 A. H in his poem entitled (correct infatuation). He mentioned in it a group of scientists (foresee Siada, Rabab and Zainabyou are the one who is my hope.

He mentioned the permutation in the character, the called the permutation in the characters of great love such as Siada, Rabab, Zainab. Thus he removed them from their origin and assigned them a new job, the job of the beloved and changed that in the emotive poem. It came to my imagination to throw or idea to divide the research into two chapters : the chapter which deals with the positive Permutation and the one which deals with the negative one.

The first chapter, the positive Permutation which deals with the glorious character. It denotes delight and joy and happiness even though the original side of the character in the Quranic story is gloomy.

The second chapter: the negative permutation which deals with the dark side of the character which denotes sadness and elegy even though the original was full of Delight and happiness.

This is what is going to be studied in the following pages within two levels: the first is what is the new in poetry and the second is what is old in The Quranic story and finding a comparison between them.

The first chapter: the positive permutation

It deals with the position used by the poet to remove the original character and to add the new character. The position here is one of joy and happiness. The original position is not necessarily one of happiness or sadness. The idea is in the new position which the poet permuted the original one. There are many examples in the Andalusian poetry. The Andalusian region witnessed eras of Glory which enabled the poets to mention glories and to the beauties .

The Artistic permutation in the character of Moses (PBUH)

It is what was mentioned by the poet Ibn Jaber AL. Andalusia (Zarkali 2005). He is Abu Abdullah Mohammed bin Ahmed bin Ali bin Jaber (died 780 A. H). Ibn Jaber Al-andalusia recalled in one of his poems the prophet Moses and what is mentioned in his story this. His patience to conceal the name of his beloved. His heart was breaking from the concealment. He says (Ibn Jabir 2007).

I am afraid to reveal the name of that whose name is clear to my ears.

Ibn Jabir in these lines had recall the great story of prophets Moses (PBUH) with his exalted Lord in Al-Araf Sura (The Heights)

And when Moses came at the time and place appointed by us, and his lord spoke to him, he said " Oh my Lord" show me yourself that I may look upon you. Allah said "you cannot see me, but look upon the mountain; if it stands still in its place then you shall see me. So when his Lord appeared to the mountain. He made it collapse to dust and Moses fell down unconscious. Then when he recovered his senses he said" Glorified are you ". I turn to you in repentance and I am the first of the believers(143).



Here removed the characters and brought other characters; his heart, infatuated by his beloved. If he mentions her name his heart will melt and varnish. The fires of his love will increase. If the visit is achieved and the closeness achieved the heart will be changed as it hears the name of his beloved. It was transformed from a solid state to a new state.

The first level : the scenes of Moses (RBUH) who was afflicted by the eager of his below he restored to the Sinai mount, the sacred place longing manifest not all that the man wishes is obtained.

The second level : the desire of our prophet to see his beloved in his heart because to see her in the eyes is impossible due to the loss of eyesight. He manifested his beloved and his heart would not melt for that, he melt the preposition "law" which is a preparation of refrain for refrain. His heart was throbbing as he heard the name, there the of Bashar is to be recalled "the ear loved before the eye Bin Byrd 2007.

Bin Jaber followed the Quranic... which extends to many meanings, it is not strange for Ibn Jaber for he was full of The Quranic love. He had a poem in which he praised our prophet Muhammed (PBUH) and he had a poem in the eloquence in which he depicted the praise of Mohammed (PBUH), the Beloved in this piece of poetry is Muhammad (PBUH) not a beloved to the daughters of...

The Artistic permutation in the character of the prophet Joseph which takes various forms from the original text and then a new meaning in the language of the poet as in the following examples.

Ibn Darraj says describing the status of his family and making similarity of his family and that of brothers of Joseph making a new meaning (Al-Qasteli 1961)

Brother of thirst remains seven  
And four all of them are thirsty  
But in the concealment they like  
Joseph stars in imagination

Cunningthe steps are talking who will die in their path when it appears at night the stars will glow and the sun in my chest are my locks concealed when the sea is disturbed all are like Joseph who the from killing went a story He who combine and his jail combines and many a jail of universe a piece of Ayin beauty to be purchased when it is cheap

My chest is full of weep

And my lids are full too

The dexterity of Ibn Darraj does not lie in making similarity of the sons of his cousin with the brothers of Joseph from the point of poverty but also in the age . He mentions the differences: the brothers of Joseph God bestowed richness on them. Their status changed from Poverty to wealth. As regards the sons of the poet they are in a bad status: poverty is still hovering around them. Thus he beseeches mercy to be fallen on him) ( Qabani 2012/.

The poet depicts an image to the Story of Joseph in a different Meaning adding to the old a new meaning. The change of brothers of Joseph from poverty to richness is in the old meaning was transformed in a new meaning i.e, from poverty to poverty. This is the new meaning added by the poet.

The permutation of the poetic Imagination through looking at the Imagination of the King.

The poet Al Husari Al-Darwini said when he uttered an elegy towards his son:

A star which darkens the horizon

When It falls it is about to condole me

Through the two Moons

My sky is of satisfaction where teat of weakness not of fatness.

we notice here how his great imagination succeeds in changing the image and giving it a new frame which springs from a sad reality.

The poet describes a real state not a dream. The Poet seems to be indifferent, satisfied and surrendering to God . Qesting made it thus to eat on weakness not fitness which is a metonymy of little fortune whereas the dream of thinking is totally different; the

seven fat cow, whom seven lean ones were devouring is a metonymy of the general drought after welfare (Qabani 2012). The permutation between the two stories is clear. There is an imagination of seven fat cows whom seven lean ones were devouring. Here the poet describes the case that he is eaten on devouring not of fatness. That's the poet direct, the new imagination of the story towards poverty shutting the narrowness; he cannot see anything which is wide. In another attitude Ali bin Kisra Al-M-ligi says:

O dwellers of earth  
I call till doomsday  
You didn't deserve, and  
He sentence all right  
With decrease. He means  
Thus did we give full authority  
I Joseph in the land to take  
Possession these in when or where  
He likes

In these lines the poetic permutation reaches its highest degree from the point of view of generality a new meaning depending on the similarity of the praised person and prophet Joseph PBUH. It also gets benefit from the Quranic eloquence which describes the good position which God has given to Joseph PBUH. The poet through his concealment of the character of Joseph and pointing his praise of the absolute hearer, satisfaction depends on the religious fact and his knowledge of the story of Joseph PBUH (Qabani 2012). The permutation is justified and a new memory to be added to the old story not to modify it but to bestow this meaning on the praised who carries the name of our prophet Joseph PBUH. Thus he has full authority. The similarity in the name and job gives a new dimension to the story.

One beautiful picture of Permutation is the one created by the poet when he borrows the dress of Joseph and wildness this story in Al-Husari Al-Qairawan mentions in the elegy of his son:

O ye the light of my eye who I lost

And in the heart I found

And drew of patience I tore

The dress here carries the meaning of the disappeared of patience of the great Calamity which the poet faced. He cannot endure it, it is a picture which the poet derived from. It is congruent to the habit of classical Arabs when tearing the clothes and slapping the cheeks when calamity befalls. (Gabari 2012). The new permutation is of (torn from the backs the dress is now (torn from the front, not of the accusation of him in order to grieve regarding the loss of the beloved. The permutation reaches the artistic completion through what IbnAl\_shuraishil(1968) :

These lids are dropping

probably the beloved house it knows

How can it know when it got blind

Then the dress of Joseph was thrown

Here the meaning of permutation was extended to new meaning from the poet through (innermonologue with himself via the negative question which reveals the great longing of the Poet with his beloved. His eyes got blind because I the forlorn. He questioned : how these eyes happen to know the house of the beloved. He surprisingly says: Could she see now as Joseph sees in the miracle of the dress ( Cabani 2012). This recall gives a new dimension to the Quranic story. In the Quran story Joseph had recognized his sight when they brought the dress of Joseph. Here the sight is recalled. There is no dress, no regained sight, it is the knowledge and this is the difference between the two stories.

IbnZaydun said in the dirge of Al-Mu'tazid King of sevilla and the Praise of his son Successor recalled the story of Joseph with his two young men of the prison:

The toe lengthens in the secret dialogue

They say not to question the case judged

concerning which you both died inquire

Their expectorate went a tory

and it comes back in that magic

The poet recalls the tenor of the story and directs it toward the praised and the order of God through:

O two companions of the prison! As for one of you he will pour out wine for his Lord to drink and as for the other he will be crucified and birds will eat from his head. Thus is the case judged concerning which you both did inquire. Josephy, The Artistic permutation in the Character of our prophet Mohammed PBUH and his Story

The positive permutation is the one which Al-Qastali found between the pledge of allegiance Al-Murtadha Bani Marwan and that of al-Radhwan of our prophet PBUH. It was mentioned by Ibn Bassam Al-Qastali praised Al-Murtadha, the last of Bani Marwan Kings:

A pledge of allegiance God hath estimated

A Radhwan pledge when his forefather is absented

And when he becomes at the head of presidency

And he put the crown. A relief was

Found in his joy and a shelter to the stranger

Al-Shontari 1981. He means the Qur'anic text in Al-Fath Sura (The victory):

In deed Allah was pleased with the believer, when they gave the Bai'ah (pledged) to You O Mohammed under the tree. He knew what was in their hearts and He sent down calmness and upon them, and he rewarded with a rear victory

Al-Qastali recalled the Redhwan pledge at Al-Hudaibiye when the believers got what they promised. It is followed by a tranquility in the hearts. The scene was incarnated in two levels:

The first level: The companions of the prophet PBUH – this great scene in the six year of Hijra under the blessed tree which sheltered the prophet and his companions when they promised to give assistance.

The second Level: Al-Murtadapledge the Character of Marwan which carries the same blessed idea although the first has it's fruits in finding a holy message.

The Artistic permutation in the Character of Solomon (PBUH)

Lisaaniddin mentioned what denotes permutation in the character of Solomon son of Devid and what his army which consisted of Jinn and humans and birds and the story of Muhammad bin said. He said: Muhammad bin Abdul Malik bin Said bin Khalaf bin said Ibn-Al-Hasanbin Othman bin Muhammad bin Abdalla bin Said bin AmmabinYasir. In him Abdalla bin sharaf said.

Omercy of God

it does not respite a plasphemer

Like your hawk when it does not leave

He is used to be a hunter. The aya which he recalls from Annam Sura (The Ants)on Soloman is thus and there were gathered before Solomanhie hosts of Jinn end men, and birds and they all were set in battle order –17

The scene consists of two levels :

The first level: our prophet Soloman son of David PBUH with whom Jinn, men and birds are fighting. And he who does not deny anything and never to escape from hisdestiny, if he escapes to the desert, beastare his army. If he escape to the sea, whales and his army.

If he escapes by flying the eagle, falcon and hawkhawk arehis army which fill the plain and theMountain. All fear him.

The second level

Muhammad bin Abdulmalk. The grandson of Ammar bin YasirPBUH whose army is great and even the hawks.

In the sky fight with him. None of the disbelieverscan escape him.

This permutation in the character accumulated between the leader and the prophet and even between the bird and the bird, the beast and the beast. The poet as if he sew all at the presence of Abulmalik in awe and surrender, we do believe that the Ants Sura

is his mould, he finds his inner brain and his Poetic sense. He could make these two scenes of the present and the absent.

The hint to our prophet Saloman was not clear, but to all those who are well acquainted know that what is meant by this is our prophet Solomon. His army consists of men, Jinn, birds and beasts..

The second Chapter: The Negating permutation

The permutation comes in good, prosperous time to poets. It also comes in eras of distress. The permutation comes in time of difficulty and distress especially in the elegy of Kingdoms and in spells of sorrow. There is a lot of permutation in the holy Qur'anic characters which were mentioned in the poetry of Andalusian who are homesick to the precious homes and sacred codes. There are many characters in their poetry especially in the bewail of the loss of homelands, This is what is called the negative permutation in the stone, which take the Qur'anic ones as their point of departure. Ibn Al-Muqarri narrated this kind of permutation which was taken in the form of Andalusian women when one of the judge, sends message to her:

" it is narrated that one of the judges of Lusha had a wife who is very clever in knowing the rules. Before he married her she was described to him then he married her. In conscious judgement one of his companions wrote to him:

In Lusha there is a judge who has a wife who would he not be a judge. He showed his wife what was written, then she told him to her the pen. She wrote

This is an old abused

Nay, if he does not stop

Al-Telmasoni 1997

The holy Qur'an mentions stories of the people of hell. There are two levels:

The First Level: Characters who wish to get out even though by death. They say I would that it (death) had ended, but the poet reveals this context and brings the original meaning of the word. She is the female of the judge. The Qur'anic character talks

about the severe fine and wishes it to be the last of the torture, but the poet had this idea to Make it the wife of the judge because she judges instead of him.

The second Level: characters from this world but they are disobeying in the SuraAl-Alaql(The clot) which talks about people who transgress and being suf-sufficient and that the man does not want to stop his transgress. God warns him for this disbelief that he will be hit a very severe hit by the forelock. The clever woman transforms this scenes to a comic one that she would hit the man who recense her husband in this consent . The man was disdained from childhood, his old age is that of disobedience. She transforms the Qur'anic structure taking the scene which surrounds that character. The difference is very big between that character and the one whose for lock isgoing to be hit the difference is so big between the hitting of the angels of fortune and hitting the heart.

Another case is that what is narrated by Al-Muqarri:

The poem of Ibn Abdoun Al Andalusi in which he  
Laments Nani Al-Attas. He mentioned many thing who destroyed  
and become nothing .It awakes those who are a sleep time will  
afflict after the eye by a mort weeping is not an objects and  
pictures

And as Ibn Habaria said

Death does not love

For Labeed had died

And as he said

where are the dwellers of the people of Noah Aeland Thamnd who  
came afterwards

They used to be on bed, but now indust

The threat after that

The physicians who follow a foot

Their medicine was left behind

And the same become sick

And closer to death would he (Talmasani)



The effect of the holy Qur'an was clear in these verses and the phenomenon of textual permutation need was clear or else who had brought the terms from the purity purity Sura and the stories from the dawn, sad and others which sees the people of Ad and Thamed to become rotten after that prosperity.

The scene here transfers us to Quranic opinions and the physician who cannot push the death from her his patient but followed him. The same would pass away before the sick. This is clear in the Qur'anic Kings who were conceited by thus world. The worldly beds become coffins. The earth had turned upside down. The worldly heaven of woman, Cavalier gugs become graves governed by maggot. God depicts this in Jonah Sura by saying:

Verily the likeness of this world life is as the wake which we send down from the sky, so by it arise the intermingled Produce of the earth at which men and cattle eat; until when the earth is clad in its adornments and is beautified and its people think that they have the powers of disposal over it our command reaches it by night or by day and we make it like a clean mown horrest as if it had not flourished yesterday

Thus do we explain the Ayat in detail for a people who reflect 24  
The holy Quraan narrates to us the story to save who would die without any sickness and the patient who lives for a longer time, and the story of the king who was leaning on his stick for a period of time so the Jinn thought he was alive. They continued making statues, armours and basins. The identity of his death was revealed only by the little worm of lite earth

And to Solomon the wind its morning was a month's Journey and its afternoon was a month's journey. And we caused a fount of brass to flow for him, and there were Jinn that worked in front of him by the leave of his lord. And who so ever of them turned aside from our commend we shell cavce him of the torment of blacing fire (Saba-12). After all this mandares to require eternity. Ibn Habaria Said: The negative permutation is that which comes

from Al-Asam Al. Marwani between two characters. Abdul mu'im and I broke the Abyssinian:

There is no paradise for the foe better than escape

Abdulmu'im said

Where would he go

Talke about the Romans in Andalusia

This is the poetic text which flows of sweetness which denotes This army: what increases its sweetness is the fluctuation of the poet which urgleKhalifa.

There is an example to those who would fear. The Qur'anic text is the one which comes in AlJinnSura:

And we have sought to reach the heaven but found it filled with steruguards and flaming fires -8

The poetry mentioned by At AsamAlMerwani is taken from Al-Jinn story, the second half of the verse is presented

In the first half of the line of verse which was narrated by Nafeel bin Habeeb when the Abyssinian wanted him to show the way through which the con flee. The discipline of that cause in Al-DiyerBakrifrom Ibn Abbas he saw something stripped at um Hani she threw them with it. The stone came to the head of a man and went through his ass and if he is riding it came from beneath. The result was that they are all destroyed .Each one has his noneengraved on the stone. Not all of them were destroyed thosewhoremained, asked Nafeel bin Habeebto show them the way to Yemen: Nafeel said:

Where is the escape and God follows

The textual permutation in the Quranic story is represented in two levels:

The first level. The army of Ibraha the unbelievers who came to support the cross to the people of Mekka in the year when Mahammed was born.God sent a power which was beyond his ability – birds in flocks – so they could not find an escape.

The Second Level: The armies of the Christians which came to stand against the army of the believers in the Andalusian peninsula.

The God had seat knights under the leadership of the believers.  
They banished them. They could not find a support or resort.

From negative permutation what was said by Al Qastali describing  
his guest in front of the minister Diwan–Abi-AsbaghAl-Qata

In it your hands foreseen

The wishes are overwhelming

I complain in your shade

Like Moses when resorts to it

God says in Al-Qasas surah (Narration)

And when he arrived at the water of Madyan He found there a  
group of men watering and besides them he found two women who  
were keeping back

He said: what is the matter with you?

They said: we cannot Water until the shepherds take that their  
flocks. And our father is a very old man so he watered for them then  
he turned back to shade and said "My Lord ! truly I am in need of  
whatever good that you bestow on me. 23-24

Al Qastali remained at the door of the minister. He endured  
humiliation. The minister stopped him. He continued Complaining  
thinking that wealth would come. He remembered the Case of  
Moses when he remained for a long time hungry out of his poverty  
.Then came the two girls when he resorted to the shade. He  
complained to his God the poverty. He removed the Moses story  
and replaced it with the Qastali one.

Moses is the one who is meant in this verse – the prophet  
PBUH. He resorted to the shade after watering the two girls. Here  
he permutes the Moses sight and put himself instead of him, it is as  
if saying: If Moses waters the two girls, I water the hearers

### **Conclusion**

At the end of this research, we will have listed a number of  
evidences for the narrative shifting of Qur'anic characters, which  
poets have used to denote other purposes, including:

- 1- A modification of the Qur'anic personalities to serve the new  
poetic purpose, this modification that is in the service of the new

meaning for which the story mentioned in the Holy Qur'an was invoked, and here the role of IEP (Insertion, Effacement, Permutation) in the service of Arabic rhetoric emerges, and the Arabic text service in invoking an old text to be used for a new purpose and from here it emerged the importance of IEP (Insertion, Effacement, Permutation)

- 2- The effect of dealing with Qur'anic characters in poetry on the nature of poetry itself. That is, in terms of poetic narration; Note that narration is a close concept, especially with the novel and the short story.
- 3- The difference between the textual origin of these characters in the Noble Qur'an and the artistic treatment based on the concept of displacement of these characters among the poets of Andalusia in particular.
- 4- Undoubtedly, the achievement of such goals will contribute to standing up to the similar approach among the poets of the Arab East, which could be considered a prelude to other researchers. They may want to take up this topic. This adds to the importance of the research and its topic a new element.

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