

1054 GRIFFITH, Sidney H. The "sunna of our  
messengers": the Qur'ān's paradigm for messengers  
and prophets: a reading of sūrat ash-Shu'arā' (26).  
*Suara Suresi*  
181372  
*Qur'ānic studies today*. Ed. Angelika Neuwirth and  
Michael A. Sells. New York: Routledge, 2016,  
(Routledge Studies in the Qur'ān), pp. 207-227.

30 Nisan 2018

MADDE YAYIMLANDIKTAN  
SONRA GELEN DOKÜMAN

27 MAYIS 2019

Quran Sure

168 SEIDENSTICKER, Tilman. Umherirrende, durstige oder verliebte Dichter? Noch einmal zu Sure 26 Vers 225. *Der Islam: Zeitschrift für Geschichte und Kultur des Islamischen Orients*, 85 i / 2008 (2010) pp.156-163. [On the meaning of the verb *yahīmūna*. With abstract in English.]

MADDE 187

SONRA GELEN DOKÜMAN

"SUARĀ SŪRESI"

TFS

el-Ayni, "umdetul-kāri...", "C. XV, s. 355-359

Suara swesi

SHAHĪD, Irfan. The sūra of the poets, Qur'ān XXVI: final conclusions. *Journal of Arabic Literature*, 35 ii (2004) pp.175-220.

03 MISA 2007

513 SHAHĪD, Irfan. Another contribution to Koranic exegesis: the sūra of the Poets (XXVI). *Journal of Arabic Literature*, 14 (1983) pp.1-21

Suara Suresi

(47)

شليى ، صلاح الدين يوسف شليى ، صلاح الدين يوسف شليى . - [ القاهرة ] : ص . ي . شليى ، 1999 .  
102 ص ؛ 24 سم .  
يشتمل على أرجاعات بيلوجرافيه .  
تدمك  
977-19-8271-0  
85919-85918 ب

17 MISA 2001

148 SHAHĪD, Irfan. Another contribution to Koranic the sūra of the Poets (XXVI). *Journal of Arabic Literature*, 14 (1983) pp.1-21

Suara Suresi

3 SUBAT 1993

Suara Suresi

Shahid, Irfan. "Another Contribution to Koranic Exegesis. The Sūra of the Poets (XXVI)." *Journal of Arabic Literature*, Vol. XIV (Leiden, 1983), 1-21.

181972

## ŞUARÂ SÛRESİ

- 
- 1 DURSALİYE ÇAĞLAR, Doğu Türkçesi Kur'an Tefsiri (Şu'arâ ve Neml Sureleri): İnceleme-tenkitli metin-dizin-tıpkıbasım, Marmara Üniversitesi, Yüksek Lisans, 2013

✓  
130

ANOTHER CONTRIBUTION TO KORANIC EXEGESIS  
THE *SŪRA* OF THE POETS (XXVI)\*

(224) وَالشُّعْرَاءُ يَتَّبِعُهُمُ الْغَاوُونَ (225) أَلَمْ تَرَ أَنَّهُمْ فِي كُلِّ وَادٍ يَهِيمُونَ.  
(226) وَأَنَّهُمْ يَقُولُونَ مَا لَا يَفْعَلُونَ (227) إِلَّا الَّذِينَ أٰمَنُوا وَعَمِلُوا الصَّٰلِحٰتِ وَذَكَرُوا  
اللَّهَ كَثِيرًا وَانْتَصَرُوا مِنْ بَعْدِ مَا ظَلَمُوا وَسَيَعْلَمُ الَّذِينَ ظَلَمُوا أَيَّ مُنْقَلَبٍ يَنْقَلِبُونَ.

*Sūra* XXVI is the *locus classicus* for the study of Islam's attitude to poetry. In a previous contribution,<sup>1</sup> the present writer has analyzed three of the crucial verses on the poets, namely, vv. 224, 225, 227, and postponed the analysis of the best known of the four verses, v. 226, for a future contribution. Since then some relevant works have appeared on the subject<sup>2</sup> and one major article has come to the knowledge of the present writer, which had not been published when the typescript of *CKE* was already in press.<sup>3</sup> These are necessary to discuss and the careful examination of the views expressed in these works have convinced the present writer more than ever of the importance of arriving at a correct exegesis of these four elusive verses, so seemingly simple and yet fraught with difficulties and puzzles. Even the most cursory reading of the commentaries on these verses in *tafsīr* works reveals the many, often conflicting, interpretations given, for instance, to verse 224 by the early Muslims, from which later *mufasssīrūn*, taking the line of least resistance or swayed by some other reason, chose what became the conventional one.

\* This article was to have appeared in 1980 as a contribution to *Studies in Arab Literary Criticism*, edited by Dr. Salma Khadra Jayyusi.

<sup>1</sup> See "A Contribution to Koranic Exegesis", *Arabic and Islamic Studies in Honor of Hamilton A.R. Gibb*, ed. G. Makdisi (Leiden, 1965), pp. 563-580; henceforth cited as *CKE*.

<sup>2</sup> Notably F. Gabrieli, "Religious Poetry in Early Islam", in *Arabic Poetry: Theory and Development*, ed. G. E. von Grünebaum (Wiesbaden, 1973), pp. 5-17; and "La poésie religieuse de l'ancien Islam", in *REI*, XLI, fasc. 1, (1973), pp. 7-17; henceforth cited as *RP* and *PR* respectively; *PR* consists of four lectures delivered at the Collège de France and printed in *REI*, but only the first lecture cited above is relevant to discuss in this article; Michael Zwettler, *The Oral Tradition of Classical Arabic Poetry: its Character and Implications*, (Ohio State University Press, Columbus, 1978), henceforth cited as *OT*. Some valuable work on the general theme of early Islam and poetry has appeared in Arabic by the Iraqi scholar Dr. Yaḥyā al-Jubūrī, but it is only indirectly relevant to the theme of this article.

<sup>3</sup> See R. Blachère's "La poésie dans la conscience de la première génération musulmane", in *Annales Islamologiques* (Cairo), IV, 1963, pp. 93-103; henceforth cited as *PC*. *CKE* appeared in print in 1965, consequently the author of *PC* could not avail himself of the intensive analysis of verses 224, 225, 227, and the new interpretations given to them in *CKE*.

V.B.S.

خود نمی‌آیند و دست از آزارهای گونه‌گون پیامبر اسلام، بر نمی‌دارند و نیز گوشه‌هایی از شکوهمندی آفریدن هستی به فرمان آفریدگار که در برابر دیدگان ایشان است، به آنان یادآوری گشته است (۳۵ تا ۶۲)؛ (۳) سخنی گسترده درباره رفتارهای بندگان راستین خدا، درباره زبان دل و آرزوهای آنان و درخواستهایشان از پروردگار مهربان خویش و برابری درست دل و زبان ایشان، پیام ژرف و پربار دیگر این سوره است (۶۳ تا ۷۷). سید محمد حسینی

ترتیب کنونی سوره‌های قرآن، ۲۵ و در ترتیب نزول ۳۹ و پس از «القصص» (اعراف) و پیش از سوره «الملائکه» (سوره فاطر)، می‌باشد. سوره فرقان در مصحف امیرالمؤمنین علی (ع)، سوره ۶۶ و پس از «اسراء» و پیش از سوره «قصص» جای دارد.

شماره آیه‌ها، کلمات و حروف، این سوره بی‌هیچ خلافتی دارای ۷۷ آیه است (همه تفسیرهای پراعتبار قرآن) و دارای ۸۹۶ کلمه و ۳۸۷۷ حرف است. ابوالفتوح رازی شماره کلمات سوره فرقان را ۸۹۲ و حروف آن را ۳۷۳۳ دانسته است. (تفسیر ابوالفتوح، ۶۳/۴).

فضیلت سوره، اُبی بن کعب از رسول خدا (ص) روایت کرده است که هر کس سوره فرقان را تلاوت کند خداوند متعال او را با مؤمنان محشور کند. محبوبه مؤذن

مکی یا مدنی: مجاهد و قتاده آن را مکی دانسته، ولی ابن عباس سه آیه: «۶۸ تا ۷۰: و الذین لا یدعون مع الله الها آخر... غفورا رحیماً» را مدنی دانسته و گفته که آنها در مدینه نازل گشته است (التبیان، ۴۶۹/۷؛ مجمع البیان، ۱۵۹/۴).

سوره شعراء، از آن رو این سوره را بدین نام، نامیده‌اند که در آیه‌های پایانی سوره از شاعران و پیروان گمراه ایشان و نیز از شاعران مؤمن و درستکار، سخن رفته است (آیه‌های ۲۲۴ تا پایان سوره). شاید بشود این سوره را سوره «پیامبران» نیز نامید. زیرا در این سوره، از زندگینامه و روزگار پیامبری ۷ تن از پیامبران (نوح، موسی، ابراهیم، هود، صالح، لوط، شعیب (ع))، سخن رفته است. از سوی دیگر، بیان زندگانی آنان در این سوره، با ویژگی کم ماندنی آمده است. زندگینامه همه آنان با دو آیه برگردان و مکرر (ان فی ذلک لآیه و ماکان اکثر هم مؤمنین. و ان ربک لهو العزیز الحکیم)، به پایان می‌آید. این سوره را به نامهای «طسم» یا «طا، سین، میم» و «جامعه» نیز نامیده‌اند (تسناخت سوره‌های قرآن، ۲۷۰). آغاز سوره: طسم، تلك آیات الكتاب... و پایان آن... اُی منقلب ینقلبون می‌باشد.

شأن نزول: ابن عباس گوید: آیه ۲۷ «یوم بعض الظالم علی یدیه و یقول...» درباره عقبه بن ابی معیط و ابی بن خلف که با یکدیگر دوست بودند و دشمن پیامبر خدا (ص). عقبه به اسلام گرویده بود ولی به خواست و تشویق ابی از اسلام روی گردانده و به پیامبر (ص) جسارت کرد و آب دهان بر چهره پیامبر (ص) انداخت. عقبه در جنگ بدر و ابی بن خلف در جنگ احد کشته شدند (السیره النبویه، ابن هشام، ۳۸۷/۱؛ مجمع البیان، ۱۶۹/۴).

پیامهای سوره، فضای این سوره فضایی هشدار آمیز است و مزده و امید بخشی در آن کمتر به چشم می‌خورد. هدف کلی سوره بر این پایه است که دعوت پیامبر اسلام (ص) دعوتی درست و او پیام‌آور خدا است و قرآن یا فرقان، کتاب آسمانی او است، و در آن بی‌اساس بودن سخن کافران درباره پیامبر اسلام (ص) و کتاب آسمانی او، تأکیدهای فراوان، حقایق پیامبری او و کتاب آسمانیتش را تأیید می‌کند (المیزان، ۱۸۶/۱۵). (۱) فرود آمدن فرقان بر پیامبر اسلام و رد سخنان کافران درباره قرآن و پیامبر خدا، وعده عذاب به کافران در آن جهان، درباره سخن کافران و کفار و روز رستخیز، ناتوانی بتهای ایشان در کاستن از رنج و گرفتاریشان و اینکه چرا به جای انتخاب پیامبری از آدمیان، فرشته‌ای به پیامبری خدا نیامد و چرا خدا را به چشم نمی‌بینیم و یادآوری شکنجه و رنجی که آنان را فراخواهد گرفت... که نخستین پیام فراگیر این سوره است (آیه‌های: ۱ تا ۳۴)؛ (۲) در پیوند با پیام بالا، خداوند برای آرامش و دلگرمی پیامبر اسلام، گوشه‌هایی از سرگذشتها و رنجهای پیامبران پیشین را به یاد او می‌آورد و به سرسختی و پند ناپذیری کفار قریش، اشارتی می‌رود که این نابکاران با آن که، شهر سنگباران شده و در هم کوبیده قوم لوط را به چشم خود می‌بینند، به

شماره کنونی سوره و شماره هنگام نزول، شعراء در ترتیب کنونی سوره‌های قرآن، سوره ۲۶ و در ترتیب نزول، ۴۵ و پس از سوره «واقعه» و پیش از سوره «طس» (نمل)، می‌باشد. این سوره دوازدهمین سوره است که با حروف مقطعه (طسم)، آغاز گشته است. سوره شعراء در مصحف امیرالمؤمنین علی (ع)، پنجاه و یکمین سوره و پس از «مریم» و پیش از «زخرف»، جای دارد.

شماره آیه‌ها، کلمات و حروف، به قرائت قاریان کوفه و قاریان نخستین مدینه، دارای ۲۲۷ آیه است؛ ولی به قرائت بصریان و قراء مدینه اخیر ۲۲۶ آیه دارد (التبیان، ۴/۸؛ مجمع البیان، ۱۸۲/۴). ابوالفتوح رازی ۲۲۸ آیه برای آن یاد کرده است. اما روایت مشهور همان روایت نخستین (۲۲۷ آیه) است که همه مفسران بزرگ قرآنها را امروز نیز همان را آورده‌اند (معانی القرآن، الفراء، زکریا بن یحیی، ۲۸۵/۲؛ الکشاف، زمخشری، ۳۰۵/۳).

JOURNAL OF ARABIC LITERATURE

Executive Editor

MUHSIN JASSIM AL-MUSAWI, American University of Sharjah

Assistant Editor

DOUGLAS C. YOUNG

Editorial Board

FEDERICO CORRIENTE, University of Saragossa

JAMES T. MONROE, University of California, Berkeley

SUZANNE PINCKNEY STETKEYVICH, Indiana University, Bloomington

Review Editor

YASEEN NOORANI, Arizona University

Since its inception in 1970 the *Journal of Arabic Literature* has provided an international scholarly forum for the discussion of Arabic literature and has secured its position at the forefront of critical and methodological debate. The journal publishes literary critical and historical studies, as well as reviews and bibliographies, on a broad range of Arabic materials—classical and modern, written and oral, poetry and prose, literary and colloquial. Studies that seek to integrate Arabic literature into the broader discourses of the humanities and social sciences take their place alongside technical work of a more specialized nature. The journal thus addresses itself to a readership in comparative literature and literary theory and method, in addition to specialists in Arabic and Middle Eastern literatures and Middle East studies generally. Particularly due to the many articles that include original translations of literary texts, the journal is an invaluable resource for university instruction as well as for scholarly research. The continued presence of the *Journal of Arabic Literature* in library holdings throughout the world testifies to its standing as a scholarly periodical of established international repute.

SUBSCRIPTIONS

Subscription price of Vol. 38 (2007) (ca. 296 pages in 3 issues): EUR 191.–/US\$ 243.– for institutions (including online subscription), EUR 172.–/US\$ 219 for institutions (only online subscription), and EUR 64.–/US\$ 81.– for individuals (print only), including postage and handling. Price includes online subscription. Claims for missing or damaged issues must be made within three months of publication (European customers) or within five months of publication (customers outside Europe). Please address your claims and enquiries to Brill's Customer Services Department.

Articles submitted for publication in *JAL* are subject to a process of peer review, in accordance with standard academic practice.

This journal is printed on acid-free paper.

BRILL

LEIDEN•BOSTON

© Copyright 2007 by Koninklijke Brill NV, Leiden, The Netherlands  
All rights reserved. No part of this publication may be reproduced, translated, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior written permission of the publisher.

Authorization to photocopy items for internal or personal use is granted by Brill provided that the appropriate fees are paid directly to Copyright Clearance Center, 222 Rosewood Drive, Suite 910, Danvers, MA 01923, USA. Fees are subject to change.

PRINTED IN THE NETHERLANDS

*Salma Suresi*  
25 NISAN 2008



THE SURA OF THE POETS: "FINAL CONCLUSIONS"?

MICHAEL J. ZWETTLER

Ohio State University

Abstract

In *JAL* (2004), an article by Professor Irfan Shahid appeared, defiantly entitled "The *Sūra* of the Poets, Qur'an xxvi: Final Conclusions." That article, however, offers neither an analytical study nor an exegetical interpretation of *Sura* xxvi. Rather, focusing almost exclusively on three of the last four *āyas* of the *sura* (224–226), the author presents a diffuse apologia for his view (already advanced in earlier publications) that this *sura* in general and these *āyas* in particular must be acknowledged as incontrovertible textual grounds that prove "clearly" the qur'anic origin of *I'jāz al-Qur'an*: the Islamic doctrine upholding the miraculous "literary" (Shahid's word) inimitability of the language, style, and verbal beauty of the Scripture revealed to God's Messenger, Muḥammad. But, apart from failing to deal with *Sura* xxvi as a whole in an article whose title promises to arrive at "final conclusions" about that *sura*, Professor Shahid seems to be guilty in building his case of "playing fast and loose" both with the language of the revealed text itself and with the discourse and opinions of scholars whose writings he consults—whether they be traditional Muslim philologists and *mufasssīrūn* or modern scholarly writers and editors whose views he might deem supportive or with whom he might agree or disagree. I undertake to point out some of the more unsound assumptions, presuppositions, and speculations on which Shahid's "final conclusions" are based; to correct some of the more cogent linguistic and philological errors and misconceptions which undermine his arguments; and to "set the record straight" regarding precisely *what* the sources that he cites and refers to did, in fact say. Readers may find it worthwhile to know what, for instance, aṭ-Ṭabarī, az-Zamaxšarī, and I actually did say, rather than what Professor Shahid claims we said.



"When I use a word," Humpty Dumpty said, in a rather scornful tone, "it means just what I choose it to mean—neither more nor less."

"Lewis Carroll", *Through the Looking Glass*

وَتَمَعْنُ الْعِلْمُ عِنْدَ الْحَقِّ لِلِاللَّهِ إِذْعَانٌ—لِللَّيْلِ الزَّمَانِ (من بني بكر)

In 1990 a revised and expanded contribution of mine to the 1986 Harvard Symposium, "On Poetry and Prophecy," appeared in a collection of symposium contributors' articles, under the title "A Mantic Manifesto: The *Sura* of 'The

## The *Sūra* of the Poets Revisited

Irfan Shahid  
Georgetown University

### Abstract

The *sūra* of the poets (xxvi) is unique among all the *sūras* of the Qur'ān. It is the only *sūra* which treats in a significant manner the secular art of Arabic poetry (verses 224-227) in the context of the defense of the Qur'ān as the Word of God, revealed to the Prophet Muḥammad (verses 1-9). For Arabic poetry, verse 227 documents the birth of an entirely new genre in the history of Arabic poetry, the *Islamic*, and what is more, it legitimates poetic composition along strictly Islamic lines, bringing poetry within the purview of the *Shari'a*. For Qur'ānic studies, verse 226 "and they say what they do not do," has been closely examined and the examination has yielded the conclusion that this "unfulfilled promise" on the part of the poets is the key to discovering what the important Qur'ānic dogma inimitability, *I'jāz*, consists in. The regnant view of later times understood it in literary terms, but the detailed microscopic examination of the verses, 224-226 has revealed the soundness of this view, already confirmed in the Qur'ān itself. Hence, the twofold significance of these crucial verses in the *sūra* of the poets to both the history of Arabic poetry and to Qur'ānic studies and the importance of their correct exegesis, discussed by the present writer in *JAL* (2004, pp 175-220).

This has been challenged recently by Michael Zwettler in a long article which appeared in *JAL* (2007, pp 111-166) and so has reopened the debate on the *sūra*. It is therefore necessary to examine the arguments, advanced in this article, necessary for both the history of Arabic poetry and of Qur'ānic studies, and also for considering some new elements to be found in this article. This will be done in the spirit of a dialogue, that is essential for advancing the frontiers of knowledge in both disciplines, the literary and the Qur'ānic.

### Keywords

Ghāwūn, ghawāl, wādī, tābī'a/shayāfīn, i'jaz, tābī'ūn, ṣadaqa, ash'ar

The following symbols are used for the frequently cited articles and volumes:

1 – CKE: for Irfan Shahid, "A Contribution to Koranic Exegesis" in *Arabic and Islamic Studies in Honor of Hamilton A.R. Gibb*, ed. George Makdisi (E.J. Brill, Leiden, 1965, pp. 563-580).

2 – ACKE: *idem*, "Another Contribution to Koranic Exegesis: The *Sūra* of the Poets, XXVI," *JAL*, 14 (1983), pp. 1-21.

3 – FC: *idem*, "The *Sūra* of the Poets, Qur'ān XXVI: Final Conclusions," in *JAL*, XXXV, 2, 2004, pp. 175-220.

4 – OT: Michael Zwettler, *The Oral Tradition of Classical Arabic Poetry: Its Character and Implications*, (Ohio State University Press, 1978).

5 – MM: *idem*, in "A Mantic Manifesto, The *Sūra* of the Poets and the Qur'ānic Foundation of Prophet Authority," in *Poetry and Prophecy: the Beginnings of a Literary Tradition*, ed. James L. Kugel, Cornell University Press, Ithaca, 1990), pp. 75-119, notes 205-231.

6 – SP: *idem* for "The *Sūra* of the Poets: Final Conclusions?" in *JAL*, XXXVIII, 2, 2007, pp. 111-166.

Instead of repeating so often the name of Professor Michael Zwettler, his initials MZ, will be used as a symbol.

\* \* \* \* \*

(224) وَالشُّعْرَاءُ يَتَّبِعُهُمُ الْغَاوُونَ (225) أَلَمْ تَرَ أَنَّهُمْ فِي كُلِّ وَادٍ يَهِيمُونَ (226) وَأَنَّهُمْ يَقُولُونَ مَا لَا يَفْعَلُونَ (227) إِلَّا الَّذِينَ ءَامَنُوا وَعَمِلُوا الصَّالِحَاتِ وَذَكَرُوا اللَّهَ كَثِيرًا وَانْتَصَرُوا مِنْ بَعْدِ مَا ظَلَمُوا وَسَيَعْلَمُ الَّذِينَ ظَلَمُوا أَيَّ مُنْقَلَبٍ يَنْقَلِبُونَ.

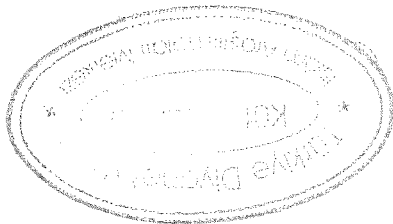
This substantial article by MZ was a response to a review of his conclusions on the *sūra* of the poets, which I had expressed in an article symbolized here as FC.<sup>1</sup> The review was part of the section which I called "The Debate."<sup>2</sup> In that article I reviewed what scholars have said for and against my own conclusions on the *sūra* of the poets, which I had expressed in two previous articles, namely, CKE and ACKE, published in 1965 and 1983, respectively. In so doing, I was inspired by what Muhammad Arkoun has done as editor of *ARABICA*, when he opened it for debate as a very fruitful way of furthering scholarship in our field of Arabic and Islamic Studies. My article, FC, has not failed to produce the desiderated result and MZ's article has been the fruit of including him in the debate in FC. This is a very extensive and complex article of some 55 pages, which ranges over many problems, related to the exegesis of this very important *sūra*, written as a spirited reply which was not graciously expressed. I shall forget about its tone and instead concentrate on what I consider fruitful elements in it, which has enabled the correct exegesis of the *sūra* to be expressed even more cogently, plus a recognition of a new useful element introduced in the discussion by the author of SP. I shall begin with the controversial term, *Ghāwūn*, which has generated a very lively exchange.

<sup>1</sup> FC, pp. 205-212.

<sup>2</sup> *Ibid.*, pp. 198-213.



Secondly, the stratification of the various aspects of the poetic language found expression in the technical characterization of these aspects by the theorists and literary evaluators was not of interest to poets. The poets considered such stratification as mere abstractions that had little or nothing to do with versification as a craft, which was skill enhanced by natural talent as an expression of the inner feeling.<sup>61</sup> The terminological repertoire of the Arabic literary theory presents a fascinating spectacle of discourse that is nurtured by the crosscurrents from a variety of disciplines identifiable in the Arabic-Islamic intellectual tradition. Overstatement or hyperbole was not a phenomenon that was lacking in the literary corpus of the pre-Islamic period, although its various forms and subtypes were never recognized or characterized in technical terms by the authors or their immediate audiences. The evolution of *ghuluww* as a technical term, along with other terms that signify exaggeration, can be seen as having gone through a process of evolving from intuitiveness that found expression in casuistic remarks, to systematic classification.<sup>62</sup> The debate between al-Ḥātimī and al-Mutanabbī provides an eloquent evidence for this proposition. The success of al-Ḥātimī in imposing some order on the various subtypes of exaggeration is an historic tribute to his status as a systematic organizer of ideas in the scholarly tradition.



<sup>61</sup> Compare note 27 above.

<sup>62</sup> 'Abd al-Ghanī al-Nābulī (d. 1143/1731) offers a fascinating late medieval elaboration of the subject in his *Nafahāt al-azhār 'alā nasamāt al-aṣḥār*. See Pierre Cachia, *The Arch Rhetorician or the Schemer's Skimmer: A Handbook of Late Arabic Badi'* (Wiesbaden, 1998), 89-91.

Substantive

## THE SŪRA OF THE POETS, QUR'ĀN XXVI: FINAL CONCLUSIONS

IRFAN SHAHĪD

Georgetown University, Washington DC

### Abstract

The crucial verses in the Qur'ān (XXVI, 224-227) for understanding the theme of Islam and poetry have been re-examined in the light of recent publications and have reinforced the conclusion that the key word "*al-ghāwūna*" in verse 224 signifies not erring human beings, but demons, "*shayātin*." More importantly, verse 227 has been shown to involve not the poets' mendacity as such, but their inability to produce anything that can compare with the Qur'ān, declared inimitable, "*mu'jiz*." The traditional interpretation of verse 226, that poets are liars, has been traced through Islamic cultural history.

Islam and poetry is a major theme in the study of Islamic religion and civilization. The struggle between the two began during the lifetime of the Prophet in the early Meccan Period of the Call, and more importantly, is reflected in the Qur'ān itself, in sūra XXVI, titled the *Sūra* of the Poets hereafter. The *sūra's* interpretation is, thus significant to Quranic exegesis, Arabic literature, criticism, and the subsequent development of Arabic religious poetry.<sup>1</sup>

The problem was first approached by this writer in 1965 in an article titled, "A Contribution to Koranic Exegesis",<sup>2</sup> which analyzed the *sūra* in its entirety and concentrated on the crucial verses that come at the end of it, namely, 224-227. The study left out verse 226, a most important and controversial verse, for a subsequent, separate treatment, which appeared in an article titled "Another Contribution to Koranic Exegesis",<sup>3</sup> some twenty

<sup>1</sup> This forms the theme of the present writer's volume, *Islam and Poetry*, which hopefully will appear in the not too distant future.

<sup>2</sup> See "A Contribution to Koranic Exegesis," *Arabic and Islamic Studies in Honor of Hamilton A.R. Gibb*, ed. G. Makdisi (Leiden, 1965), pp. 563-580, henceforth referred to as CKE.

<sup>3</sup> See "Another Contribution to Koranic Exegesis," *JAL*, XIV (1983), pp. 1-21, henceforth referred to as ACKE.

أهداف سورة «الشعراء» (\*)

على لسان إبراهيم الخليل (ع) حين يقول، كما ورد في التنزيل:

﴿الَّذِي خَلَقَنِي فَهُوَ يَهْدِينِ﴾ (٧٨) وَالَّذِي هُوَ يُطْعِمُنِي وَيَسْقِينِ ﴿٧٩﴾ وَإِذَا مَرِضْتُ فَهُوَ يَشْفِينِ ﴿٨٠﴾ وَالَّذِي يُمِيتُنِي ثُمَّ يُحْيِينِ ﴿٨١﴾ وَالَّذِي أَطْمَعُ أَنْ يَغْفِرَ لِي خَطِيئَتِي يَوْمَ الدِّينِ ﴿٨٢﴾ .

وتتطرق السورة إلى وعيد المكذبين بعذاب الدنيا، أو بعذاب الآخرة.

حيث تقول:

﴿فَقَدْ كَذَّبُوا فَسَيَأْتِيهِمْ أَنْبَاءُ مَا كَانُوا بِهٖ يَسْتَهْزِءُونَ﴾ (١) وتقول:  
﴿وَسِعَ عَرْسُ الدِّينِ ظُلْمُوا أَيْ مُنْقَلَبِ يَنْقَلِبُونَ﴾ (٢٧) .

ذلك إلى تسليية الرسول (ص)

سورة الشعراء سورة مكية وآياتها ٢٢٧، نزلت بعد سورة الواقعة، وسميت بهذا الاسم لذكر الشعراء فيها، في قوله تعالى.

﴿وَالشُّعْرَاءُ يَتَّبِعُهُمُ الْغَاوُونَ﴾ (١٢٦) .

موضوع السورة

موضوع سورة «الشعراء» هو موضوع السور المكية جميعاً، وهو تشبیت العقيدة وتلخيص عناصرها الأساسية ويتوافق ذلك مع دعوة السورة إلى توحيد الله:

﴿فَلَا تَدْعُ مَعَ اللَّهِ إِلَهًا آخَرَ فَتَكُونَ مِنَ الْمُعَذَّبِينَ﴾ (١٢٢) .

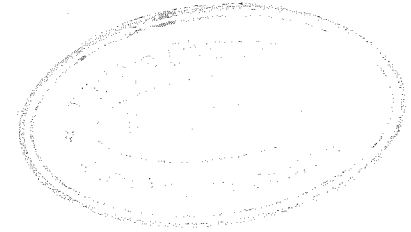
وبيان قدرة الله الفائقة ونعمه السابغة

(\*) انقضي هذا الفصل من كتاب «أهداف كل سورة ومقاصدها»، لعبد الله محمود شحاته، الهيئة العامة للكتاب، القاهرة، ١٩٧٩ - ١٩٨٤ .

Cafer Serefüddin

el-Mevsuatü'l-Kur'aniyye hasaisüs-suven,  
c. VI, Beyrut 1420/1999, s. 137-168.

DN: 81302



## فضائل سور النمل والقصص والعنكبوت والروم ولقمان والسجدة

من السور المثاني التي أوتيتها النبي ﷺ مكان الإنجيل .  
فعن واثلة بن الأسقع - رضي عنه - أن النبي ﷺ قال : أعطيت مكان التوراة السبع الطوال ،  
وأعطيت مكان الزبور المثين ، وأعطيت مكان الإنجيل المثاني ، وفضلت بالمفصل (1) .

## سورة السجدة تشفع لقارئها يوم القيامة

[ 255 ] عن المسيب بن رافع قال : قال رسول الله ﷺ : تجيء ﴿ آتَىٰ نَزْلُ ﴾ السجدة يوم القيامة لها جناحان تظل صاحبها ، تقول : لا سبيل عليك ، لا سبيل عليك .  
[ 256 ] عن خالد بن معدان قال : اقرأوا المنجية ، وهي ﴿ آتَىٰ نَزْلُ ﴾ فإنه بلغني أن رجلاً كان يقرؤها ما يقرأ شيئاً غيرها ، وكان كثير الخطايا فنشرت جناحها عليه وقالت : رب اغفر له فإنه كان يكثر قراءتي ، فشفعها الرب فيه ، وقال : اكتبوا له بكل خطيئة حسنة ، وارفعوا له درجة .

(1) حديث حسن أخرجه الطيالسي وأحمد وأبو عبيد والبيهقي وتقدم تخريجه في رقم 179 .  
[ 255 ] أخرجه أبو عبيد في فضائل القرآن ، باب فضل تنزيل السجدة ، ص 135 فقال : حدثنا يزيد ، عن حماد بن سلمة ، عن عاصم بن أبي النجود ، عن المسيب بن رافع .  
وأخرجه ابن الضريس في فضائل القرآن ، باب في فضل ﴿ آتَىٰ نَزْلُ ﴾ السجدة ، ص 100 رقم 215 فقال :  
أبنا موسى بن علي وعلي قالوا : ثنا حماد به إلا أن فيه : وتقول : لا سبيل عليه .  
وذكره السيوطي في الدر المنثور في أول تفسير سورة السجدة 185/5 وقال : أخرجه ابن الضريس .  
رجال الإسناد :

يزيد هو ابن هارون الواسطي ثقة من التاسعة تقدم في رقم 97 .  
حماد بن سلمة بن دينار البصري ثقة عابد من الثامنة تقدم في رقم 139 .  
عاصم بن أبي النجود صدوق ، حجة في القراءة من السادسة تقدم في رقم 3 .  
المسيب بن رافع الأسدي تابعي ثقة من الرابعة تقدم في رقم 183 .  
الحكم علي الحديث : مرسل إسناده حسن .

[ 256 ] أخرجه الدارمي في كتاب فضائل القرآن ، باب في فضل سورة تنزيل السجدة وتبارك 546/2 رقم 3408 فقال : أخبرنا أبو المغيرة ، حدثنا عبدة عن خالد بن معدان .  
وذكره السيوطي في الدر المنثور في أول تفسير سورة السجدة 185/5 وقال : أخرجه الدارمي .  
رجال الإسناد :

أبو المغيرة هو : عبد القدوس بن الحجاج ثقة من التاسعة تقدم في رقم 240 .

## فضائل سورة المؤمنون

صلى بها النبي ﷺ الصبح :

[ 254 ] فعن عبد الله بن السائب - رضي عنه - قال : صلى لنا النبي ﷺ الصبح بمكة فاستفتح سورة المؤمنون ، حتى جاء ذكر موسى وهارون (1) أو ذكر عيسى (2) ، أخذت النبي ﷺ سعة فركع .

## فضائل سورتي النور والفرقان

من السور المثاني التي أوتيتها النبي ﷺ مكان الإنجيل .

## فضائل سورة الشعراء

من السور المثين التي أوتيتها النبي ﷺ مكان الزبور .

(1) جاء ذكر موسى وهارون - رضي عنهما - في الآيات من 45 - 49 من سورة المؤمنون .  
(2) جاء ذكر عيسى - رضي عنه - في الآية رقم 50 من سورة المؤمنون .  
[ 254 ] أخرجه الإمام مسلم في كتاب الصلاة ، باب القراءة في الصبح 336/1 رقم 455 .  
وأخرجه البخاري معلقاً في كتاب الأذان ، باب الجمع بين السورتين في ركعة 255/2 .  
وأخرجه ابن خزيمة في صحيحه في كتاب الصلاة ، باب قراءة بعض السور في الركعة الواحدة لليلة تعرض للمصلي 275/1 رقم 546 .  
وأخرجه ابن ماجه في كتاب إقامة الصلاة ، باب القراءة في صلاة الفجر 269/1 رقم 820 إلا أنه قال : فلما أتى علي ذكر عيسى أصابته شرقة فركع .  
وأخرجه الإمام أحمد في المسند 411/3 .  
وأخرجه عبد الرزاق في كتاب الصلاة باب القراءة في صلاة الصبح 112/2 رقم 2707 .  
وأخرجه الطحاوي في شرح معاني الآثار في كتاب الصلاة ، باب جمع السور في ركعة 347/1 .  
التعليق :

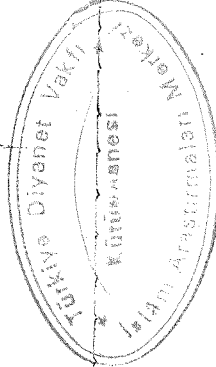
قوله أخذت النبي ﷺ سعة بفتح أوله : من السعال ، ويجوز الضم واستدل به علي أن السعال لا يبطل الصلاة ، وأن قطع القراءة لعراض السعال ونحوه أولى من التماذي في القراءة مع السعال والتنحج ولو استلزم تخفيف القراءة فيما استحجبه فيه تطويلها (1) .

(1) فتح الباري شرح صحيح الإمام البخاري 256/2 .

MADDE YAYINLANDIKTAN  
SONRA GELEN DOKÜMAN

26 ŞUBAT 2010

D.2533



## ŞURA VE İSLAM HUKUKUNDA İNSAN HAKLARI DEMOKRASİNİN BELİRGİNLİĞİ\*

The Shūrā and Human Rights in Islamic Law Relevance of Democracy

Kâmil Muhammed el-Gindi\*\* / trc. Ahmet KILINÇ\*\*\*

### Giriş

Şura (İstişare) İslam'da ve İslam hukukunda (Şeriat) devlet ve toplumun temel bir kurumudur. Şura Devlet yönetiminde bir metot, bir yöntem olup, Müslümanların politik, ekonomik, sosyal ve diğer tüm alanlarına ilişkin bir yaşam biçimidir. Savaş durumunda veya silahlı çatışmalar zamanında bile şura, takip edilmesi gereken bir prensip olmuştur. Biz Şuranın hem pek çok temel haklardan biri olduğunu hem de İslam hukukundaki diğer bütün insan haklarının korunması ve muhafazası için bir garanti olduğunu iddia ediyoruz. Politik alanda Şura demokrasiye tekabül etmektedir; fakat şura hayatın tüm seyrine uzanan daha geniş ve derin bir mefhumdur.

### Şuranın Anlamı

Arapçada, şura, en iyi olanı almak ve seçmek anlamına gelir. Anılan kavram, ayrıca birinin fikrini, üzerinde dikkatlice düşünerek alma anlamını da ifade eder. Şura, bir fikrin elde edilmesinde veya üzerinde dikkatlice düşünerek, fikirlerden birinin tercih edilmesinde zaruri bir yöntemdir.<sup>1</sup>

Kur'an, şurayla ilgili iki ayet içermektedir; bunlardan ilki üçüncü Âl-i İmrân suresindedir: "ve yapılacak iş hususunda onlara danış."<sup>2</sup> Bu Al-

\* Metnin özgün hali için bak. *The Rule of Law in the Middle East and Islamic World, Human Rights and the Judicial Process*, Edited by Eugene Cotran and Mai Yamani, I.B.Tauris Publishers, London 2000, s. 164-169.

\*\* Yazar, Prof. Dr., Mansoura Üniversitesi, Hukuk Fakültesi, Mansoura Mısır.

\*\*\* Çeviren, Arş. Gör., Gazi Üniversitesi, Hukuk Fakültesi, Ankara Türkiye. [avahmetkilinc@myynet.com](mailto:avahmetkilinc@myynet.com)

<sup>1</sup> Bakınız, Lesânu'l Arab, *The Arabs' Tongue*, Sözlük. Bölüm 26, 1979 baskı, s.23356-8.

<sup>2</sup> Kur'an-ı Kerim, *Al-i İmrân Suresi (3'ncü Sure)*, 159'ncü ayetin meali.

lah'tan Hz. Muhammed'e (s.a.), inananlara (Müslümanlara) her konuda danışmasını belirten bir emirdir. İkinci ayet, kırk ikinci Şura suresindedir:

Onlar Rablerinin çağrısına kulak verirler ve namazı/duayı yerine getirirler ve onların işleri kendi aralarında istişare ile yönetilir ve kendilerine verdiğimiz rızıklardan başkalarına dağıtırlar.<sup>3</sup>

Bu ayet, uygulamada Peygamber (s.a.) ve onun takipçileri tarafından, şuranın mecburi olduğu şeklinde yorumlanmıştır. Nitekim Peygamber (s.a.), Allah'ın vahiyleri olarak kendisine tebliğ edilenler dışındaki bütün konularda şuraya başvurmuş ve uygulamıştır. Peygamber (s.a.) hem savaş hem de barış zamanında, şura vasıtasıyla ulaşılan hemen hemen bütün sonuçlara, kendi görüşüne ve şura öncesi fikrine uygun olup olmadığına bakmaksızın kabul etmiş ve uygulamıştır.

Burada Müslümanlara şurayı oluşturma, takip etme ve uygulamayı emreden Kur'an ayetlerinin, herhangi bir şart veya tehdit olmadan geldiği vurgulanmalıdır. Bu nedenle, İslam devletinin bütün üyeleri, şurayı talep etme hakkına sahip olup; ona Allah'ın vahiyyle apaçık belirlenmiş konular dışındaki herhangi bir mevzu hakkında başvurulabilir ve oluşturulabilir. Sonuç olarak, başta devlet başkanının veya hükümetin seçimi, hükümetin kuruluşu ve yapısı, siyasi sisteminin şekli veya şekilleri, hükümetin ve çeşitli devlet hizmetlerinin işleyişi olmak üzere bütün politik meseleler, İslam devletinin hak sahibi bütün üyelerinin katılabileceği şura tarafından kararlaştırılmak durumundadır. Fakat çağdaş hukuk ve politik düşüncede önemli ilgi uyandırmaları nedeniyle ele alınması gereken çok sayıda soru vardır: Şura mecburi midir? Kadınlar şura sürecine katılabilirler mi? Şura ile seçim ve şura ile demokrasi arasındaki ilişki nedir? Şura bütün insan haklarını garanti altına alır mı?

### Şura Mecburi midir?

Bu konu, farklı ama bir biriyle ilgili olan iki sorunun cevabını gerektirir. Birincisi bir İslami devletin başkanı şurayla veya toplumun fertleri veya hak sahibi fertleriyle istişare etmede zorunlu bir yükümlülük altında mıdır? İkincisi bir İslam devletinin başkanının şura sürecinin sonucunda ortaya çıkan fikri uygulama yükümlülüğü var mıdır?

Birinci soru hakkında, herhangi bir İslam devlet başkanının, devlet yönetimi ve devlet meselelerinin çözümü ile ilgili bütün konularda, şurayı oluşturmak ve şuraya başvurmak zorunda olduğu hususunda, İslam âlimleri

<sup>3</sup> Kur'an-ı Kerim, *Şura Suresi (42'nci Sure)*, 38'nci ayetin meali.

look for other words for the animals. He might say instead "I mount a fleet one that is as fast as a braying one" or "I mount a light-brown meager one that is as fast as the one with the white stripes on the flank," etc. In a corpus of eighty-three onager episodes from the pre-Islamic into the Umayyad period, the onager is introduced by its common name (*'ayr*) only once. Instead, through combining conventional metonymic expressions or inventing new ones, the poet is able to establish his originality and achieve an eloquent literary effect.<sup>14</sup>

As central as metonymic expressions of this kind are to poetry, they are rarely found in the Qur'an. The fact that such metonymies are so absent from the literary style of the Qur'an represents an important example of negative intertextuality. The fact that only very few examples of this stylistic device occur throughout the Qur'an would seem to suggest that the device was *consciously* avoided. In those few places where it does appear, it is therefore all the more striking. A very preliminary list of possible cases of metonymies in the vein of early Arabic poetry might comprise the following items: *rawāsī* (13:3 and elsewhere), *qāṣīrāt at-ṭarf 'in* (37:48 and elsewhere), *aṣ-ṣāfināt* (38:31), *al-hūr* (44:54 and elsewhere), *dhāt alwāh wa-dusur* (54:13), *khayrāt ḥisān* (55:70), *qaswara* (74:51), *muṣīrāt* (78:14), *kawā'ib atrāb* (78:33), *aṣ-ṣākhkha* (80:33), and *raḥīq makhtūm* (83:25). For each and every single one of these occurrences, it should be asked how and in what way these words or phrases make intentional reference to or are connected with good reason with the world of poetry. Once again, Q 22:27 proves to be an instance of direct intertextuality with poetry.

Another reference can be found in the next word, one that may at first appear somewhat insignificant—but is not: *fajj*, "ravine." This word is frequently attested in poetry, quite often in the phrase *min kulli fajjin*.<sup>15</sup> But it is a *hapax legomenon* in the Qur'an. The Qur'an almost always refers to the natural world and its phenomena with general and relatively non-descriptive words. Trees are called *shajar*, palms *nakhl*, and mountains *jibāl*. This is *mubīn*, plain and clear language. But such language would have appeared overwhelmingly banal to the poets. By contrast, the poets were proud of their ability

<sup>14</sup> For further details, see Bauer, *Altarabische Dichtkunst*, chapter 8 (vol. 1, 172–204).

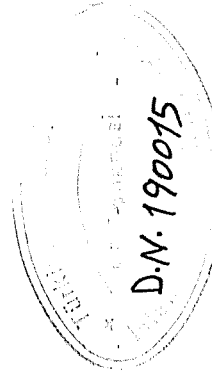
<sup>15</sup> Cf. e.g. Lewin, *Hudāilian Poems*, 326.

to name and describe the plants, to give every palm the name of its specific kind, and to mention every land formation with the most precise term possible. When the early Arabic philologists began in the eighth century CE to compose treatises about plants, camels, horses, sheep and goats, wells and pasture grounds, and other such subjects, they did not do this in order to understand the Qur'an better, but rather to preserve the most distinguished part of their heritage, their literature. The often heard claim that Arabic lexicography owes its existence to a desire to better understand the Qur'an is simply false, for the Qur'an did not contain any words of the kind that earlier lexicographic tracts had taken such pains to clarify. Only very few words in the Qur'an represent an exception to this rule. *Fajj* is one of them. It is the only term for a specific kind of terrain which is more descriptive than the general and more common words for mountain (*jabal*) and valley (*wādī*).

Containing as it does three distinct elements as described above—"poetic" *kull*, metonymy, and exactitude in naming a geographic terrain—Q 22:27 provides us with a clear reference to the world of pre-Islamic poetry. It is certainly no coincidence that this verse deals with the *hajj*, a pre-Islamic ritual of pilgrimage. Only when a larger number of passages that contain such references to the early Arabic world have been analyzed and compared can we determine just how much intertextuality—or negative intertextuality—we are dealing with. However, what is most clear at this point is that the strong reference to poetry that is contained in this verse becomes not only more evident but also more convincing when we are aware of the pattern of an absence of such intertextuality that is the norm between early Arabic poetry and the Qur'an.

#### 4. The Surah of the Poets Revisited (Q 26:225)

As I have been arguing all along, early Arabic poetry is in its totality more important for Qur'anic studies than has generally been acknowledged, primarily because (in the absence of any more direct correlation between the two) the corpus of poetry forms an important background against which the Qur'an emerged. Thus I will venture a further interpretation of the much discussed verse from the Surah of the Poets, Q 26:225. This verse has been translated a great many times. Curiously, no one thus far has ever considered it necessary to



*Quran Surah*