

A Study of Quranic Quotations in Iqbal's Poetry: an Intertextual Approach

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Abstract

The present article studies Quranic quotations in the poetry of Mohammad Iqbal Lahori based on the approach of intertextuality. Iqbal is one of the greatest poets and intellectuals of the Eastern Muslim world. Quran is a source of inspiration both in his life and poetic career. His poetry is interwoven with Quran through intertextual Quotations. These Quranic quotations are central to the production of meaning in Iqbal's poems. The present research limits itself to Julia Kristeva's concept of intertextuality. Kristeva (1980) states that meaning is not inherent in the text rather it is produced through the intertextual relations between texts. This research aims to apply Plett's (1990) set of structural codes of quotations to Iqbal's poetic text to expose the role of scriptural quotations in his poetry. The findings of this paper show that Quranic quotations mostly follow the rules of general quotations; except that as authoritative words they are open to some transformations at surface structure but not at deep structure. The semantic fixity of Quranic quotations does not prevent their application as means of power for purposes not endorsed by Quranic instructions. Finally, the authoritative nature of Quranic quotations allows Iqbal not to employ quotation markers in his text wherever he makes use of them.

Keywords: Intertextuality, Kristeva, Quranic Quotations, Plett, Iqbal's Poetry

Received: July 2015; Accepted: December 2016

1. Introduction

This study aimed to show how intertextual Quranic quotations function in the poetic text of Allama Muhammad Iqbal Lahori (1877-1938). To do so, the concept of intertextuality, in its early phases, was taken into account with regard to the role of quotations in establishing intertextual interconnection. The present research chose the theoretical concepts of Kristeva (1980) and Barthes (1968) concerning intertextuality as its framework. Kristeva (1980) believed that meaning is produced as the result of interrelations of texts and it develops through formal transactions. Following Kristeva's intertextual concept, Barthes (1968) denied the role of authorial intention in the production of meaning. Texts are interdependent and no single text is capable of producing meaning. It is here that the idea of intertextuality emerges.

This study limited its scope to intertextual quotations. They are one of the units of the category of intertextuality and a detailed structural analysis of them will expose the rules dominant over their structures. The approach of the present study was based on Plett's (1991) formulation of codes governing the structure of quotations and this study applied his descriptive codes of quotations to Iqbal's poems. Since Plett (1991) deals with the general text in his analysis and ignores the kind of quotations traveling from one text to another text (for example, from a scriptural one to a literary one), this research showed the function of scriptural quotations in a literary text.

To expose the intertextuality between scriptural texts and literature, this paper took into consideration the way Quranic quotations employed in Iqbal's poetry give way to the formation of intertextuality. This research was descriptive-analytic in its methodology and it presented a textual study of Quranic quotation in Iqbal's poetry. As an authoritative discourse, Quran's interrelations with Iqbal's poetry will be studied based on a set of rules valid for

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quotations. Finally, it is argued that Quranic intertextual quotations in Iqbal's text enrich its meaning, and also, they are segmented from their monologic context and interpolated in Iqbal's dialogic context where they might be manipulated as tools of power for different goals.

1.1. Iqbal Lahori

Mohammad Iqbal Lahori (1877-1938) was an Indian-Pakistani Muslim who wrote outstanding poems in Urdu and Persian. His Persian poems are strongly influenced by his religious education. His poems are written in a classic poetic style and they deal with various topics such as faith, love, mysticism, and religion (Radfar, 2010, pp. 120-121). "The Secrets of Self" is his first book of poetry which appeared in 1915. The other books of poetry are "The Secrets of Selflessness", "Message from The East", and "Persian Psalms".

This study did not evaluate the poetic merits of Iqbal's poems. Rather, attention was drawn to the way his poetry interrelates with Quran. It is a source of inspiration for Iqbal and he reflects Quranic influences both literally and thematically in his poetry. For a reader enjoying Quranic knowledge, the Quranic intertextuality of Iqbal's poetry is wonderful and it also helps Iqbal's poetic text to create fresh meanings. The presence of Quran, as a pre-text, is not in a way that suffocates the originality of Iqbal's poetry. To show the way Quran transacts with Iqbal's text, this study analyzed the function of Quranic quotations as units of intertextuality in the poems of Iqbal.

1.2. Review of Literature

The concept of intertextuality has been investigated by many scholars of critical theories attempting to study the interrelations of individual texts and to explain

how meaning is developed through the intertextual network of texts. Allen (2006) presents, in his classic work, a historical study of the development of the concept ranging from when it emerged in the writings of Kristeva to the postmodern era. Plett (1991) restricts his study of intertextuality to the role quotations play in establishing intertextual connections between two texts. To do so, he offers an analytic description of the structure of intertextual quotations and sheds light on the function of such quotations for establishing intertextuality. The scholars of Iqbal have also investigated the concept of intertextuality in regard with Iqbal's poetry. Anand (1931) highlights the political intertextuality of Iqbal's poetry by studying the influence of Western major figures such as Hegel, Goethe, Emerson, and Whitman. Few research works is found focusing on the intertextuality between Quran and Iqbal's poetic text. Mirzaee and Rahmati Torkashvand (2010) do a research on the intertextuality between Quran and Iqbal's poetry to find out how Iqbal has employed Quranic content to disseminate his Islamic thoughts. The contribution of the present research to the subject was in confining itself to intertextual scriptural quotations and attempting to discover, based on Plett's structural description of quotations, the changes they might undergo when moving from the text of Quran to Iqbal's Poetic text.

2. Intertextual Quotations

In this section of the study, before all, a definition of intertextuality, based on Spivak (1980) and Barthes' (1968) views, was presented. Then, a brief analysis on the scriptural intertextuality was offered, and in a parallel way, the intertextuality of the scriptural text and literature was succinctly brought into light. As an essential element in the formation of intertextuality, Plett's (1991) formulation of a grammar of the quotations was introduced. Meanwhile, the

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applied aspect of the research focused on Iqbal's poetry to disclose the structure of employed Quranic quotations in Iqbal's poetic text. This aspect of the study shed further light on the nature of authoritative discourse in Quran and explained how it had been deployed in the poetry of Iqbal.

2.1. Intertextuality

Intertextuality, as the relation between one text and other ones, is an outstanding aspect of plenty of texts from the Ancient period to the present time. Texts refer not only to those ones preceding themselves in one or another way, but also they might pave the ground for the emergence of coming texts which are not yet written down (Allen, 2006, p.1). Ideas do not occur exclusively to specific writers. They have their own long history of being dealt with by various authors (Loeb, 2002, p. 44), hence, the notion of history of idea, for example in philosophy, establishes a net of interconnection that borders on intertextuality. But, it was Julia Kristeva that directed the attention of literary and critical circles to the concept of intertextuality in 1966. After Kristeva's introduction of the function of intertextuality in texts, authors and critics revised their own approach to intertextual texts based on the new intertextual knowledge (Allen, 2006, pp. 2-7).

Kristeva's (1980) notion of intertextuality is founded on Saussure's synchronic study of language as a system and on Bakhtin's (2004) crucial theories of literature and language. Her combination of the theories of Saussure and Bakhtin concerning language and literature provided her with the idea that texts, literary or not, establish a network of relations both internally and externally. Kristeva (1980) highlights the interrelation of one text with other texts by asserting that a text is "a permutation of texts, *an intertextuality*: in the space of a given text, several utterances, taken from other texts, intersect

and neutralize one another” (emphasis added, p. 36). Here, Kristeva’s concept of text as a relational system with no predefined meaning indicates a shift from structuralism to post-structuralism in modern literary and cultural theory. The idea that meaning in a text is produced as the result of intertextual relations, regardless of authorial intention, was inspiring for Barthes (1968) to claim that writers are not in control of meaning in a text because the literary work’s intertextual nature is responsible for creation of meaning (“Death of the Author”). Such an approach toward text regards reading “as a process of moving between texts”, and accordingly, “[m]eaning becomes something which exists between text and all other texts to which it refers and relates [...]. The text becomes intertext (Allen, 2006, p. 1).

Intertextual relations occur in various levels and forms. The domain of intertextual connections is borderless and they are established structurally, formally, stylistically, and thematically. Abrams (2005) succinctly explains that the intertextuality of a text is formed “by means of its open and covert citations and *allusions*, its repetitions and transformations of the formal and substantive features of earlier texts, or simply its unavoidable participation in the common stock of linguistic and literary conventions and procedures” (p. 325). Besides, intertextuality might bring about interconnection between distinct fields of art, culture, religion, tradition, and etc. It also might cause a change of medium through adaptation. Scriptural intertextuality, which is the focus of this study, is formed between scriptural text and literature out of which rises a great stock of literary works.

2.1.1. Scriptural Intertextuality

As an extensive ramification of intertextuality, scriptural intertextuality signifies how Holy Scriptures come into contact with one another to disclose

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the transition of ideas, beliefs, tradition, stories from one holy text to another (for instance, from The Hebrew Bible to The Quran). Approached from a wider perspective, scriptural intertextuality shows interrelation between one religion and another one from the same family, as in the case of Abrahamic religions. Exposing the interscriptural connection between Islam and Christianity, Firestone (2003) asserts The Quran “contains so many parallels with The Hebrew Bible and New Testament that it could not possibly exist without its scriptural predecessors as subtexts. The Quran itself recognizes this in its extremely referential nature” (p. 2-3).

This argument is also valid if it is applied to the interconnection of one scriptural text with the literature that functions within its scope. In the realm of Islam as a religion, The Quran has established a network of interrelations with plenty of literary texts. Quranic intertextuality has functioned in a bilateral way. It has facilitated the flow of Quranic content into a numerous literary works. This intertextual transition has been associated, sometimes, with a change of medium. Quranic content, which rises out of a fluent and eloquent prose work, has been turned into poetry, fiction, drama, and other literary forms. On the other hand, Quranic intertextuality has also led to new interpretations of The Quran, and thereby, fresh meaning has been extracted from its text. One form of Quranic intertextuality is established through Quranic quotations which are inserted in a literary work to produce new meanings. To apply the concept of Quranic quotations to Iqbal's poetry, it is, now, needed to concentrate on the function of intertextual quotations in a text.

2.2. Quranic Intertextual Quotations in Iqbal's Poetry

Quotation is one of the units of intertextual category which exposes more vividly and succinctly the syntactical and pragmatic rules dominant over the

structure of intertextuality. This is due to its employment in various fields of learning. Quotation is an influential device employed by a priest when he quotes Biblical verses in his sermon (Plett, 1991, p. 8). It can also link a didactic poem to a scriptural text as an evidence for truth and credit. Elaborating Kristeva's notion of intertextuality, Morgan (1989) states that "an intertextual citation is never innocent or direct" (p. 260). This is an indication of the fact that quotations serve purposes.

Quotations are not just verbal and they are not confined to linguistic discourse. A poem could quote a scene from a painting or a painting might quote from a myth, as is the case with W. H. Auden's "Musée des Beaux Arts" (1940). Quotations move across the borders of art, philosophy, religion, literature. One kind of intertextual crossing occurs, in the realm of language, between a scriptural text and a poetic one. This study focused on the Quranic intertextual quotations and it investigated the nature of such quotations by tracking their transference to Iqbal's poetry. The function of Quranic quotations was studied through foregrounding the basic structure of quotation and applying them to Iqbal's poetry.

2.2.1. Structural Rules of Quotations

This section of the article presented Plett's (1991) formulation of the structural rules of quotations, and then, applied them to Iqbal's poetic text. Each quotation can be described in terms of the following elements. First, a quotation occurs in a text which is termed the quotation text. Second, the text from which a quotation is borrowed is the pre-text. Third, the borrowed text which is called quotation proper. A quotation can also be described in terms of certain characteristics. Repetition is an outstanding feature of a quotation. The pre-text is re-created in the quotation text. The next characteristic of a

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quotation relates to the fact that it is separated from the pre-text, hence the whole of the pre-text is not reproduced, but, only part of it. The third feature indicates that a quotation is not an organic part of the quotation text, rather, it is an inserted removable part of the target text. Therefore, it pretends to be part of the quotation text (Plett, 1991, pp. 8-9). In the present study, Quran is the pre-text for Iqbal's collection of poems, which function as target texts where Quranic quotations are employed. These Quranic quotations naturally include all of the features of repetition, segmentation, and assuming to be an organic part of Iqbal's poems. Now, it is required to consider some principles of quotations in Iqbal's poetry.

2.2.1.1. Quantity

The quantity of quotations might vary from a single morphological or syntactic unit to larger segments of the pre-text. It might include the whole of the source text in rare cases. Quotations may also function as the title of a target text (Plett, 1991, p. 9). The title of Hemingway's *For Whom the Bells Toll* (1940), for example, is taken from a prose work by the English metaphysical poet John Donne (1572-1631) that is concerning illness, pain, and death.

One of the major features of Iqbal's poetry is his extensive dependence on Quranic quotations. Mirzaee says that Iqbal is one of the poets who has had a considerable regard to Quran and it has led to the formation of intertextuality between his poetry and Quran (2010, p. 1752).¹The intertextual quotations in his poetry are generally morphological and they form an essential part of his poetry. They are mostly Arabic short words interposed in the Persian context of his poems:

¹ My translation

چون کلیمی سوی فرعونى رود قلب او از لا تخف محکم شود (Collection of poems, 1390, p. 85)

Sometimes they are larger in size and they form almost half of a verse line:

قوت ایمان حیات افزایش
ورد لا خوف علیهم بایدت (p. 85)

Iqbal hardly ever employs Quranic quotation for the title of his poems.

There are only four poems whose titles are the four verses of the chapter 112 (Al-Ikhlās):

و لم یکن له کفواً أحد (p. 120), لم یلد و لم یولد (p. 118), الصمد الله (p. 117), قل هو الله أحد (p. 121).

The content of each of these four poems is a versified interpretation of the relevant Quranic title.

2.2.1.2. Quality

Plett (1991) explains that the quality of quotations refer to the changes they undergo when they move from source text to target text. Poetic texts, unlike scientific ones, may change the syntactic functions of quotations and even they may alter the meaning of quotations (p. 9). It signifies that quotations are by no means identical in original text and target text. Consequently, it leads to sort of intertextual deviation. For further analysis, Plett (1991) notices two levels in quotational deviances: surface and deep structure. One way to study citational deviations is to track their changes in the surface structure when they pass from pre-text to target text. Such changes can be described in terms of addition, subtraction, substitution, permutation, and repetition. They include linguistic units with different lengths: phonological, morphological, syntactic, and textual ones (p. 10).

It is possible to find some examples of surface transformation in the poems of Iqbal. He sometimes adds to the quotational unit in his poems:

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(Iqbal, 1390, p. 56)

مدّعاى غلّم الاسماستى سرّ سبحان الذى أسراستى

(You are an example of those whom God instructed Names, you are the secret of the Night Journey, Meraj)

In this verse line which contains two quotations from Quran, Iqbal makes use of addition by ending the line with the linking verb (ستى), subtraction is employed in غلّم السما (*instructed Names*) where آدم (*Adam*) is deleted as the middle word from the original text, the word عبد (*slave*) is substituted by ستى (*you are*). Iqbal interpolates each of these quotations in his verse line through permutation of the pre-text.

An investigation of the deep structure of intertextual quotation discloses the multiplicity of meaning in quotations. It causes quotation texts to possess two interpretations, that is, a literal and non-literal one. Reffaterre (1980) thinks that for the same reason a quotation text can be regarded as a “dual sign” (p. 98) since it admits the literal as well as the literary reading. Analyzing the two levels of meaning in quotation text, Plett (1991) states “the procedure of quoting resembles that of tropication since the resulting text” opens itself to two levels of meaning: literal and figurative meaning (p. 10). The title of William Faulkner’s *The Sound and The Fury* (1929), for example, refers in its literal (primary) sense to the events and incidents the novel narrates, whereas the figurative (secondary) sense refers to a verse line in Shakespeare’s *Macbeth* (1623). So, a quotation does not contain a single (literary) meaning but it includes two more meanings which are interrelated by the reader of the text. The study of the role of the recipient in bringing about the interrelation of the distinct meanings of the quotation is beyond the scope of this study. But, it is required to examine the way these two levels of meaning interact with one another.

The poly meaning of the intertextual quotation gives life to two or more voices. The primary voice refers to the quotation text and the secondary one belongs to the pre-text. When a quotation passes from the pre-text to the target text, and consequently, it is transformed, it undergoes “quotational deviation” (Plett, 1991, p. 9). There is an implication of Bakhtin’s notion of dialogue here. It requires to take into consideration the type of text from which a quotation is segmented. Introducing one of these types, Bakhtin (1934) defines the authoritative discourse as:

The authoritative word demands that we acknowledge it, that we make it our own; it binds us, quite independent of any power it might have to persuade us internally; we encounter it with its authority already fused to it. The authoritative word is located in a distanced zone, organically connected with a past that is felt to be hierarchically higher. (p. 683)

The scriptural quotations, undoubtedly, are explicit instances of authoritative discourse. Their transference from the scriptural context to a poetic one might lead to some degree of transformation in the quotational text. But, such a deviation is limited to the surface structure of the quotation and it cannot be extended to the quotation’s deep structure. Due to its quality of being an ‘authoritative word’, a scriptural quotation maintains its hierarchal position in the quotation text, and therefore, resists any semantic deviation at the level of deep structure. Besides, the authoritative, quotational word has the inherent potential to empower the new context in which it is located.

The context of Iqbal’s poetry is so interwoven with Quranic intertextual quotations that it is easy to track Quran’s impression on his text. Taking into account the content of Quranic words employed in Iqbal’s poetry, they become a source of metaphysical power legitimizing his text semantically. Mehravaran asserts that Iqbal’s thinking is essentially based on Quranic messages (2010, p.

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1705). He semantically ties his text to Quran by employing the title of the sacred Book (قرآن) in this verse line:

(Iqbal, 1390, p. 99) گرتو می خواهی مسلمان زیستن نیست ممکن جز به قرآن زیستن
(If you want to live as a Moslem, it is impossible unless you resort to Quran)²

The presence of the intertextual title of Quran, as an authoritative word, in the above verse line establishes a hierarchy through which the power of the authoritative discourse is not only preserved but also extended to Iqbal's poetic text. To put it other way, intertextual quotations function as centers of power in his text. Such quotational sites of power add a didactic dimension to Iqbal's text:

تو هم از فرائض سر متاب برخورداری از عنده حسن المآب (p. 54)
(Do not disobey the orders, so you will receive the best prize from God)

The scriptural quotations cannot be deprived of their authoritative force, but they can be manipulated by the context of the target text. Such a handling of the quotational power is practiced when the target text is featured by what Bakhtin calls dialogism. To study a scriptural text, like Quran, based on Bakhtinian approach shows that it is monologic. Bakhtin asserts that monologism is characterized by “[a] denial of the equal rights of consciousnesses vis-a-vis truth” (1984, p. 285) and he includes the scriptural text as an example of it. In contrast, he regards dialogism as a quality of the text that allows the separate (or opposite) consciousnesses, existing in the text, to sound their voices equally (p. 291). The emergence of the context of dialogism in the quotation text, since it is not a scriptural but a poetic one, paves the ground for the manipulation of the authoritative quotational words in the target text.

² All the translations of Iqbal's verse lines are mine.

The above claim, now, will be applied to the text of one Iqbal's poems. The issue whether a poetic text can be approached as Bakhtin does with the prose narrative cannot be preventive. "In a more roundabout and allusive ways than in the speech of narrativised characters, poetry can be polyphonic" (Finnegan, 2011, p. 188). The poem in question (p. 103-4), which has no title but an explanatory sentence on the content, begins by narrator's voice describing the happy life of a group of sheep grazing on the green:

آن شنیدستی که در عهد قدیم گوسفندان در علف زاری مقیم (p. 48)
(Have you heard in the ancient era the story of sheep inhabiting a pasture? my translation)

The narrative continues to relate how some preying lions attack the sheep and devour them and inhabit the green. After a few lines, a young learned ewe's consciousness voices itself. It is planning to get the sheep rid of lion's innate savagery. The voice of ewe's consciousness is heard first in the following line:

گفت با خود عقده ما مشکل است قلمز غمهای ما بی ساحل است (p. 49)
([the ewe] thought to itself that our trouble is a harsh one and our see of sorrows is shoreless)

After a while, the ewe begins to speech loudly, addressing the lions:

نعره ای زد ای قوم کذاب اشیر بی خبر از یوم نحس مستمر (p. 49)
(It yelled: you wrongdoing lions unaware of your enduring unlucky future)

The four bold words are Quranic quotations deployed in the speech of the ewe, and accordingly, they charge its speech with power of the authoritative word. The Quranic authority of the intertextual citations is transferred to the ewe in the next verse line where it introduces itself with a prophetic mission:

مایه دار از قوت روحانیم بهر شیران مرسل یزدانیم (p. 49)

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(I am enriched by the spiritual strength, for lions I am The Lord's messenger)

Playing his trick on the lions through an authoritative, Quranic quotations, the ewe succeeds to inspire the spirit of sheepishness into the wild nature of lions and make them convert to the "sheepish religion" which deprives them of ambition, activity, and identity. The ewe's manipulation of the authoritative word inherent in the Quranic quotations shows how such intertextual citations turn into means of power. The lions remain ignorant of the false religion, whereas the narrative voice concludes the poem expressing its awareness of the ewe's deception:

شیر بیدار از فسون میش خفت انحطاط خویش را تهذیب گفت (p. 50)

(The waking lion fell into sleep by ewe's spell calling his fall improvement)

2.2.1.3. Distribution

A further feature of the structure of quotations is distribution. Since it has been implicitly dealt with in former discussions a brief analysis of it will be presented here. The distribution of the quotation can be described in terms of its position in the target text. The quotation can occur in three major positions: beginning, middle, and end (Plett, 1991, p. 10). The presence of the quotation in the beginning is shown through titles, sub-titles, or the first sentence. In relation to Iqbal's poetry, some examples of Quranic quotations as titles were offered. In fact, Iqbal's poems mostly have no independent titles and his poems are often separated from one another through a line summarizing the content. Here are two further example: "انکار ابلیس" (*Satan's Disobedience*), اغوای آدم (*Adam's Temptation*).

The concluding position of quotations can be in the form of aphorisms (Plett, 1991, p. 11). Similar to the initial quotations, concluding ones may

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the quotation. The extreme stage in such a development is when the target text is turned into a collage by the great number of quotations. The originality of the quotations text diminishes in this case (Klotz, 1976, cited in Plett. P. 11)

The frequency of Quranic intertextual quotations in Iqbal's poetry does not diminish the originality of the context. Iqbal controls the number of Quranic quotations in his poems so that they strengthen the originality of his poetic art. Generally speaking, Quranic quotations are present almost in each of Iqbal's poems but they are few in frequency.

2.2.1.5. Interference

The issue of interference with regard to quotations refers to the conflict which naturally emerges when quotations pass across linguistic borders (plett, 1991, P. 11). Actually, such a conflict is resulted due to the clash between the context of source text and the target text. One set of such interferences is related to the change of linguistic codes from one language to another one. The interference becomes explicit when the quotation from the source language is interpolated unchanged in the target language. Translation can contribute to lessen such interferences in the quotation text (p. 11).

The present research caused an instance of interference, for an English speaker, when presents examples chosen from Iqbal's poetry in Persian with some Arabic words. But, the parenthetical translations can also be regarded as an attempt to reduce it. The degree to which Iqbal's Quranic intertextual quotation produce interference depends on the Arabic competence of the recipient. Regardless of the reader, Iqbal's Persian text engages in interference with the Arabic quotations. The examples cited above all attest to this kind of interference. Meanwhile, it should be noticed that due to lexical overlap existing in Persian and Arabic language, the interference of some Quranic

quotations is automatically reduced. No instance of translation to diminish quotational interference can be found in Iqbal's poetry. In fact, allusions function as an alternative, in Iqbal's text, when he does not make use of Quranic quotations.

2.2.1.6. Quotation Markers

Markers are central to the structural rules of quotations. They help display the quotations and make them visible by segmenting them from the quotation text. There are overt and covert quotations depending on whether the writer intends to show or hide the interference of the "frame" and "inset" (Strenberg, 1982). Accordingly, there exist two kinds of quotation markers: implicit and explicit. The explicit markers display the quotation through reporting verbs. The implicit markers are either integral or added to the quotation. As added markers, they appear in the form of pauses before and after quotations, on the phonological level, or they might be signaled through inverted commas, colons, italics or margins. As markers integral to the quotations, implicit markers take the form of codal interferences in the quotation text (Plett, 1991, p. 12).

The Quranic quotation markers in Iqbal's text belong to the implicit category. There is no reporting verb to separate Quranic quotations from Iqbal's text, or, due to metrical restrictions no pause is possible to make before and after quotations. Even, his text shows no instance of using inverted quotation marks, colons, italics or empty spaces to mark the quotation. The only way by which quotations are marked in Iqbal's text is through the linguistic interference between Iqbal's Persian poetic text and the Arabic text of Quran. The following instance shows Iqbal's general approach to Quranic quotations where they are only recognized through language interference:

(Iqbal's Collection, p. 95) جنتی جستند در بئس القرار تا احولا قومهم دار البوار

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(They sought for a paradise in the worst place to lead their nation to devastation)

It is interesting to note that Iqbal makes use of Quotation marks when he is quoting a word or verse line from non-Quranic sources, such as other poets.

ای که باشی در پی کسب علوم با تو می گویم پیام پیر روم
«علم را بر تن زنی ماری بود علم را بر دل زنی یاری بود»

(you who are seeking knowledge, I will tell you the message of the sage of Rome: if knowledge is served for body, it is like a snake; if it is served for heart, it is like companion)

The reason for such double standards might lie in the fact that Quranic quotations, as Bakhtin (2004) believes, are authoritative words which make themselves known to the readers wherever they are quoted.

3. Conclusion

This research introduced Plett's (1991) grammar of quotations which is central to know how intertextuality functions. As a unit of the category of intertextuality, quotations expose the transformations quotation texts undergo, from various aspects, in their journey from pre-text to the target text. The application of this knowledge to Iqbal's poetry reveals, first, what kind of transformations Quranic quotations undergo when they are inserted in a poetic text, second, how Iqbal's poetic text benefits from them.

The rules of the structure of quotations are almost unchanging. Their application to Iqbal's poetic text with regard to Quranic quotations showed intertextual quotations also obey the general rules of quotations. As authoritative words, Quranic quotations are open to surface structure transformations but they resist to be transformed semantically because of the

authoritative credit they possess. Meanwhile, this study showed through a close reading of one of Iqbal's poems that the authoritative Quranic quotations function as tools of power manipulated by the dialogism of the context of the quotation text. Though Scriptural quotations maintain their meanings in the target text, they may be served for even opposite purposes. The authority of Quranic quotations, also, ensures Iqbal that they will be easily recognized even if no quotation marker is employed in his text.

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