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# Quranic Scientific Imagery and Faith Ornamentation in Arabic Poetry: An Inductive Study

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## Abstract

This study examines the use of Quranic scientific imagery and faith-oriented ornamentation in selected Arabic poetic texts. It focuses on how poets employ religious vocabulary, Quranic allusions, and science-related images to construct a discourse that connects poetic expression with theological reflection and intellectual persuasion. The study analyzes selected works of Mohammad al-Aid Al-Khalifa, Ahmad Sahnoun, and Jarir, with attention to themes such as the stages of human creation, the origin of human beings, the soul, iron, water, marine separation, mountains, and cosmic order. Using an inductive and analytical approach, the article traces how these themes are represented poetically and how they are linked to Quranic and Prophetic references. Rather than treating poetic language as mere aesthetic decoration, the study argues that such language

functions as a form of demonstrative ornamentation, in which imagery, metaphor, intertextuality, and religious diction are used to reinforce faith-based meanings and invite reflection on the relationship between revelation, nature, and human knowledge. The findings show that Arabic poetry can serve as an important medium for expressing religious understanding, organizing scientific imagery within a faith-based worldview, and presenting Quranic meanings in a form that appeals to both emotion and reason. The article contributes to the study of Arabic religious poetry, Quranic intertextuality, and the literary representation of science-related themes in Islamic discourse.

**Keywords:** Holy Quran, Quranic imagery, scientific imagery, Arabic poetry, faith ornamentation, Islamic discourse

## 1. INTRODUCTION

Arabic poetry has long served as a major medium for expressing religious belief, moral reflection, cultural memory, and intellectual persuasion. Within Islamic literary traditions, poets have frequently drawn upon the Holy Quran, the Prophetic Sunnah, and Islamic theological vocabulary to construct meanings that speak both to the emotions and to the intellect. This relationship between poetry and revelation is not limited to direct quotation or devotional expression; it also includes intertextual allusion, symbolic imagery, rhetorical ornamentation, and the poetic reworking of Quranic concepts within different historical and cultural contexts.

One important dimension of this tradition is the use of Quranic images related to creation, nature, the human body, the cosmos, and the order of the universe. The Quran repeatedly invites reflection on signs in the horizons and within the human self. This meaning is expressed in the following Quranic verse:

﴿سَنُرِيهِمْ آيَاتِنَا فِي الْآفَاقِ وَفِي أَنفُسِهِمْ حَتَّىٰ يَتَبَيَّنَ لَهُمْ أَنَّهُ الْحَقُّ﴾

“We will show them Our signs in the horizons and within themselves until it becomes clear to them that it is the truth” (Quran, 41:53).

In Arabic poetry, such Quranic references often become part of a broader faith-oriented discourse in which natural and cosmic phenomena are presented as signs that invite contemplation, moral awareness, and religious understanding [1].

In the modern period, the relationship between Quranic imagery, scientific discourse, and Arabic poetry has acquired renewed significance. Scientific discoveries and contemporary discussions of nature, biology, astronomy, geology, and physics have influenced the way some poets and religious writers interpret Quranic references to the created world. In this context, poetry may function as a bridge between religious imagination and intellectual reflection. It can translate complex ideas into emotionally persuasive and aesthetically powerful language, while also presenting religious meanings through images that resonate with modern scientific awareness.

The present study examines this relationship through selected poetic texts by Mohammad al-Aid Al-Khalifa, Ahmad Sahnoun, and Jarir. These poets are selected because their verses contain religious vocabulary, Quranic allusions, and science-related imagery that allow the study to analyze how poetic discourse presents creation, nature, and cosmic order as signs of faith. The article does not treat poetry merely as verbal decoration or emotional expression. Rather, it investigates how poetic language becomes a rhetorical and interpretive medium through which Quranic meanings are connected with reflection on the natural world.

The research problem arises from two related observations. First, although Arabic poetry has been widely studied from linguistic, rhetorical, devotional, and historical perspectives, less attention has been given to the specific ways in which poets employ Quranic scientific imagery to construct faith-oriented arguments. Second, the relationship between literary discourse and scientific discourse remains insufficiently explored in studies of religious Arabic poetry. This creates a need for an approach that can analyze how poetic texts use religious diction, metaphor, intertextuality, and science-related themes to address both the heart and the intellect.

This article proposes the concept of *religious demonstrative ornamentation* to describe this poetic phenomenon. The term refers to the use of religious vocabulary, Quranic allusions, Prophetic references, and science-related imagery as rhetorical elements that do more than beautify the poem. They also perform an argumentative and interpretive function. In this sense, ornamentation is not understood only in the traditional aesthetic sense of *badi'*, meter, or verbal embellishment. It is understood as a functional poetic strategy through which religious meaning is intensified and connected with reflection on evidence, creation, and cosmic order.

The aim of the study is therefore to analyze how selected Arabic poems employ Quranic and religious references to present science-related themes such as embryonic development, human origin, the soul, iron, water, marine separation, mountains, and cosmic order. The study asks how these themes are represented poetically, how they are connected to Quranic or Prophetic sources, and how they contribute to the construction of faith-oriented literary discourse. By focusing on poetic representation rather than direct scientific verification, the article seeks to contribute to Arabic literary studies, Quranic intertextuality, Islamic discourse studies, and the study of science-related imagery in religious poetry.

The article is organized into three main analytical sections. The first section examines biological imagery in poetic references to human creation, embryonic stages, and the mystery of the soul. The second section discusses physical and material imagery, particularly poetic references to iron, water, and marine separation. The third section analyzes cosmic and geological imagery, including mountains, orbits, and cosmic order. The conclusion summarizes the main findings and highlights the literary and rhetorical significance of religious demonstrative ornamentation in Arabic poetry.

## 2. METHODS

This study adopts an inductive and analytical approach to selected Arabic poetic texts. The corpus consists of verses by Mohammad al-Aid Al-Khalifa, Ahmad Sahnoun, and Jarir that contain explicit or implicit references to Quranic meanings, Prophetic discourse, and science-related imagery. These texts were selected purposively because they allow close examination of the relationship between poetic expression, religious intertextuality, and representations of the natural world.

The analysis proceeds in three stages. First, the study identifies poetic expressions that contain Quranic or religious allusions related to creation, nature, the human body, or cosmic order. Second, these expressions are examined through textual and rhetorical analysis, with attention to diction, imagery, metaphor, intertextuality, and argumentative function. Third, the poetic representations are compared with relevant Quranic and Prophetic references in order to clarify how the poems transform religious meanings into literary discourse.

The study also considers modern scientific discourse where relevant, but it does not claim to provide independent scientific verification of the phenomena discussed. Rather, scientific references are treated as part of the interpretive context through which poets and religious writers present Quranic imagery to modern audiences. This methodological distinction allows the article to remain focused on literary, rhetorical, and religious analysis while acknowledging the role of science-related language in contemporary faith discourse.

### 3. BIOLOGICAL IMAGERY IN QURANIC-THEMED POETRY: EMBRYONIC DEVELOPMENT AND THE SOUL

#### 3.1. BIOLOGICAL ORNAMENTATION IN THE REPRESENTATION OF HUMAN CREATION

The selected poetic verses present human creation as a staged process that invites both religious reflection and intellectual contemplation. In this context, biological imagery functions as a form of faith-oriented ornamentation, through which the poet draws upon Quranic vocabulary and religious meaning to describe the gradual transformation of the human being. The fetus is represented through the well-known Quranic sequence of *Nutfah*, *Alaqah*, and *Mudghah*. These terms are not used merely as theological references; they also operate as poetic signs that connect the visible process of human formation with reflection on divine creation. The Algerian poet Mohammad al-Aid Al-Khalifa [2] says:

أَنْتَ تُنَكِّرُ حَالاً تَسْتَجِيبُ إِلَى ... حَالٍ وَخَلْقِكَ رَأْيِي الْعَيْنِ أَطَوَّارُ  
تَبَارَكَ اللَّهُ هَذَا الْكَوْنُ مُعْتَرِفٌ ... بِأَنَّ صَانِعَهُ رَحْمَانٌ فَهَارُ

*(Do you deny a state that transforms into another... while your own creation, before your very eyes, consists of stages?  
Blessed be Allah; this universe acknowledges... that its Maker is the Most Gracious, the Subduer.)*

The significance of these lines lies in the poet's use of staged transformation as a rhetorical argument. The human being is invited to contemplate his own origin and development, and the poem transforms this biological process into a sign of order, dependence, and createdness. The meaning of the verse is closely connected to the Quranic statement:

(يَخْلُقُكُمْ فِي بُطُونِ أُمَّهَاتِكُمْ خَلْقًا مِّنْ بَعْدِ خَلْقٍ فِي ظُلُمَاتٍ ثَلَاثٍ)

*He creates you in the wombs of your mothers, creation after creation, within three darknesses (Quran, 39:6).*

This Quranic verse provides the conceptual background for the poet's image of successive creation. The phrase "creation after creation" becomes central to the poetic argument, because it allows the poet to present human formation not as an isolated biological fact, but as a sign situated within a wider religious worldview. A more detailed Quranic description of embryonic stages appears in another verse:

(ثُمَّ خَلَقْنَا النَّطْفَةَ عَلَقَةً فَخَلَقْنَا الْعَلَقَةَ مُضْغَةً فَخَلَقْنَا الْمُضْغَةَ عِظْمًا فَكَسَوْنَا الْعِظْمَ لَحْمًا ثُمَّ أَنْشَأْنَاهُ خَلْقًا آخَرَ  
فَتَبَارَكَ اللَّهُ أَحْسَنُ الْخَالِقِينَ)

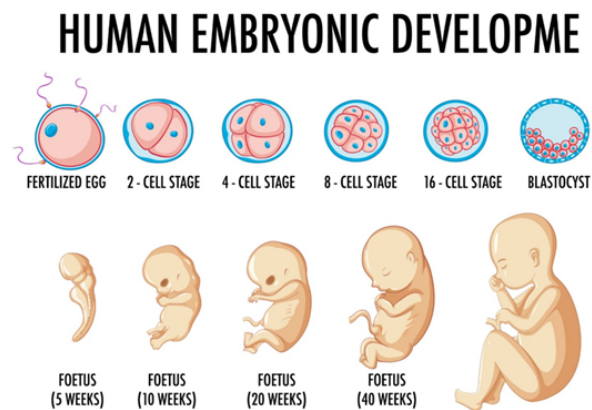
*Then We made the sperm-drop into a clinging clot, and We made the clot into a lump [of flesh], and We made [from] the lump, bones, and We covered the bones with flesh; then We developed him into another creation. So blessed is Allah, the best of creators (Quran, 23:14).*

In the poetic context, these Quranic terms serve as a source of both language and meaning. The poet does not present a technical medical description in the modern scientific sense; rather, he uses religiously charged biological vocabulary

to strengthen the reader’s awareness of transformation, order, and dependence on the Creator. The rhetorical force of the poem arises from the movement between observation and belief: the human body becomes a field of reflection, and biological development becomes an occasion for faith-oriented interpretation.

The Prophetic tradition is also invoked in relation to the staged development of the human being. The reported narration states: *"The creation of each one of you is collected in the mother’s womb for forty days, then he becomes a clinging clot for a similar period, then he becomes a chewed-like lump for a similar period. . . "* [3]. In the manuscript, this narration supports the same thematic structure found in the poem and the Quranic verses: the human being is represented as passing through successive stages of formation. For academic accuracy, the source of this narration should be verified against a primary hadith collection.

Modern discussions of embryology have often been used in Islamic discourse to interpret these Quranic terms in relation to biological development [4]. In this article, however, the main focus is not to conduct an independent scientific verification of embryological claims, but to analyze how poetic language organizes such themes within a religious and rhetorical framework. The poet’s use of *Nutfah*, *Alaqah*, and *Mudghah* demonstrates how Quranic vocabulary can move from scriptural discourse into poetic expression, where it acquires aesthetic, contemplative, and argumentative functions.



**Figure 1.** Scientific stages of early embryonic development: *Nutfah*, *Alaqah*, and *Mudghah*. Source: Moore, K. L. (2016). *The Developing Human: Clinically Oriented Embryology*

The inclusion of scientific representation alongside poetic and Quranic discourse shows how the manuscript seeks to connect literary analysis with modern scientific imagery. The figure may help readers visualize the stages discussed in the poem and the Quranic text. Nevertheless, its source should be fully included in the reference list, and permission or licensing status should be checked before publication. In this section, biological ornamentation can therefore be understood as the poetic use of Quranic terminology to connect the human body, religious reflection, and the rhetoric of evidence.

### 3.2. HUMAN ORIGIN AND THE POETIC IMAGE OF CLAY

After examining poetic references to staged human formation, the study turns to another major Quranic image: the origin of human beings from clay or earth. This theme is significant because it connects the human body with the material world and situates human existence within a broader cosmological and theological order. In the selected verse, Mohammad al-Aid Al-Khalifa [2] writes:

الْمَرْءُ مَا الْمَرْءُ سَلِيلُ التُّرَى ... لَا عَرْوَ أَنْ يُشْبِهَ جُلْمُودَهُ

(What is man but a progeny of the soil. . . no wonder he resembles its inanimate boulders.)

The verse uses the expression “progeny of the soil” to emphasize the material origin of the human being. The poetic image is closely connected to the Quranic verse:

{وَلَقَدْ خَلَقْنَا الْإِنْسَانَ مِنْ سُلَالَةٍ مِّنْ طِينٍ}

And certainly did We create man from an extract of clay (Quran, 23:12).

The literary importance of this poetic expression lies in its compression of theological, material, and rhetorical meanings. The word *Sulalah*, often translated as ‘extract’ or ‘selected essence,’ suggests that human origin is not described in an arbitrary manner, but through a term that evokes extraction, formation, and dependence. The poet expands this meaning by connecting the human being with the earth and its inanimate elements. In doing so, he creates a poetic contrast between

human consciousness and material origin: the human being possesses life, speech, and reflection, yet is still linked to the same created order as the earth.

The second hemistich reinforces this meaning by comparing the human being with inanimate boulders. Rather than reading this line as a technical scientific statement alone, it is more appropriate to understand it as a rhetorical and theological image. The poet uses the similarity between the human body and earthly material to remind the reader of humility, createdness, and dependence on divine power. This is a common function of religious poetry: material images are transformed into signs that carry moral and spiritual implications.

Some modern writers have connected this Quranic image with the observation that the human body contains elements also found in the material world. Will Durant, for example, refers to the human body as part of the larger material order and describes human life in relation to the same elements that constitute the natural world [5]. Such references can support the interpretive context of the poem, but they should be used carefully. The article should avoid presenting poetic language as a laboratory proof in itself. Instead, the stronger academic argument is that the poem brings together Quranic language, material imagery, and reflective reasoning to create a faith-oriented poetic discourse.

Through this lens, the poet's use of soil and clay imagery represents a form of religious demonstrative ornamentation. The image is aesthetic because it belongs to poetic expression; it is theological because it draws upon Quranic meaning; and it is argumentative because it invites the reader to consider the relation between human origin, material existence, and divine creation. The poetic discourse therefore addresses both the heart and the intellect, not by abandoning literary form, but by transforming literary form into a vehicle of religious reflection.

### 3.3. THE SOUL AS A METAPHYSICAL THEME IN POETIC DISCOURSE

The third biological and metaphysical theme examined in this section is the soul (*Ruh*). Unlike embryonic development or human material origin, the soul is not presented in the manuscript as a phenomenon open to ordinary empirical description. Rather, it belongs to the domain of metaphysical reflection and religious knowledge. This distinction is important for maintaining academic clarity: the poetic treatment of the soul should be analyzed as a theological and literary representation, not as an empirical claim subject to scientific measurement.

Mohammad al-Aid Al-Khalifa [2] refers to the soul in the following verse:

قَامَتْ بِحِكْمَتِهِ الْأَرْوَاحُ خَاضِعَةً ... لَهُ فَهَلْ فِي دُوبِ الْأَرْوَاحِ مَخْتَارٌ؟

*(By His wisdom, the souls arose in submission to Him; is there among those with souls any who has a choice?)*

The verse presents the soul as a sign of divine wisdom and human dependence. The rhetorical question at the end of the line emphasizes the limits of human control over life and existence. The poet's argument is not based on technical explanation, but on the contrast between human experience and human limitation: people experience life through the presence of the soul, yet they do not possess full knowledge or mastery over its reality.

This theme is closely connected to the Quranic verse:

﴿وَيَسْأَلُونَكَ عَنِ الرُّوحِ قُلِ الرُّوحُ مِنْ أَمْرِ رَبِّي وَمَا أُوتِيتُمْ مِنَ الْعِلْمِ إِلَّا قَلِيلًا﴾

*And they ask you about the soul. Say, "The soul is of the affair of my Lord. And mankind have not been given of knowledge except a little" (Quran, 17:85).*

The Quranic verse establishes the soul as a matter belonging to divine knowledge. In the poetic context, this verse provides the basis for representing the soul as a sign of human epistemic limitation. The poem does not attempt to define the soul through philosophical system-building or scientific explanation. Instead, it uses the soul as a point of reflection on the boundary between human knowledge and divine knowledge.

This boundary is central to the rhetorical function of the passage. The departure of the soul marks the transition from life to death, and this transition has long been a subject of religious, philosophical, and poetic reflection. The poet uses this universal experience to reinforce the theme of human limitation. The body may be observed, studied, and described, but the essence of life remains, in this religious framework, beyond complete human possession.

Mohammad Ismail Ibrahim similarly presents the soul as a matter that has remained beyond decisive philosophical or scientific explanation, stating: "*Philosophers and scientists, no matter how deep their knowledge, remain too incapable to provide a decisive opinion on the reality of the soul*" [6]. This statement should be understood within the context of religious and philosophical reflection on the limits of human knowledge. When compared with the poet's description, it shows that both poetic and theological discourse represent the soul as a sign of the unseen and as a reminder of the incompleteness of human knowledge.

The expression defining the soul as "a luminous body that flows through the limbs as water flows in roses" [6] is also significant from a literary perspective. Whether or not such a definition is accepted philosophically, its imagery is highly poetic. It presents the soul through movement, light, and subtle diffusion. These images correspond to the poet's own emphasis on life as a hidden and delicate reality. Thus, the discussion of the soul demonstrates how religious poetry relies on metaphor and symbolic language to express matters that cannot be fully captured through direct description.

In this section, the soul functions as a metaphysical and rhetorical theme. It allows the poet to move from the visible body to the invisible source of life, from material observation to spiritual reflection, and from human knowledge to divine knowledge. This movement is central to the logic of religious demonstrative ornamentation: poetry does not merely decorate doctrine, but gives doctrine a form that can be contemplated, felt, and intellectually considered. The soul, therefore, becomes one of the strongest examples of how Arabic religious poetry connects theological meaning with literary expression.

#### 4. PHYSICAL AND MATERIAL ORNAMENTATION: IRON, ZAMZAM WATER, AND THE ISTHMUS

##### 4.1. PHYSICAL ORNAMENTATION AND THE QURANIC IMAGE OF IRON

In this section, physical ornamentation refers to the poetic use of material and natural images to express religious meaning and to invite reflection on the relationship between revelation, nature, and human knowledge. Among the most significant examples is the image of iron, which occupies an important place in both Quranic discourse and Arabic religious poetry. Iron is associated with strength, utility, and material power; at the same time, in Quranic language, it is presented as a created element placed at the service of human life.

Sheikh Ahmad Sahnoun refers to iron in his *Diwan* [7]:

قُوَّةُ الْإِيمَانِ لَا تَعْدُو لَهَا... قُوَّةُ النَّارِ وَلَا بَأْسُ الْحَدِيدِ

(The power of faith is not surpassed by... the power of fire, nor the might [Bas] of iron.)

The poet's use of the word "might" (*Bas*) is significant because it recalls the Quranic description of iron:

(وَأَنْزَلْنَا الْحَدِيدَ فِيهِ بَأْسٌ شَدِيدٌ وَمَنْفَعٌ لِلنَّاسِ)

And We sent down iron, wherein is great might and benefits for the people (Quran, 57:25).

The poetic line draws its force from the semantic relationship between faith, fire, and iron. Iron functions here as a symbol of power, firmness, and material strength, while faith is presented as a force that exceeds material power. In this sense, the poet does not merely mention iron as a physical substance; he transforms it into a rhetorical sign that supports a broader religious meaning. The Quranic phrase "great might and benefits" gives the poetic image a scriptural depth and allows the reader to connect material strength with divine wisdom and human use.

Modern discussions of iron often refer to its formation in stellar processes and its presence in cosmic and geological systems. Some Islamic writers have interpreted the Quranic expression "sent down iron" in relation to such scientific explanations, especially the view that heavy elements are formed through stellar nucleosynthesis and later become part of planetary bodies. In the present study, such discussions are treated as part of the interpretive background through which religious and poetic discourse engages with science-related imagery. The main concern here is not to provide an independent astrophysical verification, but to analyze how the poet employs the Quranic image of iron as a sign of strength, order, and created utility.

In this context, the reference to iron's "might" can be understood on several levels. At the literal level, it refers to the hardness, strength, and practical usefulness of iron. At the symbolic level, it expresses the idea of power governed by divine order. At the rhetorical level, it allows the poet to compare material force with spiritual force. This layered meaning is central to religious demonstrative ornamentation: the word borrowed from or associated with Quranic discourse becomes an element that beautifies the poem, strengthens its argument, and directs the reader toward contemplation.

Some writers, including Mohammad Ratib al-Nabulsi, have discussed iron in relation to its physical stability and cosmic significance [8]. Such interpretations have contributed to a modern religious discourse that reads natural phenomena as signs inviting reflection. The poetic value of Sahnoun's verse lies in its ability to condense this wide field of meaning into a brief image. The line does not operate as a scientific statement in the technical sense; rather, it functions as a poetic and theological formulation in which iron represents the limits of material force when compared with the power of faith.

The numerical associations sometimes made between *Surat Al-Hadid*, the chapter number, the verse number, and the atomic number or atomic weight of iron also belong to a modern interpretive tradition concerned with Quranic numerical

and scientific signs. Such interpretations should be presented carefully and with awareness of scholarly debate. In literary analysis, their significance lies in the way they expand the symbolic field surrounding iron and provide poets and religious writers with additional material for reflection. Thus, iron becomes not only a substance mentioned in revelation, but also a poetic sign through which Arabic religious poetry joins material imagery with faith-oriented interpretation.

#### 4.2. ZAMZAM WATER AND THE POETIC REPRESENTATION OF BLESSING

The second example of physical ornamentation is Zamzam water. In Islamic tradition, Zamzam is associated with blessing (*Barakah*), sacred memory, nourishment, and healing. In poetry, this water is not represented as an ordinary physical substance, but as a sign that connects place, memory, devotion, and religious experience. Sheikh Ahmad Sahnoun writes [7]:

أَنَا فِي زَمَزَمٍ أَشْرَبُ مِنْ ... خَيْرِ مَاءٍ قَدْ سَقَى خَيْرَ لَهَاةٍ

*(Am I at Zamzam, drinking from... the best of water that has quenched the best of throats?)*

The verse draws its meaning from the religious status of Zamzam and from the emotional association between water, pilgrimage, blessing, and Prophetic memory. The phrase “the best of water” does not function only as praise; it also recalls a long tradition in which Zamzam is viewed as a blessed and distinctive water. The poet transforms this tradition into an image of longing and reverence. The act of drinking becomes more than a physical act; it becomes a symbolic participation in sacred history.

The Prophetic tradition is also invoked in this context:

«مَاءُ زَمَزَمٍ طَعَامٌ طَعِيمٌ، وَشِفَاءٌ سَقِيمٌ»

*"Zamzam water is a nourishing food and a cure for sickness" [10].*

This narration provides the religious background for the poet's praise of Zamzam. The poetic line and the hadith together show how water can function as a religious and literary sign. It nourishes the body, but it also nourishes memory, faith, and spiritual attachment. In this respect, the poem participates in a broader Islamic discourse that treats Zamzam as a blessed element within the sacred geography of Islam.

Some modern writings have discussed Zamzam water in relation to chemical composition, purity, and distinctive properties [6]. Such claims should be handled with caution and supported by reliable scientific literature if they are presented as empirical evidence. For the purposes of this article, the more important point is literary and rhetorical: the poet uses the language of blessing to give physical water a layered meaning. Zamzam is represented simultaneously as water, nourishment, sacred memory, and sign of divine generosity.

The poetic treatment of Zamzam therefore differs from ordinary descriptive poetry. It does not merely describe taste, place, or physical refreshment. Rather, it links material experience with religious meaning. The image of water becomes a vehicle for expressing nearness to sacred tradition and for connecting sensory experience with faith. In the framework of religious demonstrative ornamentation, Zamzam functions as an example of how Arabic poetry transforms a religiously significant object into an image that appeals to both emotion and reflection.

This approach also allows the article to maintain a scholarly distinction between devotional meaning and empirical claim. The poem can be analyzed as a religious and literary representation without requiring the article to prove every scientific assertion associated with Zamzam. What matters for the present analysis is that the poet uses the sacred status of Zamzam to construct a discourse in which physical substance and spiritual value are inseparable. In this way, the image of Zamzam contributes to the broader argument that Arabic poetry can organize material images within a faith-based worldview.

#### 4.3. THE ISTHMUS (*BARZAKH*) AND THE POETIC IMAGE OF MARINE SEPARATION

The third example of physical ornamentation concerns the Quranic image of the *Barzakh*, or separating barrier between bodies of water. This image has attracted attention in modern discussions of Quranic references to nature and has also appeared in Arabic poetic discourse. The theme is important because it combines natural observation, Quranic imagery, and poetic metaphor.

In the *Diwan* of Mohammad al-Aid Al-Khalifa [2], the poet expresses the idea of separation between two bodies of water through the metaphor of “chastity” (*Afaf*):

بَيْنَ هَذَا وَهَذِهِ مِنْ عَقَافٍ ... بَرَزَخٌ حَاجِرٌ فَلَا يَبْغِيَانِ

(Between this and that, out of chastity. . . is a barrier isthmus, so they do not transgress.)

This poetic formulation is closely connected to the Quranic verse:

(بَيْنَهُمَا بَرَزَخٌ لَا يَبْغِيَانِ)

*Between them is a barrier [isthmus] which neither of them transgresses (Quran, 55:20).*

The poet's expression is rhetorically effective because it transforms a natural separation into a moralized image. By describing the two seas through the language of chastity, the poet gives the physical phenomenon an ethical and aesthetic dimension. The waters are represented as if they possess restraint, order, and respect for boundaries. This metaphor does not simply repeat the Quranic verse; it translates its meaning into poetic language, allowing the reader to perceive marine separation as a sign of order and balance.

The term *Barzakh* itself carries rich semantic possibilities. In Quranic usage, it may refer to a barrier, partition, or separating limit. In the poetic context, it becomes a sign of distinction without disorder and nearness without complete fusion. The poet therefore uses the image to express a broader religious idea: creation is not chaotic, but structured by limits, relations, and balance.

Modern discussions of marine science have examined differences in salinity, density, temperature, and composition between bodies of water. Some religious writers have connected such discussions with Quranic references to the separation of seas. Al-Zindani, for example, describes the isthmus as a zone in which water characteristics gradually change, preventing one body of water from fully dominating the other with its properties [12]. Such interpretations provide a context for understanding why this Quranic image has been significant in modern Islamic discussions of nature and science.

From an academic perspective, however, it is important to distinguish between scientific oceanographic analysis and poetic-religious representation. The article's primary focus is the latter. The poet's metaphor of chastity and the Quranic image of the *Barzakh* show how natural phenomena can be transformed into literary signs. The image of separation becomes an image of order; the boundary between waters becomes a boundary of meaning; and the physical world becomes a field for religious contemplation.

Further references to aquatic differentiation, pearls, coral, and marine environments [13] can be understood as part of the wider interpretive discourse surrounding Quranic natural imagery. These references should be supported carefully if used as scientific evidence. In the present literary analysis, their value lies mainly in showing how Quranic and scientific language may interact in the formation of faith-oriented poetic meaning.

Thus, the poetic treatment of the *Barzakh* offers a clear example of religious demonstrative ornamentation. The poet borrows a Quranic image, intensifies it through metaphor, and connects it with reflection on natural order. The result is a poetic discourse that does not merely describe the sea, but presents it as a sign of harmony, boundary, and divine wisdom. This section therefore demonstrates how material and physical imagery in Arabic poetry can serve both aesthetic and argumentative functions within Islamic literary expression.

## 5. EARTH DYNAMICS AND COSMIC ORDER: MOUNTAINS, ORBITS, AND GRAVITY

### 5.1. COSMIC BALANCE, EARTH DYNAMICS, AND THE POETIC IMAGE OF HIDDEN STABILITY

Arabic poetry often transforms natural phenomena into signs of order, power, and divine wisdom. In religiously oriented poetic discourse, mountains are not presented merely as geographical formations; they become symbolic markers of stability, firmness, elevation, and cosmic balance. This use of natural imagery allows the poet to connect the visible world with theological reflection and to present the physical environment as a field of contemplation. Jarir bin Atiyah says [14]:

أَلَمْ تَرَ أَنَّ عَزَّ بَنِي تَمِيمٍ ... بَنَاهُ اللَّهُ يَوْمَ بَنَى الْجِبَالَ  
بَنَى لَهُمْ رَوَاسِيَ سَامَخَاتٍ ... وَعَالَى اللَّهُ ذِرْوَتَهُ فَطَالَ

(Have you not seen that the glory of Bani Tamim. . . was built by Allah on the day He built the mountains? He built for them towering firm anchors [Rawasi]. . . and Allah elevated its peak so it became long.)

In these lines, Jarir links the glory of Bani Tamim with the image of mountains. The comparison is significant because mountains function as symbols of firmness, permanence, and elevated status. The word *Rawasi*, meaning firmly fixed

or anchored mountains, gives the verse a strong Quranic resonance. The poet does not simply praise a tribe through ordinary imagery; rather, he draws upon a cosmological image associated with divine creation and stability. In this way, the mountain becomes both a poetic metaphor and a religious sign.

This imagery is closely connected to Quranic descriptions of mountains. The Quran states:

﴿وَالْجِبَالَ أَوْتَادًا﴾

*And the mountains as pegs (Quran, 78:7).*

In another verse, the Quran states:

﴿وَأَلْقَى فِي الْأَرْضِ رَوَاسِيَ أَنْ تَمِيدَ بِكُمْ﴾

*And He has cast into the earth firmly set mountains, lest it shift with you (Quran, 16:15).*

These Quranic expressions provide the semantic background for the poet's use of mountain imagery. The terms 'pegs' and 'firmly set mountains' emphasize stability and order. In the poetic context, these meanings are transferred into a rhetorical structure in which the firmness of mountains becomes a model for human strength, collective identity, and social prestige. The poet's reference to "towering firm anchors" therefore operates on more than one level: it is an aesthetic image, a cultural symbol, and an intertextual echo of Quranic language.

Modern geological discussions have sometimes connected Quranic mountain imagery with scientific accounts of mountain roots, plate tectonics, and crustal stability. In some Islamic writings, mountains are interpreted as structures that possess deep roots and contribute to geological balance. Al-Zindani, for example, presents mountains as formations with hidden extensions beneath the visible surface and links this interpretation to Quranic references to mountains as pegs [12]. Such discussions form part of a broader interpretive tradition in which natural phenomena are read through both religious and scientific lenses.

For the purposes of this article, however, the primary concern is literary and rhetorical. The poetic importance of Jarir's verse lies in the way it transforms the mountain into a sign of hidden stability. The visible height of the mountain suggests glory and elevation, while the implied rootedness of the mountain suggests firmness and endurance. This dual structure gives the poem its persuasive force. The mountain is both seen and unseen, elevated and rooted, aesthetic and symbolic.

The image also illustrates the function of religious demonstrative ornamentation. The poet draws upon a natural phenomenon that already possesses Quranic significance and reworks it into poetic praise. In doing so, he connects tribal honor with a cosmic image of order and permanence. The result is not merely decorative poetry, but a layered discourse in which natural imagery, religious memory, and rhetorical meaning reinforce one another. Through the mountain, the poem invites the reader to contemplate stability in both the physical and moral worlds.

## 5.2. ASTRONOMICAL ORNAMENTATION AND THE POETIC LANGUAGE OF ORBITS AND COSMIC HOLDING

The second major image in this section concerns the heavens, orbits, and the order of celestial bodies. In Arabic religious poetry, the sky frequently appears as a sign of divine arrangement and cosmic harmony. Stars, planets, orbits, and celestial movement provide poets with a language through which they can express order within apparent dispersion. This theme is evident in the poetry of Mohammad al-Aid Al-Khalifa, who writes in his *Diwan* [2]:

تَبْدُو عَلَى الْأَفْقِ أَشْتَاتًا وَيَجْمَعُهَا ... فِي سَيْرِهَا فَلَاكٌ فِي الْأَفْقِ دَوَارُ

*(They appear on the horizon scattered, yet they are gathered. . . in their course by an orbit rotating in the firmament.)*

The poetic contrast between scattering and gathering is central to the meaning of these lines. At the level of ordinary vision, celestial bodies may appear dispersed across the horizon. At the level of reflection, however, the poet presents them as gathered within an ordered system. The word "orbit" gives the image a strong sense of movement governed by structure. Thus, the poem transforms the visual experience of the sky into a meditation on order, relation, and cosmic discipline.

This poetic vision is closely associated with Quranic language concerning the heavens and divine holding. The Quran states:

﴿وَيُمْسِكُ السَّمَاءَ أَنْ تَقَعَ عَلَى الْأَرْضِ إِلَّا بِإِذْنِهِ إِنَّ اللَّهَ بِالنَّاسِ لَرَءُوفٌ رَحِيمٌ﴾

*And He restrains [holds] the sky from falling upon the earth, unless by His permission. Indeed, Allah, to the people, is Kind and Merciful (Quran, 22:65).*

The Quranic verb associated with holding or restraining provides an important interpretive background for the poet's expression of celestial gathering. The poem does not present the heavens as chaotic or random; rather, it emphasizes an order that is perceived through religious contemplation. The image of bodies that appear scattered yet move within an ordered course allows the poet to express the relationship between visible multiplicity and hidden unity.

**Between the Laboratory and the Mihrab. . . The Language of Gravity:** In modern discourse, the idea of celestial order is often discussed through the language of gravity, orbital motion, and physical law. The poet's expression "gathered" may therefore be read, in a contemporary interpretive context, as resonating with the idea of forces that maintain order among celestial bodies. Similarly, the Quranic expression of divine holding has been interpreted by some writers in relation to cosmic balance and gravitational order.

The following statement reflects this modern interpretive tendency:

*"Science did not succeed in revealing this cosmic truth regarding the balance of celestial bodies until more than a thousand years after the revelation of the Quran, specifically when the English scientist Isaac Newton discovered the Law of Universal Gravitation in 1667 AD to explain the motion of planets around the sun" [16].*

Such statements should be handled with scholarly caution. From a scientific perspective, gravity and orbital mechanics belong to the history of physics and astronomy, and any technical claims require precise scientific sourcing. From the perspective of this article, the more relevant issue is how poetic and religious discourse uses the language of gathering, holding, orbit, and order to express a faith-based interpretation of the cosmos. The poem does not function as a physics treatise; it functions as a literary and religious meditation on the intelligibility of the universe.

The phrase "they appear scattered, yet they are gathered" is particularly effective because it captures the difference between sensory appearance and reflective understanding. What appears dispersed to the eye is represented as ordered by a hidden system. This structure parallels a broader feature of religious poetry: the visible world becomes meaningful when interpreted through revelation and contemplation. In this sense, the sky is not only an object of sight, but also a text of signs.

The astronomical imagery in this section therefore demonstrates how Arabic poetry connects cosmic observation with religious meaning. The poet's language gives aesthetic form to the idea that the universe is structured, measured, and held within an order beyond immediate perception. Whether discussed through traditional theological language or modern scientific vocabulary, the central poetic function remains the same: the heavens become a sign through which the reader is invited to reflect on order, dependence, and divine wisdom.

Thus, astronomical ornamentation is not mere decorative description. It is a rhetorical strategy that joins poetic image, Quranic allusion, and reflection on natural order. The poet uses the sky, orbits, and the language of holding to construct a discourse that appeals to both emotion and reason. This supports the broader argument of the article: religious demonstrative ornamentation in Arabic poetry operates by transforming natural phenomena into literary signs that carry theological, contemplative, and argumentative force.

## 6. CONCLUSION

This study examined the use of Quranic scientific imagery and religious demonstrative ornamentation in selected Arabic poetic texts. Through the analysis of poetic references to human creation, the soul, iron, Zamzam water, marine separation, mountains, and cosmic order, the article has shown that Arabic poetry can function as an important medium for connecting religious meaning, literary expression, and reflection on the natural world. The selected poets do not use Quranic and religious vocabulary merely as decorative language; rather, they employ it as a rhetorical and interpretive strategy that gives poetic form to faith-oriented reflection.

The findings indicate that religious demonstrative ornamentation operates on several levels. First, it strengthens the intertextual relationship between Arabic poetry and Quranic discourse by allowing poetic language to echo scriptural meanings. Second, it transforms natural and cosmic phenomena into signs of contemplation, thereby enabling poetry to address both emotion and reason. Third, it demonstrates how literary expression can mediate between religious belief and science-related imagery, particularly in modern contexts where scientific language has become an influential mode of intellectual persuasion.

The study also shows that the selected poems contribute to a broader Islamic literary discourse in which creation, nature, and cosmic order are interpreted as meaningful signs. The poetic use of images such as embryonic stages, clay, the soul, iron, water, the isthmus, mountains, and orbits reflects a literary effort to organize scientific and natural themes within a faith-based worldview. In this sense, Arabic poetry becomes not only a vehicle of aesthetic expression but also a medium of theological reflection, moral instruction, and intellectual engagement.

From a scholarly perspective, the concept of religious demonstrative ornamentation may be useful for future studies

of Arabic religious poetry, Quranic intertextuality, and Islamic discourse. It allows researchers to examine how religious diction, metaphor, scriptural allusion, and science-related imagery work together within poetic texts. This approach also helps distinguish between the literary analysis of science-related religious imagery and the independent scientific verification of empirical claims.

Future research may expand this study by examining a larger corpus of Arabic poetry from different historical periods, comparing classical and modern uses of Quranic scientific imagery, and analyzing the original Arabic texts in greater linguistic and rhetorical detail. Further studies may also explore how such poetic discourse is received by contemporary readers and how it contributes to modern discussions of faith, science, and literature. Translating selected poetic models into other languages may also help introduce this form of Arabic religious-literary expression to wider academic audiences.

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