

Sources Of The Qur'an: Quss Bin Sa'idah's Work, Jahiliyyah Poetry Or The Bible?

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Peace be upon those who follow the guidance:

A few years ago 'Abdur Raheem Green debated on various issues of Qur'an with Joseph Smith. One of the issues was also the inimitability of the Qur'an which I think he answered reasonably well. This post was addressed to Jochen Katz too who is now shelling out cheap excuses that the challenge is irrelevant. The issue was [discussed](#) by 'Abdur Raheem Green.

For the sake of easy reference of the issues, I have divided the contents in the following manner:

- [The Challenge Of The Qur'an](#)
- [Quss bin Sa'idah's Works and Jahiliyyah Poetry](#)
- [The Spin-Offs: Is The Qur'an Borrowed From The Bible?](#)
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The Challenge Of The Qur'an

The Qur'an in many places challenges the people to produce a *surah* like it. The ayahs of the Qur'an dealing with the challenge are given below (Hilali and Muhsin Khan's Translation):

Say: "If the mankind and the jinns were together to produce the like of this Qur'an, they could not produce the like thereof, even if they helped one another." Qur'an (17:88)

And if you (Arab pagans, Jews, and Christians) are in doubt concerning that which We have sent down (i.e. the Qur'an) to Our slave (Muhammad Peace be upon him), then produce a Surah (chapter) of the like thereof and call your witnesses (supporters and helpers) besides Allah, if you are truthful. Qur'an (2:23)

And this Qur'an is not such as could ever be produced by other than Allah (Lord of the heavens and the earth), but it is a confirmation of (the revelation) which was before it [i.e. the Taurat (Torah), and the Injeel (Gospel), etc.], and a full explanation of the Book (i.e. laws and orders, etc, decreed for mankind) - wherein there is no doubt from the the Lord of the 'Alamin (mankind, jinns, and all that exists).

Or do they say: "He (Muhammad^ﷺ) has forged it?" Say: "Bring then a Surah (chapter) like unto it, and call upon whomsoever you can, besides Allah, if you are truthful!" Qur'an (10:37-38)

Or they say, "He (Prophet Muhammad^ﷺ) forged it (the Qur'an)." Say: "Bring you then ten forged Surah (chapters) like unto it, and call whomsoever you can, other than Allah (to your help), if you speak the truth!" Qur'an (11:13)

Or do they say: "He (Muhammad^ﷺ) has forged it (this Qur'an)?" Nay! They believe not!

Let them then produce a recital like unto it (the Qur'an) if they are truthful. Qur'an (52:33-34)

'Abdur Raheem Green mentions that:

These are the sixteen Al-Bihar (literally "Seas", so called because of the way the poem moves, according to its rhythmic patterns): ***At-Tawil, al-Bassit, al-Waafir, al-Kaamil, ar-Rajs, al-Khafeef, al-Hazaj, al-Muttakarib, al-Munsarih, al-Muktatab, al-Muktadarak, al-Madeed, al-Mujtath, al-Ramel, al-Khabab and as-Saria'***. So the challenge is to produce in Arabic, three lines, that do not fall into one of these sixteen Bihar, that is not rhyming prose, nor like the speech of soothsayers, and not normal speech, that it should contain at least a comprehensible meaning and rhetoric, i.e. not gobbledygook. Now I think at least the Christian's "Holy spirit" that makes you talk in tongues, part of your "Tri-Unity" of God should be able to inspire one of you with that!

The pagans of Mecca repeated accuse Prophet Muhammad^ﷺ for being a forger, a soothsayer etc. Interestingly enough, these old arguments are recycled again and again by the people even today! The Arabs who were at the pinnacle of their poetry and prose during the time of revelation of the Qur'an could not even produce the smallest *surah* of its like. Poetry in Arabic falls into sixteen different *Bihar* as mention above and other than that they have the speech of soothsayers, rhyming prose, and normal speech. The Qur'an's form did not fit into any of these categories. It was this that made the Qur'an inimitable, and left the pagan Arabs at a loss as to how they might combat it as Alqama bin 'Abdulmanaf confirmed when he addressed their leaders, the Quraish:

Oh Quraish, a new calamity has befallen you. Mohammed was a young man the most liked among you, most truthful in speech, and most trustworthy, until, when you saw gray hairs on his temple, and he brought you his message, you said that he was a sorcerer, but he is not, for we seen such people and their spitting and their knots; you said, a diviner, but we have seen such people and their behavior, and we have heard their rhymes; you said a soothsayer, but he is not a soothsayer, for we have heard

their rhymes; and you said a poet, but he is not a poet, for we have heard all kinds of poetry; you said he was possessed, but he is not for we have seen the possessed, and he shows no signs of their gasping and whispering and delirium. Oh men of Quraish, look to your affairs, for by Allah a serious thing has befallen you.

Of course, when challenged to produce something of the sort present in the Qur'an, the obvious reaction of the Christian missionary is to shell out cheap excuses and they can be seen at

<http://www.answering-islam.org/Quran/Miracle/>

As we have seen before the Christian's "Holy Spirit" did not tell them that the [Surah al-Waliya and Surah an-Nurayn](#) were forgeries. Neither we expect from them any solid answer when asked about the Arabic poetry itself.

On 4 Oct 1997, Jochen Katz wrote:

- > I asked you which bihar it is, and you couldn't answer. You then
- > continued to waffle about many things, but you were not able to identify
- > it as poetry. So, if it is not poetry, then it is not Jahiliyya poetry
- > either. It is from before Islam, but it is not poetry and your attack
- > falls flat on its nose.

When this post came in I was still busy with gathering the references which are quoted in

<http://www.answering-islam.org/Quran/Miracle/quss.html>

as well as gaining knowledge about the Arabic poetry from a learned Muslim brother who happened to be there on a holiday in Cambridge (May Allah, The Most High, reward him for his patience and help). The reference which I could catch hold of was [Shu'ara' 'al-Nasraniyah](#) (The Christian Poets) by Louis Cheikho, published from Beirut (Lebanon) in 1890-1891. The other reference is not available in the University of Cambridge library. This book was re-published in two volumes by Dar 'al-Machriq, Beirut in 1968 as

[Shu'ara' 'al-Nasraniyah, Vol. 1: Qabla 'al-Islam and Vol. 2: Ba`da 'al-Islam](#)

to make a division between the poets who came before Islam and the poets who came after Islam, respectively. Louis Cheikho was a Jesuit priest in the city of Beirut who was responsible for collecting a lot of poetry from pre-Islamic as well as post-Islamic times and labelling all the poets as Christians. His work has been critically reviewed which I will be discussing later in this post, *inshallah*.

Quss bin Sa'idah's Works and Jahiliyyah Poetry

Being experienced in dealing with Christian missionaries for quite some time in their deception when it comes to the references which they quote, I decided to start off from the sources which they quote. From the reference [1] we see that in the chapter "Shu'ara Najad wa al-Hijaz" (Poets of Najd and the Hijaz) the poetry of Quss bin Sa'idah al-Iyad has been placed [[1], pp. 211-218]. After the brief introduction of the lineage of the poet Quss bin Sa'idah, his poetry is discussed. In the beginning of each poem, the type of poem (i.e., the 'bihar') is also quoted. This is done through out the book. Let me start off with the poems one of one. [The 'bihar' is in the square brackets]

Poem 1 [*From al-Khafeef*] : "haja lilQalbi..... wa uutibaar" [pp. 212]

Poem 2 [*From al-Kameel*] : "fid-dhahibina..... al-qawmi saa'eer" [pp. 213]

Poem 3 [*From al-Bassit*] : "baanaaiyal mauti..... manhajul khalaq" [pp. 213-214]

Poem 4 [*From at-Taweel*] : "khalilay..... in bakaakum" [pp. 214-216]

Poem 5 [*From al-Kameel*] : "man'al baqaa'..... fin-nafsi" [pp. 216]

Poem 6 [*From al-Bassit*] : "alhamdulillahi..... abath" [pp. 216]

Poem 7 [*From al-Muttakarib*] : "wa yakhlufu..... awwalu" [pp. 216]

Poem 8 [*From al-Kameel*] : "khad kuntu..... arwaahi" [pp. 217-218]

Poem 9 [*From al-Khafeef*] : "kullu yahma'..... irkhaala" [pp. 218]

We see that the above mentioned poems fall in to the 'bihar' which are quoted by 'Abdur Raheem Green. For a quick recapitulation, the sixteen al-bihar are *At-Tawil, al-Bassit, al-Waafir, al-Kaamil, ar-Rajs, al-Khafeef, al-Hazaj, al-Muttakarib, al-Munsarih, al-Muktatab, al-Muktadarak, al-Madeed, al-Mujtath, al-Ramel, al-Khabab and as-Saria'*. The challenge is to produce in Arabic, three lines, that do not fall into one of these sixteen Bihar, that is not rhyming prose, nor like the speech of soothsayers, and not normal speech, that it should contain at least a comprehensible meaning and rhetoric, i.e. not

[gobbledygook](#). The conclusion here is very obvious. The poetry of Quss bin Sai'ada does not come anywhere near the Qur'an.

And all this by the way, is from the sources which is quoted in Jochen's homepage. The source itself gives the answer which Jochen has asked for!! This not only shows Jochen does not even read his own sources but also hides the information given in them. It has been a routine habit of Christian missionaries to do such a thing.

Now let us go into the second part, i.e., what Jochen has stuck into his homepage. It says "A verse by Quss bin Sa'idah". To start with: The material quoted is not a verse, it is a prose which is called Saj'. The level of knowledge of Jochen Katz in Arabic literature is very obvious here. Need I say: Is it worth casting pearls before the swine? But anyway, let us go further and expose the case. The prose quoted in the homepage can be seen on page 213 of reference [1] just before the starting of Poem 2 as discussed above. The quotation is only partial not even one fourth of what is there in the whole of the prose!!

To deal with what is there in Jochen's page requires a bit of understanding of Saj' which in English is loosely translated as "rhymed prose". According to Goldhizer, Saj' is the oldest form of speech in Arabic, pre-dating Rajaz and the Qasidah. For the terms used here, let me just briefly summarize them:

A Rajaz metre is a far more regular form of rhythmic expression than Saj'. [[2], pp. 33]

The Qasidah ('ode' in English) is a supreme form of Arabic eloquence, consisted of three sections, each leading into the next following it. Description (Wasf) and aphorism or wise sayings (hikmah) are among the main purposes of Qasidah. [[2], pp. 38-39]

A quick reminder: when we have an end word rhyme in the poetry it is called Khaafiyah.

From pre-Islamic times until this century, Saj' has continuously occupied an important place in Arabic literature and in Arab society. It has been used in the sayings of pre-Islamic kuhhan, in sermons and prayers, proverbs and aphorisms, epistles, maqamat, biographies, and histories. From the tenth until the twentieth century, book titles were almost invariably written in Saj'. Introductions to works of many genres were often written entirely in Saj'. In short, Saj' constitutes an extremely important feature in Arabic writing, including both elite and popular literature. For more information on various other types of poetry one can see the reference [2].

The transliteration given below deals with the prose which is only partially quoted in Katz's homepage (which is towards the end). This was the speech of

Quss bin Sa'idah which he gave in the market of Ukaz. He uses Saj' in his speech where the sentences rhyme with each other (at least every couple of them and not necessarily all). I have arranged all the like sounding prose together for the quick identification of Saj'. Please enjoy the transliteration of the Arabic (which may be a bit improper because of Arabic sounds!! but I have tried as much as possible to faithfully reproduce it):

*fa-khala hayna khataba faatanab
wa raggaba wa rahhab*

wa haddara wa andhar

wa khala fi khutbathi:

*ayyuhan-naasu ismawo wa oowa
wa idha wa aytum fantafiooa*

*innahu man aasha maat
wa man maata faat
wa kullu ma huwa aatin aat
matur wa nabaat
wa arzaaq wa 'akhwaat
wa aaba' wa ummahat
wa ahya' wa amwaat
wa jam' wa shataat
wa aayat ba'd aayat*

*laylun maudu'
wa sakhafan marfu'*

*wa nujumun tagur
wa 'araadin tamur*

*wa bahurun tamuz
wa tizaratun taruz*

*wa dhu-un wa dhalaam
wa birrun wa aatham*

*wa mata'mun wa mashrab
wa malbasun wa markab*

*a'la anna a'blagal ajaat
as-sayru fil falawaat
wan-najar ila mahalli al-amwaat*

*inna fis-sama'i lakhabaran
wa inna fil ardhi la-ibran*

laylun daaj
wa samaaun dhathi abraaj
wa 'ardun dhathi ritaaj
wa biharun dhathi amwaaj

maali 'ara' an-nasi yadh-habuna falaa yarzi-oon

'ara dhawaa bil maqaami faaqaamu
am turikawa hunaka fanamu

'aqsama gussu billahi gasman haqqan
laa aathiman fihi walaa haanithan

inna lillahi deenan huwa ahabbu ilayhi min deenakum al-
ladhi antum alaihi
thumma khala: tabban laari baabal ghaflati

minal-umami al-khaliyah
wa al-khurunil maadhiyah

ya ma'shar 'iyaad
aynal aba' wa al-ajdaad
wa ayna al-mareed wa al-awwaad
wa ayna al-firaa-inah ash-shidaad

ayna min bana wa shay-yada wa zakhrafu wa nazzad
wa garrahal maal wal-walad

ayna min бага wa taga
wa jama' fa 'awa
wa khala 'ana rabbukum al-'ala
'alam yakunu akthara minkum amwaala
wa atula minkum aajala

tahnahumul thari bi kalkalihi
wa mazzakhakum bita-taawili

fatilka adhamahum baaliyah
wa buyutuhum khawiyah
ammarat-ha adh-dhi'ab al-awiyah

kalla bal huwa ma'bud

thumma ansha' yakhulu [[1], pp. 212-213]

and then he goes to the Poem 2 which we have already discussed.

Coming back to the business. The use of Saj' is common when delivering a sermon or lecturing because it attracts the attention of the listener. Saj' is **not** a form of poetry that has to be remembered. It is a rhymed prose.

So the challenge is to produce in Arabic, three lines, that do not fall into one of these sixteen Bihar, that is not rhyming prose (i.e., Saj'), nor like the speech of soothsayers, and not normal speech, that it should contain at least a comprehensible meaning and rhetoric, i.e. not gobbledygook.

The Qur'an is not verse, but it is rhythmic. The rhythm of some verses resemble the regularity of Saj', and both are rhymed, while some verses have a similarity to Rajaz in its vigour and rapidity. But it was recognized by Quraysh critics to belong to neither one nor the other category. [[2], pp. 34]

It is anybody's guess whether Quss bin Sa'idah's Saj' can be of any comparison to the Qur'an. A bit of research needs to be done in the regularity of the metre of Saj' in the above mentioned prose of Quss bin Sa'idah to know how good is the composition. This is definitely a homework for me. And reminding what the Qur'an says:

And if ye are in doubt as to what We have revealed from time to time to Our servant, then produce a Sura like thereunto; and call your witnesses or helpers (If there are any) besides Allah, if your (doubts) are true. But if ye cannot- and of a surety ye cannot- then fear the Fire whose fuel is men and stones,- which is prepared for those who reject Faith. (Qur'an 2:23-24)

It is a well known fact that the Qur'an is neither poetry nor prose. In the article *Rhetorical Interpretation of the Qur'an: Ijaz and related topics*, Issa J Boullata deals with the modern writers who dealt the Qur'an from a literary point of view. One such work of A'isha 'Abd al-Rahman who goes by the pseudonym of Bint Sha'ti has received a lot of attention. It is said that her work will provide new insights on the concept of I'jaz of the Qur'an. Issa Boullata says:

Her conclusion is that the Qur'an, being neither prose nor verse, is a literary genre of its own that is of THE HIGHEST ELOQUENCE AND OF MATCHLESS STYLISTIC PERFECTION. [[3], pp. 154]

A better insight of the language of the Qur'an can be seen by the people who translated it. Going back to the last century, the Cambridge scholar Edward Henry Palmer was asked by Max Mueller who was planning his monumental series of "Sacred Books of East" for Oxford University Press, to contribute to a new translation of the Qur'an. Arberry says:

Palmer, who was an astonishingly versatile and rapid worker, readily accepted; his translation, in two volumes, was published in 1880, two years before its author was murdered in the Egyptian desert. Palmer, a poor orphan who was thought in his teens to be dying of

consumption, had remarkable gifts as a translator, especially of poetry into verse; his complete rendering of the collected poems of the Egyptian Baha al-Din Zuhair testifies amply to his accomplishments, and his translation of the Koran was equally remarkable. [[4], pp. 19]

E H Palmer, as early as 1880, recognized the unique style of the Qur'an. But he seem to have been wavering between two thoughts. He writes in the Introduction to his translation of the Qur'an:

That the best of Arab writers has never succeeded in producing anything equal in merit to the Qur'an itself is not surprising. In the first place, they have agreed before-hand that it is unapproachable, and they have adopted its style as the perfect standard; any deviation from it therefore must of necessity be a defect. Again, with them this style is not spontaneous as with Muhammad and his contemporaries, but is as artificial as though Englishmen should still continue to follow Chaucer as their model, in spite of the changes which their language has undergone. With the Prophet, the style was natural, and the words were those in every-day ordinary life, while with the later Arabic authors the style is imitative and the ancient words are introduced as a literary embellishment. The natural consequence is that their attempts look laboured and unreal by the side of his impromptu and forcible eloquence. [[5], pp. lv]

The famous Arabist H A R Gibb was open upon about the style of the Qur'an. In his words:

...the Meccans still demanded of him a miracle, and with remarkable boldness and self confidence Mohammad appealed as a supreme confirmation of his mission to the Koran itself. Like all Arabs they were the connoisseurs of language and rhetoric. Well, then if the Koran were his own composition other men could rival it. Let them produce ten verses like it. If they could not (and it is obvious that they could not), then let them accept the Koran as an outstanding evident miracle. [[6], pp. 28]

And in some other place, talking about the Prophet[®] and the Qur'an, he states:

Though, to be sure, the question of the literary merit is one not to be judged on a *priori* grounds but in relation to the genius of Arabic language; and no man in fifteen hundred years has ever played on that deep-toned instrument with such power, such boldness, and such range of emotional effect as Mohammad did. [[6], pp. 25]

As a literary monument the Koran thus stands by itself, a production unique to the Arabic literature, having neither forerunners nor successors in its own idiom. Muslims of all ages are united in proclaiming the inimitability not only of its contents but also of its style. [[7], pp. 36]

.... and in forcing the High Arabic idiom into the expression of new ranges of thought the Koran develops a bold and strikingly effective rhetorical prose in which all the resources of syntactical modulation are exploited with great freedom and originality. [[7], pp. 36]

On the influence of the Qur'an on Arabic literature Gibb says:

The influence of the Koran on the development of Arabic Literature has been incalculable, and exerted in many directions. Its ideas, its language, its rhymes pervade all subsequent literary works in greater or lesser measure. Its specific linguistic features were not emulated, either in the chancery prose of the next century or in the later prose writings, but it was at least partly due to the flexibility imparted by the Koran to the High Arabic idiom that the former could be so rapidly developed and adjusted to the new needs of the imperial government and an expanding society. [[7], pp. 37]

Before I go any further, a word of caution: ***Anyone trying to use the reference [1] which consists of pre-Islamic as well as post-Islamic poetry to challenge the Qur'an should be warned that ALL the poetry quoted in that book falls within the 16 al-bihar mentioned above. I have personally checked all the poetry quoted in that book to make sure of it.***

The Spin-Offs: Is The Qur'an Borrowed From The Bible?

Louis Cheikho's aim for collecting the poetry was to show that the Qur'an had the origins from jahiliyyah poetry. But what is remarkable is that the poetry which he collected resulted in the opposite conclusion!!

At the beginning of this century, the Jesuit fathers of Beirut did extensive research on this (the Christian influence in jahiliyyah) subject order to determine the role of "Christian Poets of Jahiliyya". The research resulted only in a literary composition, which has had the remarkable and unexpected result of proving the contrary of what the authors intended. Neither in pre-Islamic Mecca nor in its surrounding area, was there any record of a monotheistic cultural centre which could have

disseminated the Biblical thought that we find expressed in the Holy Qur'an. [[8], pp. 153-154]

An observation from the point of view of Islamic traditions had been made by Richard Bell quite a long time ago. He says:

...in spite of traditions to the effect that the picture of Jesus was found on one of the pillars of Ka'aba, there is no good evidence of any seats of Christianity in the Hijaz or in the near neighbourhood of Makkah or even of Madina. [[9], pp. 42]

And the Christian missionaries to this date say that Muhammad^(p) borrowed the Qur'an from Christian sources!! The evidence that we have point against their views. But they will still be parroting the same story again and again.

This is also mentioned in the books dealing with Christianity among Arabs in pre-Islamic times from the point of view of poets.

The testimony of poets to the influence of Christianity in a spiritual and a sociological sense is negative. [[10], pp. 247]

And in the footnotes we read:

Louis Cheikho collected a great mass of poetical material related in some way to the Christian Arab theme, but the greater part of it is regarded as spurious. [[10], pp. 247]

Louis Cheikho work has come under a lot of criticism because he has labelled all the jahiliyyah poets as Christians. His book is surprisingly devoid of references. Camille has reviewed his work and found that the following: [[11], pp. 183]

Certainly Christian	1
Probably Christian	2
Less probably Christian	2
No evidence that Christian	20

Dr. Christopher Heger has informed us in a post dated 02/09/1997 that Camille also published a book in 1970 called

[Al-Ab Luwis Shaiho wa Shu'ara' an-Nasraniyah fi l-Jahiliya](#): 1970, Camille Hechaime (Kamil Hushaima), Dar al-Mashriq (Beirut)

where he again distributes the 61 poets into four categories: [pp. 298-322]

Certainly Christian	7
Probably Christian	5
Less probably Christian	8
No evidence that Christian	41

Unfortunately, this reference is not available in my library.

Now it is clear why Cheikho's book has attracted lot of criticism. Most of the poetry contained in it also considered to be spurious because of the sources which he uses.

Now it is interesting to see what the Christian missionaries who read the Qur'an say about the book itself. St. Claire Tisdall states that:

From the careful examination of the whole subject dealt with in this chapter (i.e., *The Influence Of Christianity & Christian Apocryphal Books*) we therefore conclude that the influence of true and genuine Christian teaching upon the Qur'an and upon Islam in general has been very slight indeed, while on the other hand apocryphal traditions and in certain respects heretical doctrines have a claim to be considered as forming one of the original sources of Muhammadan faith. [[12], pp. 210-211]

Regarding one of the apocryphal books he states:

The style of the Arabic of this apocryphal Gospel, (*Gospel of The Infancy*) however, is so bad that it is hardly possible to believe that it dates from Muhammad's time. [[12], pp. 170]

He does not prove the existence of other apocryphal sources of the Bible in Arabic either. St. Claire Tisdall book, [The Original Sources Of The Qur'an](#), once upon a time hailed as one of the most *original* work on the sources of Islam, is now considered as one of most *speculative* work on Islam. The reason why it is so is because the author assumes that the Prophet^ﷺ knew all the sources before he could *compile* the Qur'an. The sources being *Christian, Jewish, Zoroastrian, Hanif and ancient Arab beliefs*. This directly contradicts from the

evidence that we have of what the Prophet^ﷺ was. He was considered to be *ummi*, i.e., illiterate. This is the reason why it is not quoted by the scholars today, except of course, Christian missionaries who still believe in living in the past.

Now we turn to the fact whether an Arabic Bible was present in the hands of the people during the time of the Prophet^ﷺ. Malik Ben Nabi narrates an interesting story:

Moreover, if Judeo-Christian thought had really made inroads into Jahiliyyan society and culture, the absence of an Arabic translation of the Bible could not be explained. **As for the New Testament, it is certain that no Arabic translation of it existed in the fourth century of Hijrah.** This is evident from the reference by Ghazzali, who had to resort to a Coptic manuscript to write his *Rad*, a respectable refutation of the divinity of Jesus according to the Gospel. In translating the work of the Arab philosopher, Rev. Fr. Chidiac searched everywhere for Gospel sources which could have served at the time of the composition of *Rad*. **He finally found a manuscript in the library of Leningrad written about 1060 by a certain Ibn al-Assal as the first edition of a Christian text in Arabic.** Thus, there did not exist an Arabic edition of the Gospels at the time of Ghazzali, and, *a fortiori*, it did not exist during the Pre-Islamic period. [[8], pp. 154]

So, the influence of Christian Jahiliyyah poets as well as lack of presence of the Bible suggests that the Qur'an is not borrowed from the Bible. [A Critical Review of the Authorship theories of the Qur'an](#) by Hamza Mustafa Njozi (Version 2.1 edited by Dawah to The People) can be seen at

<http://www.mds.gmw.ac.uk/student/islamic/amaz/amaco.htm>

This is probably the most well researched work on this topic that I have come across on the internet.

Lastly, if the Qur'an was borrowed from the Bible then why would the Christian Arabs admire the style of a copied book?

The Quran is one of the world's classics which cannot be translated without grave loss. It has a rhythm of peculiar beauty and a cadence that charms the ear. Many Christian Arabs speak of its style with warm admiration, and most Arabists acknowledge its excellence. When it is read aloud or recited it has an almost hypnotic effect that makes the listener indifferent to its sometimes strange syntax and its sometimes, to us, repellent

content. It is this quality it possesses of silencing criticism by the sweet music of its language that has given birth to the dogma of its inimitability; indeed it may be affirmed that within the literature of the Arabs, wide and fecund as it is both in poetry and in elevated prose, there is nothing to compare with it. [[13], pp. 73-74]

References

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And Allah knows best.