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THE WHISPER OF SATAN IN THE STORY OF ADAM: AN INTERTEXTUAL ANALYSIS OF THE QUR'AN AND THE BIBLE THROUGH JULIA KRISTEVA'S FRAMEWORK

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ABSTRACT

This article investigates the narrative of Satan's whisper in the story of Prophet Adam by comparing its presentation in the Qur'an and the Bible. Both scriptures depict the moment of temptation as a pivotal rupture in the human-divine relationship, yet they differ significantly in narrative structure, character roles, and theological emphasis. Drawing on Julia Kristeva's theory of intertextuality, this study explores how the Qur'anic version engages with and transforms the Biblical account through three intertextual mechanisms: excerpt, conversion, and haplology. Employing a qualitative-descriptive approach and library-based research, the analysis focuses on two key passages—Genesis 3:4–7 and Qur'an 20:120–121—to trace how symbolic elements are echoed, revised, or omitted. The findings reveal that the Qur'anic narrative repositions the temptation not as rebellion but as human vulnerability, leading not to inherited sin but to divine forgiveness and guidance. This intertextual reading affirms the Qur'an's discursive autonomy within a shared Abrahamic symbolic field and demonstrates how intertextual theory can deepen comparative studies of sacred texts.

Keywords: *Satan's Whisper, Prophet Adam, Intertextuality, Qur'an, Bible, Julia Kristeva*

ABSTRAK

Artikel ini mengkaji narasi tentang bisikan Iblis dalam kisah Nabi Adam dengan membandingkan penyajiannya dalam Al-Qur'an dan Alkitab. Kedua kitab suci sama-sama menggambarkan momen godaan sebagai titik balik yang menentukan dalam hubungan antara manusia dan Tuhan, namun memiliki perbedaan yang signifikan dalam struktur naratif, peran tokoh, dan penekanan teologis. Dengan menggunakan teori intertekstualitas Julia Kristeva, penelitian ini mengeksplorasi bagaimana versi Qur'ani berinteraksi dan mentransformasikan versi Biblikal melalui tiga mekanisme intertekstual: *excerpt* (kutipan sebagian), *conversion* (pengalihan elemen), dan *haplology* (pengurangan naratif). Pendekatan yang digunakan bersifat kualitatif-deskriptif berbasis studi pustaka, dengan fokus analisis pada dua ayat utama: Kejadian 3:4–7 dan QS Ṭāhā 20:120–121, guna melacak bagaimana unsur-unsur simbolik dipertahankan, diubah, atau dihilangkan. Hasil temuan menunjukkan bahwa narasi Qur'ani memposisikan godaan bukan sebagai bentuk pemberontakan, melainkan sebagai kerentanan manusiawi yang justru membuka jalan menuju ampunan dan petunjuk Ilahi. Pembacaan

EL-SUNAN
JOURNAL OF HADITH AND RELIGIOUS STUDIES
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DOI: 10.22373/el-sunan.v3i1.7516

intertekstual ini menegaskan otonomi diskursif Al-Qur'an dalam medan simbolik Abrahamik, serta menunjukkan bahwa teori intertekstualitas dapat memperdalam studi komparatif atas kitab-kitab suci.

Kata Kunci: *Bisikan Iblis, Nabi Adam, Intertekstualitas, Al-Qur'an, Alkitab, Julia Kristeva*

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A. INTRODUCTION

The story of Prophet Adam's creation and fall has long occupied a central position in the sacred narratives of the Abrahamic faiths. In both the Qur'an and the Bible, Adam is portrayed as the first human being, formed by divine will and appointed as a steward on Earth.[1] Despite this shared theological premise, the literary structures, narrative emphases, and symbolic elements found in each scripture vary significantly. The Qur'anic portrayal of Adam appears across several chapters—such as al-Baqarah, al-A'rāf, al-Ḥijr, and Ṭāhā—using layered repetition and subtle shifts in redactional style to reinforce key moral and theological lessons. In contrast, the Biblical account, primarily contained in the Book of Genesis, follows a more linear structure and presents a cohesive storyline that connects the act of creation with themes of disobedience, shame, and exile.[2]

The episode of temptation—often referred to as the "whisper" of Satan or the serpent—is particularly rich in symbolic and theological meaning.[3] In both scriptures, the moment when Adam and his partner violate the divine prohibition represents not only a moral fall but also a pivotal rupture in the human-divine relationship. Yet the mechanics of this temptation differ: in the Qur'an, Satan whispers directly to Adam, offering him access to eternity and a kingdom that never fades (Qur'an 20:120), while in the Bible, the serpent

[1] Khalil Andani, 'EVOLVING CREATION: AN ISMAILI MUSLIM INTERPRETATION OF EVOLUTION', *Zygon: Journal of Religion and Science*, 57.2 (2022), doi:10.1111/zygo.12774; K. G. Ruffle, 'An Even Better Creation: The Role of Adam and Eve in Shilhringi Narratives about Fatimah Al-Zahra', *Journal of the American Academy of Religion*, 81.3 (2013), pp. 791–819, doi:10.1093/jaarel/lft047; Paul A. Macdonald, 'IN DEFENSE OF AQUINAS'S ADAM: ORIGINAL JUSTICE, THE FALL, AND EVOLUTION', *Zygon: Journal of Religion and Science*, 56.2 (2021), doi:10.1111/zygo.12692.

[2] Mari Jørstad, 'The Ground That Opened Its Mouth: The Ground's Response to Human Violence in Genesis 4', *Journal of Biblical Literature*, 135.4 (2016), pp. 705–15, doi:10.1353/jbl.2016.0043; Nur Nurhalimah and others, 'Kisah Nabi Adam Di Dalam Al-Qur'an Dan Alkitab (Studi Analisis Komparatif)', *Mukaddimah: Jurnal Studi Islam*, 8.1 (2023), pp. 73–80 <https://ejournal.uin-suka.ac.id/pusat/mukaddimah/article/view/3133>.

[3] Jean Gagen, 'Adam, The Serpent, and Satan: Recognition and Restoration', *Milton Quarterly*, 17.4 (1983), pp. 116–21, doi:10.1111/j.1094-348X.1983.tb00367.x; Szu-Han Wang, 'A Tug of War between God and Satan: The Interpretation of Adam and Eve's Dreams in John Milton's Paradise Lost', *International Journal of English Literature and Social Sciences*, 3.6 (2018), pp. 1164–69, doi:10.22161/ijels.3.6.32.

EL-SUNAN
JOURNAL OF HADITH AND RELIGIOUS STUDIES
Volume 3, Number 1, April 2025
DOI: 10.22373/el-sunan.v3i1.7516

cunningly deceives the woman, appealing to her desire for wisdom and divine likeness (Genesis 3:4–5). These differences are not minor textual variations; they reveal deeper conceptual divergences in how each tradition constructs agency, guilt, and divine justice.

A number of previous studies have explored the narrative of Adam across both scriptures, primarily through theological or comparative-historical lenses. Nurhalimah et al.[4] conducted a comparative study using philosophical hermeneutics to highlight the epistemological distinctions in Qur'anic and Biblical representations of Adam. Amin[5] examined the narrative's influence on tafsir traditions, comparing how exegetes in Islam and Christianity interpret the theological role of Adam in relation to divine command. Meanwhile, Khikmatiar[6] applied Julia Kristeva's intertextual framework in analyzing the story of Prophet Noah, demonstrating how scriptural texts can be read dialogically across traditions. These studies underscore the rich comparative potential between Qur'anic and Biblical texts, particularly when approached through interpretive frameworks that recognize their historical and literary entanglements.

However, despite growing scholarly interest in intertextual approaches to sacred texts, there remains a notable absence of research that applies Kristeva's intertextuality specifically to the moment of Adam's temptation—especially focusing on Satan's whisper and how this motif is structured and transformed across the two scriptures. No prior work, to the best of this author's knowledge, has systematically mapped the transpositional patterns—such as excerpting, conversion, and narrative omission—that occur between the Genesis and Qur'anic versions of this episode. This study seeks to fill that gap by offering a close reading of these texts through the lens of Kristeva's intertextual model, with particular attention to the symbolic repositioning of the tempter and the semantic shifts that define each tradition's theological framing.

To do so, this article adopts the theoretical lens of Julia Kristeva's intertextuality, a poststructuralist concept that redefines texts as dynamic fields of dialogic exchange. Intertextuality, as articulated by Kristeva (1980), refers to the process by which texts are formed through the absorption and transformation of other texts. In her view, no text stands in isolation; each is a "mosaic of quotations" that exists in relation to prior discourses. This framework allows for a reading of the Qur'an and the Bible not as hermetically sealed revelations, but as part of a broader cultural and linguistic

[4] Nurhalimah and others.

[5] Muhammad Amin, 'Kisah Adam Dalam Al-Quran Dan Alkitab Serta Pengaruhnya Dalam Tafsir', *Jurnal Ilmu Agama: Mengkaji Doktrin, Pemikiran, Dan Fenomena Agama*, 21.2 (2020), pp. 276–89, doi:10.19109/jia.v21i2.7422.

[6] Azkiya Khikmatiar, 'KISAH NABI NUH DALAM AL-QUR'AN (Pendekatan Intertekstual Julia Kristeva)', *Jurnal At-Tibyan: Jurnal Ilmu Alqur'an Dan Tafsir*, 4.2 (2019), pp. 209–26, doi:10.32505/tibyan.v4i2.1144.

EL-SUNAN
JOURNAL OF HADITH AND RELIGIOUS STUDIES
Volume 3, Number 1, April 2025
DOI: 10.22373/el-sunan.v3i1.7516

conversation—one shaped by historical memory, interreligious tension, and reinterpretation.[7]

Kristeva's model introduces two key concepts: genotext, referring to the deep semantic and symbolic structures underlying a text, and phenotext, the surface expression or linguistic realization of those structures. In addition, she proposes several modes of textual transposition, including *excerpt (ekserp)*—the partial replication of an existing narrative or phrase, *conversion*—the shifting of a character or motif into a new form or identity, and *haplology*—the omission or reduction of elements from a source text. These modes are particularly useful for analyzing the transformation of key figures and motifs between the Genesis and Qur'anic versions of Adam's temptation.[8]

While intertextual theory has gained traction in literary studies and cultural criticism, its application to scriptural texts remains limited, particularly in Islamic scholarship. Recent efforts by scholars such as Khikmatiar have demonstrated the potential of intertextuality to illuminate the dialogic nature of Qur'anic discourse. Shadiqin[9] further argues that the Qur'an did not emerge in a historical vacuum but responded to a dense network of cultural, theological, and narrative traditions. Reading the Qur'an intertextually, then, does not compromise its uniqueness; rather, it enables a richer understanding of how divine revelation engages, reshapes, and recontextualizes pre-existing stories.

This study adopts a qualitative-descriptive design grounded in textual and comparative analysis, with a focus on scriptural interpretation. The research is conducted through library-based methods, drawing upon both primary sources—namely, the Qur'an and the Bible—and secondary references, including works on intertextuality, semiotics, Qur'anic tafsir, and Biblical commentary. The unit of analysis is centered on two interrelated passages: Qur'an Surah Ṭāhā (20:120–121) and Genesis 3:4–7, which are selected for their thematic convergence around the act of temptation. These verses are examined using Julia Kristeva's intertextual framework, particularly her typology of textual transposition, to identify how narrative elements are retained, restructured, or omitted. The analytical process involves identifying motifs such as the figure of the tempter (Satan vs. serpent), the nature of the forbidden promise (immortality vs. knowledge), and the symbolic aftermath of disobedience (shame, expulsion, redemption). These

[7] Julia Kristeva and others, 'Desire in Language: A Semiotic Approach to Literature and Art', *Poetics Today*, 3.4 (1982), p. 193, doi:10.2307/1772011; D Rusmana, *Filsafat Semiotik* (Pustaka Setia, 2014).

[8] Muhammad Sakti Garwan, 'Analisis Semiotika Pada Teks Al-Qur'an Tentang "Khamar" Dalam Pendekatan Semanalisis Hingga Intertekstualitas Julia Kristeva', *Substantia: Jurnal Ilmu-Ilmu Ushuluddin*, 22.1 (2020), p. 49, doi:10.22373/substantia.v22i1.6545; Kristeva and others.

[9] Ali Shadiqin, *Antropologi Alquran; Model Dialektika Wahyu Dan Realitas*, *Ar-Ruzz Media* (Ar-Ruzz Media, 2008).

EL-SUNAN
JOURNAL OF HADITH AND RELIGIOUS STUDIES
Volume 3, Number 1, April 2025
DOI: 10.22373/el-sunan.v3i1.7516

elements are mapped through three core modes of transformation—excerpt, conversion, and haplology—to reveal how the Qur'anic and Biblical texts engage in a dialogic relationship.

B. DISCUSSION

1. Narrative Comparison: Temptation Across Texts

The temptation of the first human couple is narrated in both the Qur'an and the Bible with striking thematic overlap, yet with key distinctions in narrative structure, character roles, and theological tone. In the Biblical account (Genesis 3:1–7), the tempter appears in the form of a serpent—"more cunning than any beast of the field"—who approaches the woman and persuades her to eat from the forbidden tree. The serpent assures her that she will not die, but instead will gain the knowledge of good and evil, becoming like God. The woman, seeing the fruit as desirable, eats it and shares it with her husband. Their eyes are opened, they become aware of their nakedness, and they cover themselves with fig leaves.[10]

In contrast, the Qur'anic version centers the narrative on Adam, who is directly addressed by Satan. The devil whispers to him, suggesting that the forbidden tree offers not merely knowledge but eternity and a kingdom that will never fade: *"O Adam, shall I direct you to the tree of eternity and possession that will not deteriorate?"* (Qur'an 20:120–121). Unlike the serpent's approach to the woman in Genesis, Satan's appeal in the Qur'an is framed as a deceptive promise of divine-like permanence. Adam and his spouse eat from the tree, after which their nakedness becomes apparent and they begin covering themselves with leaves from Paradise. The Qur'an does not mention fig leaves, nor does it explicitly narrate the woman's independent role in initiating the act.[11]

These differences are not merely literary; they reflect deeper theological and symbolic orientations. In the Bible, the sequence casts the woman as the first actor and, traditionally, the one who bears initial blame. The Qur'an, by contrast, avoids such gendered implications. Adam is the direct recipient of Satan's whisper, and both he and his spouse are portrayed as equally responsible for the act of disobedience. Moreover, while the Biblical account describes God walking through the garden and confronting the humans, the Qur'an emphasizes Adam's remorse and God's merciful guidance after the event, suggesting a different narrative arc from sin to redemption.

The two texts also differ in how they describe the forbidden tree. The Bible names it "the tree of the knowledge of good and evil," tying the act of eating to epistemological awakening and moral duality. The Qur'an does not name the tree in such terms, but instead reports Satan's suggestion that it leads to immortality or kingship. This shift in emphasis—from knowledge to

[10] Lembaga Alkitab Indonesia, *Alkitab* (Lembaga Alkitab Indonesia, 2005).

[11] Ibnu Katsir, *Kisah Para Nabi: Kisah 31 Nabi Dari Adam Hingga Isa* (Ummul Qurra, 2013).

EL-SUNAN
JOURNAL OF HADITH AND RELIGIOUS STUDIES
Volume 3, Number 1, April 2025
DOI: 10.22373/el-sunan.v3i1.7516

eternal power—signals a different conception of the human aspiration that underlies disobedience.

In both narratives, the consequence of the act is exposure—of the body, of vulnerability, of transgression. Yet the emotional tone diverges. In Genesis, shame and fear dominate: the couple hides from God and must face divine questioning and punishment. In the Qur'an, the narrative moves swiftly to repentance, divine selection, and guidance. This structural difference subtly transforms the moral logic of the story: from transgression and punishment in Genesis to error and forgiveness in the Qur'an.[12]

2. Intertextual Reading through Kristeva's Framework

Julia Kristeva's theory of intertextuality provides an essential framework for reexamining the Qur'anic and Biblical accounts of Adam's temptation, not as independent revelations but as dialogic texts shaped by a complex network of symbolic memory. Intertextuality, as introduced in *Desire in Language*[13], redefines the notion of the text itself: every text is a mosaic of quotations, shaped by prior utterances and ideological structures. In this view, sacred scriptures—despite claims of transcendence—also participate in historical discourse and are inevitably entangled in the cultural matrix in which they appear.[14]

This analysis considers the Genesis narrative (3:4–7) as the genotext, representing a deep, mythic structure of fall and punishment, while the Qur'anic account in Surah Ṭāhā (20:120–121) is read as a phenotext—a reformulation that absorbs and transforms the earlier story. While not implying direct textual borrowing, this model allows us to trace how symbolic themes such as disobedience, shame, and divine judgment are reconfigured to express a distinct theological vision. Kristeva refers to this phenomenon as the *transposition* of textual energy—where meaning is not merely repeated, but shifted, contested, or expanded.[15]

The first and most obvious form of transposition is excerpt—the replication of thematic core. Both scriptures preserve the idea of a forbidden tree and a deceiving voice that promises an elevated state of being. In Genesis, the serpent tempts the woman with the prospect of divine knowledge: "For God knows that when you eat of it your eyes will be opened, and you will be like God, knowing good and evil" (Genesis 3:5).[16] The Qur'an offers a structurally similar moment: "Shall I direct you to the tree of eternity and a

[12] Nurhalimah and others; Amin; Ari Hendri, 'Surga Yang Hilang: Studi Komparasi Al-Qur'an Dan Bibel Tentang Keterlemparan Manusia Dari Surga', *ESENSIA: Jurnal Ilmu-Ilmu Ushuluddin*, 12.2 (2011), pp. 255–74, doi:10.14421/esensia.v12i2.712.

[13] Kristeva and others; J Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art*, European Perspectives: A Series in Social Thought and Cultural Criticism (Columbia University Press, 2024).

[14] Rusmana.

[15] Kristeva; Kristeva and others; Garwan.

[16] Lembaga Alkitab Indonesia.

EL-SUNAN
JOURNAL OF HADITH AND RELIGIOUS STUDIES
Volume 3, Number 1, April 2025
DOI: 10.22373/el-sunan.v3i1.7516

kingdom that will never deteriorate?" (Qur'an 20:120). The correspondence here is not exact but suggestive. While Genesis frames the temptation as epistemic—knowledge of moral duality—the Qur'an presents it as existential: the longing for permanence and sovereignty. According to Al-Qasimi[17], this reflects a shift in focus from disobedience as intellectual rebellion to disobedience as spiritual pride—a pattern reinforced in Ibn Kathir's[18] interpretation, which links Satan's deceit to his own refusal to prostrate and his obsession with status.

A second form of textual reworking is conversion, seen in the reassignment of narrative roles. Genesis places the woman at the center of the drama; she is the first to be approached, persuaded, and then becomes the agent who implicates her husband. This configuration has historically undergirded gendered readings of sin and responsibility in Christian thought.[19] The Qur'an, by contrast, shifts the axis of the narrative. It is Adam who is addressed by Satan, and the woman is mentioned only through the relational term *zaujuhu* (his spouse), without individual identity or culpability (Qur'an 20:120). Ibn Kathir emphasizes that this omission is intentional, preserving the moral unity between Adam and his spouse. Here, the Qur'an is not merely altering narrative order but converting the gender dynamic, removing the asymmetry of blame and suggesting a shared moral agency. As Khikmatiar note, this conversion reflects a broader Qur'anic trend of redressing symbolic hierarchies inherited from earlier texts.[20]

The third and most subtle transposition is haplology—the omission or reduction of narrative elements. Genesis contains a rich account of the couple's realization of nakedness: "Then the eyes of both were opened, and they knew that they were naked; and they sewed fig leaves together and made loincloths for themselves" (Genesis 3:7). This image links shame, self-awareness, and material creativity. In contrast, the Qur'an presents the same awakening in briefer terms: "Then they both ate of the tree, and their nakedness became apparent to them, and they began to cover themselves with leaves from Paradise" (Qur'an 20:121). The fig tree is not named; nor is there any suggestion of weaving or crafting. According to Al-Qasimi[21], this is not a lack of detail but a deliberate condensation, signaling that what matters is not the act of hiding but the immediacy of guilt and repentance. By omitting the fig tree, the Qur'anic narrative decouples the act of covering from cultural symbolism and locates the moral rupture in the divine-human relationship itself.

Through these three transformations—excerpt, conversion, and haplology—the Qur'an does not simply retell the Genesis narrative but reshapes it according to its own ideologeme, to borrow Kristeva's term: the

[17] Muhammad Jamaluddin Al-Qasimi, *Mahasin Al-Ta'wil* (Dar al-Fikr, 1978).
[18] Katsir.
[19] Harry Hamersma, *Tokoh-Tokoh Filsafat Barat Modern, (No Title)* (Gramedia, 1983).
[20] Khikmatiar.
[21] Al-Qasimi.

EL-SUNAN
JOURNAL OF HADITH AND RELIGIOUS STUDIES
Volume 3, Number 1, April 2025
DOI: 10.22373/el-sunan.v3i1.7516

implicit ideological charge embedded in a textual structure. In this case, the Qur'an reframes the story not as a tale of irreversible fall but as a lesson in divine mercy and human return. Adam is not permanently condemned but chosen, forgiven, and guided (Qur'an 20:122–123). This repositioning reflects a theological recalibration: from guilt and exile to repentance and restoration. As Kristeva argues, intertextuality always entails not just textual borrowing, but ideological negotiation.[22]

Thus, the Qur'an, while echoing the discursive field of Genesis, marks a distinct voice. It revises inherited motifs to affirm its central theological commitments: divine unity, moral accountability, and the accessibility of guidance. The intertextual analysis reveals not dependency but *discursive autonomy*—a revelation that remembers prior speech while transforming it into new sacred meaning.

3. Theological and Symbolic Implications

The narrative variations between the Genesis and Qur'anic accounts of Adam's temptation are not only literary but also deeply theological. Each version articulates a distinct conception of human nature, divine justice, and the pathway to moral accountability. These differences—when viewed through Kristeva's intertextual lens—reveal not mere textual alteration, but a reconfiguration of symbolic meaning that reflects the ideological core of each religious tradition.[23] In the Biblical narrative, the act of eating the forbidden fruit is framed as a moral transgression driven by epistemic desire. The promise of "knowing good and evil" (Genesis 3:5) is not only a temptation to disobey God but a challenge to divine authority. Knowledge becomes the catalyst for shame, alienation, and eventual expulsion. The response is dramatic: Adam and his wife hide from God, clothe themselves with fig leaves, and face divine interrogation. The consequence is a series of curses—on the serpent, the woman, and the man—each reflecting a moral economy grounded in retribution.[24] This theological framework emphasizes sin as a disruption of divine order, one that requires punishment and separation from sacred space.

In contrast, the Qur'anic narrative constructs disobedience not as rebellion but as forgetfulness and human vulnerability. Satan's whisper is not framed as a rational argument for empowerment but as a deception that exploits Adam's desire for permanence: *"Shall I direct you to the tree of eternity?"* (Qur'an 20:120). The emphasis is not on knowledge, but on the illusion of immortality. Upon disobeying, Adam and his spouse immediately realize their nakedness, cover themselves, and—most importantly—repent. The divine response is not punishment but forgiveness and guidance: *"Then his Lord chose him, and turned to him in mercy, and guided him"* (Qur'an 20:122). This moral sequence reframes the fall as a temporary lapse rather than a permanent fall from grace.

[22] Kristeva and others; Kristeva.
[23] Kristeva and others; Rusmana.
[24] Lembaga Alkitab Indonesia.

EL-SUNAN
JOURNAL OF HADITH AND RELIGIOUS STUDIES
Volume 3, Number 1, April 2025
DOI: 10.22373/el-sunan.v3i1.7516

The symbolic differences are equally striking. The fig leaves of Genesis represent the human effort to conceal guilt through material means—a sign of moral awareness but also of spiritual alienation. In the Qur'an, the covering is immediate and unspecified, drawn from leaves of Paradise, suggesting a direct movement toward moral correction without invoking shame or technological intervention.[25] The removal of the serpent and its associated curse from the Qur'anic account also strips the narrative of inherited dualisms such as woman versus man, flesh versus spirit, or knowledge versus obedience. This allows the Qur'anic version to focus instead on the unity of the couple's moral status and the centrality of divine mercy.

Moreover, the theological function of Satan differs across the two texts. In Genesis, the serpent operates as a symbol of cunning and corruption, often read allegorically as the embodiment of evil or even Satan himself. In the Qur'an, Satan is a named and defined entity, cast out of divine grace before the event, who acts deliberately to mislead Adam and his descendants. His role is not ambiguous; his rebellion is documented in earlier passages (e.g., Qur'an 7:11–18), and his function is both theological and pedagogical: to test, not to overpower. This clarity of antagonist transforms the story from one of ambiguous temptation to one of moral discernment. The believer is thus invited not only to fear disobedience but to recognize the pathways of deception in daily life.

Taken together, these symbolic and theological elements illustrate how the Qur'anic narrative repositions the fall as a return—a rupture followed by repair, disobedience followed by divine proximity. Adam's fall does not initiate a lineage of inherited sin, but a model of human imperfection and divine forgiveness. As Kristeva (1980) emphasizes, intertextual transformation is not limited to language but operates at the level of ideologeme—the invisible but operative worldview that underlies narrative structure. The Qur'an, through its intertextual engagement with Genesis, re-narrates the human condition not as a tragedy of separation, but as a cycle of error, repentance, and divine guidance.

4. Reflection on Intertextuality and Sacred Texts

The intertextual reading of Adam's temptation narrative demonstrates how sacred texts engage not only with divine revelation, but also with the cultural and literary worlds in which they emerge. Applying Julia Kristeva's model reveals that the Qur'an and the Bible, while differing in theological structure and narrative tone, share common symbolic patterns—such as the fall, the tree, and the deceptive voice—that are reworked to serve divergent spiritual messages. This reinforces Kristeva's view that intertextuality is not merely a stylistic phenomenon, but a process of ideological repositioning, where inherited meanings are simultaneously remembered and redefined.[26]

[25] Garwan.
[26] Kristeva and others.

EL-SUNAN
JOURNAL OF HADITH AND RELIGIOUS STUDIES
Volume 3, Number 1, April 2025
DOI: 10.22373/el-sunan.v3i1.7516

For the Qur'an, this intertextual engagement does not reflect imitation, but assertion of discursive autonomy. By echoing and transforming the Biblical account, the Qur'an inserts itself into a broader conversation of sacred memory, while at the same time articulating its distinct vision of divine mercy, human agency, and the redemptive capacity of repentance. As Shadiqin[27] argues, the Qur'an emerges not in a historical vacuum, but in a discursive context rich with theological legacy—some of which it affirms, some of which it critiques.

This study also affirms the value of intertextual theory in comparative scripture analysis. While traditional tafsir emphasizes intra-Qur'anic coherence and linguistic exegesis, Kristeva's intertextual model opens space to consider how the Qur'an reuses, reframes, and resists older scriptural motifs without compromising its revelatory authority. This approach allows readers to recognize both continuity and rupture—continuity in symbolic structures, and rupture in theological function. It also challenges binary thinking that often frames the Qur'an and Bible as either fully aligned or wholly opposed.

Ultimately, reading sacred texts intertextually is not a project of flattening their distinctiveness, but of illuminating the ethical and theological trajectories they chart through shared human symbols. The whisper of Satan, the longing for eternity, the act of disobedience, and the exposure of shame—these are not just narrative events, but expressions of what it means to be human before the divine. By tracing how such motifs are transformed across scripture, we gain deeper insight into the evolving spiritual imagination of humanity—and into how scripture speaks across time, not only to its first audience, but to each generation anew.

C. CONCLUSION

This study has explored the narrative of Satan's whisper in the story of Prophet Adam by engaging the Qur'anic and Biblical texts through the lens of Julia Kristeva's intertextuality. By applying the intertextual framework—specifically the categories of excerpt, conversion, and haplology—the analysis demonstrates how the Qur'an echoes, reframes, and transforms the Genesis account without replicating it. Rather than presenting a derivative narrative, the Qur'an articulates its own theological vision—one that emphasizes divine mercy, shared moral agency, and the possibility of repentance and guidance.

The key transformations between the two texts—such as the shift in the tempter's strategy, the reconfiguration of gender roles, and the alteration of symbolic imagery—highlight not only literary differences but profound theological divergence. Where the Bible emphasizes sin, shame, and punishment, the Qur'an offers a vision of human vulnerability, divine compassion, and the accessibility of return. These differences, when read intertextually, reflect not contradiction but dialogical reconfiguration: a sacred

[27] Shadiqin.

negotiation with inherited discourse, shaped to serve a new ethical and spiritual imagination. Through this reading, the study affirms the Qur'an's discursive autonomy within a shared Abrahamic symbolic field. It further demonstrates how Kristeva's intertextual theory can be meaningfully applied to scriptural texts, not to secularize them, but to better understand their historical situatedness and theological distinctiveness. In tracing how sacred narratives evolve across texts, we also gain insight into how religious traditions define what it means to fall, to err, and ultimately, to be restored.

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