

Reading the Story of *Majnun Layla* through Qassim Haddad's Poem

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Abstract: *Majnun Layla* is a popular classic story in the Middle East. It is said that this story inspired Shakespeare to write the story of Romeo and Juliet in Europe. The story spread to several cultures in the world and was rewritten in poetry, romance, drama and film genres. This paper aims to examine the story from the genre of modern poetry written by Qassim Haddad, a Bahrain poet. This research uses library data, both print and electronic, as research corpus and reference. The method used in this paper is the qualitative method, which prioritises words rather than numbers and emphasises quality over quantity. The data is presented in the form of analytical descriptive, starting from the description of its structure, until the analysis of its contents. In the analysis, semiotic structuralism is also used, which emphasises the text and its intrinsic elements. From the results of this study, it is found that there are not many images of the *Majnun Layla*'s love story revealed in the poem because of it is a monologue form and not a narrative, and there are many phrases that are less understandable because the poem is rich in figurative words and unclear connotations. This paper recommends the story to be inspired well, it should be written in the form of a diaphanous and easily digestible poem, rather than prismatic and complicated. It is expected to be written in the form of a free and prosaic poem, with simple typography and does not necessarily use too many enjambments.

Keywords: *Majnun Layla*, love, Arab, poetry, Qassim Haddad

I. INTRODUCTION

Researches on *Majnun Layla* have been conducted by researchers in many other parts of the world, both past and present, from various fields of science: literature, psychology, religion and other fields, as well as from various perspectives. This research will also discuss the story, the story of *Majnun Layla* written in a modern poetry genre written by Qassim Haddad, a poet from Bahrain. The purpose of this research is to see how far Qassim Haddad can describe the story in his poetry.

Before entering into the main discussion, it is better if we know in advance the general picture of the story. Smith mentioned that the story of *Majnun Layla* is a Bedouin Arabic story, its title means "crazy about Layla". This story tells about a young man named Qays, who falls in love with a beautiful girl named Layla. In some versions it is mentioned that Qays and Layla know each other since childhood, but another versions of the story mention that Qays has always known Layla ever since he saw her beauty and fell in love instantly. (2007: 110)

Schielke added that there are some variations on *Majnun Layla*'s story, but the main points are the same regarding Qays and Layla knows each other since childhood and fall in love, but Qays cannot marry Layla, because Layla's father will marry him with another man. Layla goes with her husband to his village, until she suffers from an illness and passes away. Qays is left alone and loses his mind. He lives in the middle of the desert surrounded by many animals and recites poems about his burning longing for Layla. (2015)

The poems of *Majnun Layla*, written in the genre of love poems, has been popular in the Middle East since medieval times, the same as for the stories of Romeo and Juliet in Europe. In the 12th century, the poem was rewritten by the Persian poet, Nizami, in the perspective of mystical soul of Islam. Then, in the 20th century, an Egyptian poet named Ahmad Shawqi, wrote the story in the form of a modern drama and his work has been followed by modern-day poets until now. (Schielke, 2015)

As one of the travel stories, from time to time, the story of *Majnun Layla* spread to several cultures in the world through the spread of Islam, such as Persia, Turkey, and Urdu, even to the West in the form of poetry, romance, drama and film. In medieval Persian literature there are two authors who wrote the romance version, Nizami (d. 1217) and Jami (1492). (Campo, 2009: 449).

There are some narrative poems that talk about the love story of *Majnun Layla*, in Arabic, Persian, Turkish, and other languages, and a large number of Arabic poemstalking about Qays alone, which describe his love for Layla and the sadness that befalls him. However, only a few of them talk about Layla alone. In any romance genre work, most of the story was about *Majnun* (the crazy Qays) lamenting his sorrow for his unrequited love and finally dying of his suffering. (Lewis, tt: 24)

One of the poets who wrote about the story of *Majnun Layla* is Qassim Haddad, a poet from Bahrain. Bahrain is a small island nation in the Arabian Gulf, east of Saudi Arabia, which has undergone radical changes in the last fifty years and is moving from a traditional lifestyle to a modern lifestyle. (Haddad 2014: 1). In Bahrain, poetry has a very long history and poets have a much respected position. (Creative, 2004: 27)

No one can capture this drastic transformation and live as expressively as the Bahraini poet Qassim Haddad. (Haddad 2014: 1). He is the most innovative poet in the Gulf State and possibly in the Arab Country. At the beginning of his creation, he wrote poems on social and political themes with satire. (Marhamah, 2015: 8).

Qassim Haddad was born in Muharraq, one of the cities of Bahrain, in 1948. He lived in this region before the advent of modernization. Muharraq, the city which lies between the land and the sea, is the home to a community of people whose public relations are very close. In Muharraq, the door of people's houses is always open to anyone, including Haddad's house, which is home to social, religious and economic activities. His family name is Haddad, literally "Black Iron Clone", because his father worked as a blacksmith although having previously worked as a pearl seeker, a special and dangerous job for the people of Bahrain back then before they discovered the oil. As a child, Qassim helped his father work by forging and making iron and other metals.

In terms of education, prior to entering formal schooling, he studied at al-Kuttab, a religious preschool that gave him the science of how to read and memorize the Qur'an. Afterwards, he went on to formal school, exploring the contemporary world. However, it seems that Haddad did not feel comfortable studying in a formal school, because he was not free, so he decided to quit from high school and work at the national library as a staff from 1968-1975.

This position allowed him to read more material to explore. (Haddad 2014: 2). Since childhood, Haddad lived in a traditional Gulf Arab society and grew up self-taught. Due to his position as a librarian and his ideology, he succeeded in assimilating a contemporary outlook, adapting his traditional vision into the modern style, without sacrificing his local setting or wiping out the past heritage (Haddad 2014: 1).

In addition to being a political activist, he also devoted himself as a cultural activist, by opening new tools for art and culture. In 1969, he participated in the founding of the Bahrain Writers Association and played an important role in it. In 1970, he founded a theater in Bahrain. In 1980, he began to engage in journalism by writing a column in a weekly journal. In addition, he also became an editor of the journal called *Kalimat* in 1987 and a poetry site called *Jihat al-Syir* in 1990. (Haddad 2014: 2).

In 2001, Haddad received the prestigious Owais Foundation award for his achievements. He has published more than a dozen poetry collections, critical prose works, interviews and scientific papers. It can be assumed that he is the best poet in Arab Gulf and one of the best poets in the Arab world. He has attended poetry conferences and festivals in the Arab world, Europe and the USA. In his poetry he generally uses speculative and elusive symbols. His language is ambiguous and more personal, passing from traditional roots to a global horizon, so it is not surprising that in his work there is a mixture of classical themes with modern perspectives, a mixture of local motives with world literature, and a new interpretation of the legends of the past. (Haddad 2014: 5).

Aside of being known as a poet, Qassim Haddad is also known as a revolutionary. He wrote many poems on political themes, especially about freedom and progress. His first collection was published in 1971. To this date, he has published more than 16 books which spread across Beirut, London, Morocco, Kuwait and Bahrain. One of his works is *Majnun Layla*, which contains a mixture of poetry and paintings. Some of his booklets are equipped with photographs made by Saleh al-Azzaz, a Saudi photographer. (Paine, 2011: 2). Haddad is one of the poets included in the free poetry movement. His poetry speaks volumes about freedom, progress, love and revolution. Many of his poems are translated in English. (Torstrick, 2009: 44)

Such is the general description of the story of *Majnun Layla* and the poet Qassim Haddad that becomes the topic in this study.

II. THEORETICAL BACKGROUND

The poems about the love story of *Majnun Layla* by Qassim Haddad which is discussed in this article is about Qays and Layla. Qays and Layla are the main characters in the love story of *Layla Majnun*, meaning "crazy about Layla". To start the discussion, it is important to understand the typography of the poems. Typography is the way of writing a poem to display certain structures that can be visually observed. The purpose of typographic functions are to show the visual artistic aspect, to create a certain sense of meaning and atmosphere, and to clarify the existence of a unit of meaning that the poet wishes to express (Aminuddin 1987: 146).

In the discussion of this aspect of the structure, we will discuss the stanza, the lines and the enjambments using several theories. According to Atmazaki, in Arabic poetry writing, the stanza does not have to be written to the right of the page, but depends on the poet's wish. (Atmazaki, 1990:64). In poetry, the stanza has several roles, forming a unique typography or poetic form, forming a unity of meaning different from that of

the other row group of meanings, and emphasizing an idea that shows the differences of each stanza. In addition, the stanza also serves to share a text in short "chapters". (Luxemburg, 1989:196). Meanwhile, the definition of a line is to contain, tounify, and tobear idea that is started to be written and expressed in words (Aminuddin, 1987:145), meanwhile an enjambment is the line break arrangement of words of a certain line transferred into the next line. This arrangement of enjambment is done to emphasise the poet's intent in poetry writing, to depict the effect of the beauty of the shape and to build a certain atmosphere, or to build poetic images. (Tirtawirya, 1983: 35)

Meanwhile, in the discussion of the content, this article uses the theory of 'Ilmu al-Balagah (Arabic Rethorics), namely 'Ilmu al-Ma'āni, 'Ilmu al-Bayān, and 'Ilmu al-Badī'. 'Ilmu al-Ma'āni is the study of how to deliver statements according to circumstances. This field discusses the origins of a statement for a particular purpose and its application as required. (Shaykh, 1989: 17). 'Ilmu al-Bayān is the study that describes phrases that are beautiful, *balīg* (delivered well to the reader because it is suitable to the condition and situation of the reader) and impressive, as well as describes the meanings in the clearest picture and in the closest way. Meanwhile, 'Ilmu al-Badī' is the study of how to beautify a word or a phrase (Lesmana, 2010: 143).

III. DISCUSSION

The first poem to be discussed in this article is the عن قيس (about Qays) poem:

Stanza	Line	Poem Text
I	1	سأقول عن قيس
	2	عن الهوى يسكن النار
	3	عن شاعرٍ صاغني في هواه
	4	عن اللون والإسم والرائحة
	5	عن الختم والفاثحة
	6	كنت مثل السديم ، استوى في يديه
	7	هداني إليه
	8	برئت من الناس لما بكاني إليهم
	9	زها بي وغنوا الأغاني بأشعاره
	10	فما كان لي أن أقدر هل أشعلني أم طفاني
II	11	سأقول عن قيس
	12	عن جنةٍ بين عيني ضاعت
	13	عن هواءٍ أسعف الطير واستخف بنا واصطفانا
	14	عن كلما هم بي تهت فيه
	15	وباھيت كي نحتفي بالمزيج
	16	عن العشق تلتاع فيه الحجاز
	17	ويشغف في ضفتيه الخليج
III	18	سأقول عن قيس
	19	عن حزنه القرمزي
	20	عن الليل يتبع خطاه الوثيد
	21	عن الماء لما يقول القصيدة
	22	بكي لي اليكاء،
	23	وهيا لي هودجاً
	24	وانتحي يسأل الوحش عني
	25	كأني به لا يرى في القوافل غير الخيول الشريفة
	26	عن العامري الذي أنكرته القبيلة
	27	عن دمه المستباح
28	عن السيف لما انتضاه من القلب	
29	واجتاز بي أرض نجدٍ ليهزم كل السلاح	
30	عن اللذة النادرة	
31	عن الوجد والشوق والشهقة الساهرة	
32	عن الخيل تصهل بي في الليالي	
33	والصهد يغسلني في الصباح	
34	و يا قيس يا قيس	
35	كلانا دم ساهر في بقايا القصيدة	
36	جنتني أو جننت ،	
37	كلانا دم ساهر في بقايا القصيدة	

The poem is divided into 3 stanzas, each of which is marked with a sentence *I will tell about*. The first stanza consists of 10 lines, stanza 2 consists of 7 lines and stanza 3 consists of 20 lines. The poem above does not start from the left edge nor end with a full stop. The use of punctuations in Arabic sentences is indeed not the same as the use of punctuations in Latin which always ends with a full stop and begins with a capital letter. This is due to the difference in script.

Haddad begins his poem in the first line of stanza I with the expression: /sa`aqulu 'an qays/. This line is a verbal sentence at present tense, indicated by *I will talk about Qays*. In this line, it is mentioned that the subject in this line is /a/ (I). Then who is actually **I** in the lyrics of this line? Who is telling the story? To answer the questions above, the subject "I" in line 3, which means *about a poet who makes love poems for me*, is worth noting. In this line, there is a pronoun of the object /-ni/ (-me) in the sentence /saganifihawahu/ (*make love poems for me*). If it is associated with the subject "I" in line 1: *I will talk about Qays*, it can be assumed that the subject **I** in this line is Layla, because the subject of *sairun* (a poet) in this line is Qays.

Next, followed by line 2, *about the love that lives in fire* also begins with the word /'an/. By the use of this repetition, it can be assumed that the content after this particle is still related to the contents of the previous line. Thus, the intent of this line is that Layla will talk about Qays's love that is really profound. In this line Haddad uses some aspects of 'Ilmu Bayan. The first is the aspect of *istiaratmakniyat*, as in the expression of *al-hawayaskunu* (*living love*). In this text, "love" is likened to "man", it can live. The second is the aspect of *majazmursalmusabbabiyat*. What is meant here is a burning love, but the word *fire* (*an-nar*) is used, because it is the fire that causes the burning.

The same thing goes for line 3 which begins with the /-an/ particle: *about a poet who makes me a topic in his love poem*, which undoubtedly refers to Qays. Line 4 also begins with /'an/ particle: *about the colour, the name, and the scent*. However, unlike previous lines, this line is not clear. There is no indication that these three words are connotative or figurative words. Referring to the previous line, it can be assumed that the meaning of the word /al-lawni/ (*colour*), /al-`ismi/ (*name*) and /ar-ra`ihat/ (*scent*) is the colour, the name and the scent of Layla. It is the continuation of line 3 which made Layla the topic in his poetry.

Likewise, line 5 begins with the particle /'an/: In line 5, Layla wants to tell about the beginning (*al-fatihat*) and the end (*al-khatam*) of their love story. In general, the earliest things always take precedence over the end, but in this line, Haddad deliberately prioritises the word /al-khatam/ (*end*) than /al-fatihat/ (*early*), perhaps this is to show that the core of the story lies at its end.

After talking about Qays in line 1-5, then Layla talks about herself in line 6, which means *I'm like a cloud over his hands*. This means Layla says that she is like a cloud that is in both hands of Qays. In this line, Haddad uses *tashbeeh*. Layla is likened to a cloud, because it is not fixed at the moment, can be swayed by the wind.

The story then proceeds to line 7, which means *she directed me to him*. The point is that Qays directed the cloud to himself. Here, Haddad uses the aspect of *makniyatisti'yat*, that is, describing clouds having the ability to do something what humans can do.

Next, in line 8. Layla says that *I was blamed by people, because Qays cried for himself in front of these people*. In this line, Haddad uses the 'ilmu al-ma'ani, in the aspect of *fa'idat al-khabar* that is to only provide information, without connotative or figurative meanings of it. What did Qays cry for? That is the departure of Layla, addressed in line 9. The word /zihabi/ (*my departure*) on (*my departure and they sing their poems as songs*) is actually a continuation from the previous line, /buri`tu min an-nas five bakani `ilayhizihabi/, however the line is truncated using an enjambment to the next line. The purpose of using this enjambment here seems to emphasise the word /zihabi/ (*my departure*), in order to appeal to reader's attention.

The meaning of the last line of stanza 1 is *I cannot predict whether Qays's cry will live me up or only to extinguish me*. The point is whether Qays's cry is to make her feel more guilty or not. In this line Haddad uses the rhetorical aspects of *al-badi'*, *Tibaaq `ijabi*, which is the use of contradictory expressions in one statement, indicated by the words /'asala/ (*ignite*) and *tafa* (*extinguish*).

In addition to stanza 1, line 11 of stanza 2 also begins with the repeated words /sa`aqulu 'an qays/. This line is the same as line 1 of the 1st stanza, which means (*I will talk about Qays*). In this line, Haddad uses the rhetorical aspect of *ilmubayan*, *isti'arattasrihiyat*, which only provides information that Layla will talk about Qays. Then, this is followed by the line 12 stanzas 2. In this line, Layla will tell *about the loss of a paradise between her eyes*. Using *al-bayan*, and *isti'arattasrihiyat*, Qays is likened to paradise. Likewise, the phrase /bayna 'aynida'at/ (*between his eyes*), belongs to *ilmubayan*, in the aspect of *kinayat 'an nisbat*. It means something that is already in sight.

In line 13, Layla will tell *about a plume of air that followed a bird, some of us mocked it and some said good things about it*. In this line Haddad uses the rhetorical aspect of *ilmubayan*, *isti'arattasrihiyat*, as he likens Qays as the air and Layla as a bird. Thus, the expression *air that followed the bird* is the parable for Qays following Layla. If it refers to this story, semiotically, it can be interpreted, why Haddad prefers the word

/istakhafa/ (mocking) rather than the word */istafana/* (saying good things) to the line, this is because Haddad wants to emphasise that the number of people who mocked are more than the ones who said good things about the matter.

Next, in line 14, Layla will tell about *whenever he is nervous about me, I'm in him*. That is, every time Qays gets nervous on Layla, Layla comes to feel it. In this line Haddad does not use figurative or connotative phrases, he uses only the rhetorical aspect of *ilmu al-ma'ani, fa'idat al-khabar*, which purpose is simply to provide information. This line is followed by line 15, which means *and I do my best to keep us together*. This line is a continuation of the line above, as it is indicated by a connection particle */wa/*. In Arabic rhetoric, such cases can be incorporated into *'ilmu al-ma'ani*, in the aspect of *al-wasl* which is used to combine the same two statements in the aspect of information delivery.

After that, Layla continues her story in the 16th line, which means *about a passionate love in which there is a divider*. In this line, Haddad uses the rhetorical aspect of *'ilmu al-ma'ani*, with the aim of *tahassur* (expressing sorrow), that Layla will tell about her passionate love with Qays, but there is one thing that prevents them from the love.

Proceeding with line 17: *and love that burns on both sides*, Haddad wrote that Layla will tell about their love that burns only from both sides yet cannot unite, because it is blocked by that boundary. As mentioned in the previous two lines, this line is preceded by the */wa/* particle indicating that this line is a continuation of the previous line, using *'ilmu al-ma'ani*, in the aspect of *al-wasl* to combine two statements with the same type, in this case *isat-tahassur* (expression of sadness).

Stanza 3 line 19 also begins with the words */sa'aqulu 'an Qays/* (I will talk about Qays), serving as a marker of the beginning of a stanza. This is followed by line 20: *about his scarlet sadness*. The pronoun of */-hi/* (his) in *an huznihi/* (sadness) refers to Qays. This means that Layla will tell about the deep sadness Qays suffers from. The word */al-qarmazi/* is actually used for colour, which is dark red, crimson or scarlet, but it is used in this line as the word "sadness", so it means "deep sadness". In Arabic rhetoric this style of language is called *'isti'aratmakniyat*.

In line 21, Layla will tell about *the night which followed his unstable steps*. In this line, Haddad uses *'ilmu bayan*, in the aspect of *'isti'aratmakniyat*. In this text, */al-layl-/* (night) is described as though it is a human who can follow Qays steps. The pronoun */hu/* (it is) in the phrase */khatahu/* (step) refers to Qays.

In line 22, Layla continues the story, *about the tears mentioned by the poem*. This line is, in fact, unfinished. The complete sentence is supplemented by the phrase in line 23, *the person who cries for me*. Using an enjambment, Haddad makes this line more of a concern over the previous one. So, if the phrase *'an al-ma'i five yaqulu al-qasidat/* is combined with */baka li al-Buka'/*, then the overall meaning that Layla wishes to convey is *I will talk about the tears of the one who cries for me which is mentioned in the poem*. The word */al-buka'/* (crying person) refers to Qays. This is supported by the word */al-qasidat/* (poetry), which is the work of Qays as a poet.

The line above is then continued with line 24. This line begins with the */wa/* particle. This indicates that this line is still a continuation of the previous line. The subject of */-a/* in that line is Layla. This means Layla will tell that */wahayya'a li haudajan/* (He provides me a litter). The point is the story that Qays has provided a stretcher for him. As it is known that in the life of the desert at that time, a stretcher was a very important item. Thus, the use of the word */haudajan/* (litter, stretcher), is not just a stretcher interpreted literally, but a symbol of a very precious property which not everyone can have it.

Line 25 also begins with the conjunction particle */wa/* which indicates that this line is still continuation of the previous line, *and runs next to me accompanying me*. Then, this is followed by line 26, which means *as if I and he are only abandoned horses that do not fit in the caravan*. In this line Haddad uses the rhetorical aspect of *'ilmu al-bayan, tashbih* (parabolic) using */ka'anna/* (as if) particle, such as */ka'anibihi/*, (as if I and he), where "I" and "he" refer to Layla and Qays. Both are then likened to */al-khuyul as-saridah/* (abandoned horses). The reason for this parables is because they both feel they have been abandoned by families who do not agree with their relationship.

In addition to using *'ilmu al-bayan*, Haddad also uses the rhetorical aspect of *'ilmu al-ma'ani, al-qasr*, in order to emphasise the line. The pattern is as follows: */la gayr .../, (no except)*. This is found in the line */la yara fi qawafil gayr al-khuyul as-saridah/*, which means: *there is not anything visible in the caravan except abandoned horses*.

In line 27, Layla will talk about the people of Bani Amir who are blamed by his tribe. What is meant by */al-'amiri/* (Bani Amir) is Qays, as Ganjavi (2012: 9) mentions that at one time, in Arabia, there was a Bedouin Ruler named Syed Omri who lived and ruled over the Bani Amir. Qays was the beloved child of the ruler. This line is followed by line 28, which means *about his forbidden blood*. The pronoun */hi/* (his) in word */dammihi/* (his blood) refers to Qays's, this shows that it is Qays's blood. In this line, Haddad uses the rhetorical aspect of *'ilmu al-bayan, kinayat 'an an-nisbat*, which means that the presence of Qays is not expected anymore.

In line 29, Layla will tell about a sword pulled from the heart. The meaning of the sword here is Qays. Thus, the separation of Layla with Qays, is as painful as the pulling of a sword from the heart. This form of rhetoric is also called *'ilmu al-bayan*, specifically the aspect of *al-kinayat'an misbat*. Next, this is followed by line 30, which means *and together with me, we go through the land of Nejd to defeat all weapons*. The pronoun *-i/ (I)* in */bi/* refers to Layla. This means that the suffering of Qays and Layla is already familiar news among the people of the land of Nejd, even defeating all the news that is there.

The hardships in attaining happiness then will be told by Layla on line 31, about the rare pleasure. In this line Haddad uses the rhetorical aspect of *'ilmu al-bayan*, *al-majaz al-'aqli*, specifically using *'isnad al-masdariyya* type of the aspect, where he uses infinitive words of rare pleasure. The real meaning of this line is not literally about his rare pleasure, but it describes that he is the sort of person who seldom tastes the feeling of happiness. However, this is answered by Layla in line 32, where she will tell about the passions of love, longing and moans that never die. That means, although they both rarely attain happiness, but their passions of love, longing and moans never die.

The next is line 33. In this line, Layla will tell about the horse that neighs to me at night. In this line, Haddad uses the rhetorical aspect of *'ilmu al-bayan*, *'isti'arattasrihiyat*, which likens Qays with */al-khayl/ (horse)*, because he is assumed to be strong and able to walk around like a horse. Meanwhile, */tashalu bi/ (neighs to me)*, means that it comes to Layla every night.

Continued with line 34, this line begins with the */wa/* particle indicating that this sentence is still a continuation of the previous line. The meaning is *and the flame that illuminates me in the morning*. The pronoun of the object */ni/ (me)* in the word */yugsiluni/ (the flame that illuminates me)* points to Layla. In this line, Haddad also uses the rhetorical aspect of *'ilmu al-bayan*, *'isti'arattasrihiyat*, which likens Qays with *as-sahd (flame)*, because he is considered to be illuminating.

Haddad ends his poem with the last four lines beginning with line 34. Beginning with the particle */an-nida/ (exclamation): /wa ya Qays ya Qays/ (O Qays, O Qays)*. Discussion about */an-nida/* is included in *'ilmu al-Ma'ani*. This indicates that the person being called is considered close to the heart. Next, line 35, this literally can be translated as *both of us are a blood clot that are always awake at the end of poetry*. However, the meaning of this line is that at the end of this story (*baqaya al-qasidat*), Qays and Layla are not actually dead (*dammunsahirun*), but it is only their bodies that die.

Next, line 36 is "You love me or I love you". The presence of */aw/ (or)* particle in this line indicates an option. This style of language belongs to *ilmu al-badi'*, specifically the aspect of *muqabalah*, which is the use of two expressions with inverted meanings in a statement. Then, who is the one that actually loves another? This question is responded in line 37, by the word */kilana/ (both of us)* to answer to the question above. Therefore, there is no other choice. They will both love each other continuously (*dammunsahirun*) until the end of their life (*fi baqaya al-qasidat*).

Thus Haddad ended Layla's story of Qays in his poetry.

The second poem to be analysed in this article is the following poem:

Stanza	Line	Poem Text
I	1	سأقول عن ليلى
	2	عن العسل الذي يرتاح في غنج على الزند
	3	عن الرمانة الكسلى
	4	عن الفتوى التي سرت لي التشبيه بالقند
	5	عن البدوية العينين والنارين والخد
	6	لها عندي
	7	مغامرة توجب شهوة الشعراء لو غنوا
	8	صبا نجد متى قد هضت من نجد
	9	عن النوم الشفيف يشي بنا
	10	عن وجدنا ، عنها
	11	لئلا تعرف الصحراء غير العود والرند
II	12	سأقول عن ليلى
	13	عن القتلى
	14	وعن دمن الذي هدروا
	15	عن الوحش الصديق
III	16	وفتنة العشاق
	17	والليل الذي يسعى له السهر
	18	عن الطفلين يلتقيان في خفر
	19	ولما يزه التفاح يختلجان بالميزان

20	حتى يخجل الخفر
21	إذا ما لذة تاهت بنا
22	وتناهبت أعضاءنا النيران
23	متنا أو حيينا
24	أو يقول الناس أخطأنا
25	ستبكي حسرة فينا إذا غفروا
III	سأقول عن ليلى
26	عن المسافر عندما يبكي طويلا
27	عن السحر اللذيذ إذا تجلى في كلام عيونها
28	عن نعمة تفضي لأن أفضي رحيلاً
29	عن مراياها موزعة تخالج شهوة القتبان
30	عن ميزانها مشبوقة
31	عن عدلها في الظلم
32	عن سفري مع الهذيان
33	عن جنبة في الأنس تنتخب القتيلاً
34	ليلالي لو يدها علي
35	ولو يدي منذورة تهب الرسولا
36	سأقول عنها ما يقال عن الجنون إذا جننت
37	ولي عذر إذا بالغت في موتي قليلاً
38	

موقع أدب (adab.com)

The poem is divided into three stanzas. Stanza 1 consists of 11 lines (1-11). Stanza 1 Line 1 begins with the words /sa`aquulu 'an layla/ (I will talk about Layla). The same as in the discussion of poetry /'an Qays/, we will discuss this poem starting by addressing the identity of "I" in this poem. The subject pronoun in the line /sa`aquulu 'an layla/ (I will talk about Layla), seems to refer to Qays. Therefore, it is Qays who will talk about Layla. This is supported by line 4 which means *about women likened to me as sweets*. The meaning of the pronoun of the object /-iy/ (me) in the phrase /-liy/ (to me) is Qays and line 6, which means "what hers is mine." The pronoun /-ha/ (her) is female, found in the phrase /laha/ (hers) which is addressed to Layla, and the pronoun /-iy/ (mine) in /'indiy/ refers to Qays.

Next we can start discussing the lines of the poem one by one, starting with line 2, which means *about the honey that likes to play eyes with fire*. In this line, Haddad used the rhetorical aspect of 'ilmu al-bayan, namely 'isti'arattashrihiyat. In this context, Qays likens Layla to /al-asal/ (honey), because of her beauty. Haddad likens Qays to fire, because his love was so burning like fire. In addition, Haddad also uses the rhetorical aspect of 'ilmu al-bayan, namely kinayat 'annisbat, that is to say *the play of the eyes* in replace to the expression of 'getting closer to each other'.

Next is line 3. In this line, Layla is compared to /'an ar-ramanat al-kusla/, (lazy pomegranate). On one hand, Layla is likened to a pomegranate, because of its beauty. In Arabic rhetoric, this kind of figurative expression is called isti'arattashrihiyat, which belongs to 'ilmu al-bayan, but on the other hand Layla is said to be /al-kusla/ (lazy). Probably the word lazy here is neither active nor static. This is due to the fact that in the relationship between Qays and Layla, Layla is indeed more passive, because her activity is limited and she is not allowed to be outdoors in order to see Qays, while Qays searches for Layla everywhere to see her.

In line 4 Qays will tell *about a woman likened to me as sweets*. The pronoun /-i/ (me) in /-li/ (to me) is Qays. What he means by a woman here is Layla. So, Qays will tell about Layla likened as sweets to him. In this line, Haddad uses sat-tashbih (parabolic) language style by likening Layla to sweets.

In line 5, Qays will talk about *the Bedouin woman whose eyes and cheeks are shining*. The Bedouin woman mentioned in this line is Layla. This style of language is also called kinayat 'an al-mawsuf, which is included in the rhetorical aspects of 'ilmu al-bayan. Direct information that says that Layla is a Bedouin woman has not been found, but there are indications that are headed to this conclusion.

This sentence is unfinished, because it is enclosed in the 6th line below, which means that *what hers is mine*. Therefore, as a whole, this line and the previous line combine to the expression *the Bedouin woman whose both eyes and radiant cheeks are mine*. In this line Haddad uses the rhetorical aspect of 'ilmu al-badi', specifically uses tibatq 'ijabifrom muhassinatma'nawiaspect, which mean *what hers is mine*.

Line 7 is an explanation of the previous two lines, which means *an adventure that burns the lust of poets if they sing*. In this line, Haddad uses 'makniyatisti'iyat, that is to personify adventures that can burn like fire. This line is actually unfinished, because there is a line break of enjambment. The continuation lies in line 8, which means *when the East wind is blowing from Nejd*. So the complete sentence, if combined with the previous line, is *an adventure that burns the lust of poets as they sing about when the East wind is blowing from Nejd*. In this line, Haddad uses the rhetorical aspect of 'ilmu al-bayan, in the aspect of kalam al-insha, in the aspect

of *istifham* (question). The question particle used here is */mata/* (when), but the intention is not to ask, rather it is to hope, because the people are expecting the arrival of the East wind.

Furthermore, in line 9, Qays will tell *about the real dreams that talk about us*. In this line Haddad used the rhetorical aspect of *'ilmu al-bayan, istiaratmakniyat*, that is personifying dreams as people who can tell stories.

Likewise, Qays will also talk about *our passion in love, about her*, as it is written in line 10, where the word pronoun */na/* (us) in */wajadina/* (our passion in love) refers to Qays and Layla, while the pronoun */ha/ in /'anha/* (about her) is Layla. This means that Qays will tell *about his and Layla's passion of love and about Layla*. In this line Haddad does not use connotative or figurative words, he uses only *'ilmu al-ma'ani*, in the aspect of *kalam al-khabar*, whose purpose is only to inform (*fa'idat al-khabar*).

This line is also unfinished, so we proceed with line 11 afterwards to complete the sentence: *that which is seen as a desert without wood and matches*. If combined with the previous line, the meaning of this complete expression is *about Layla being likened to a desert without wood and matches*. In this line, Haddad uses the rhetorical aspect of *'ilmu al-bayan, tashbih* (parable), as Layla is likened to a desert and Qays is likened to wood and matches. Therefore, a desert without wood and matches is like Layla without Qays.

The second stanza consists of 14 lines (line 12-25). The 12th line, the first line of this stanza, begins by repeating line 1 of stanza 1, which means *I will talk about Layla*. As already mentioned in line 1 of stanza 1 that the subject */a/* (I) in */sa'aqulu/* (I will talk) is Qays, it is Qays who will tell about the story. Just as at the beginning of each stanza, Haddad uses the rhetorical aspect of *'ilmu al-ma'ani, kalam al-khabar*, whose purpose is *fa'idat al-khabar*, relaying information that Qays will talk about Layla.

Next we proceed with line 13, which means *about the dead*. What is meant by the dead here is Layla, since the adjective used is the adjective form for women. So the complete phrase is */layla al-qutla/*, which means Layla is dead.

In line 14, Qays will talk about *our blood that they are fussing about*. The meaning of the word */dammina/* (our blood) here is of course not the blood in the true sense, but blood in an unreal sense which may be interpreted as *self*. In Arabic rhetoric, this is called *al-majaz al-mursal, Iyat* (pars prototo) which talks about a technique of mentioning a part of things but actually it is referred to as a whole, in this case only 'blood' is mentioned yet it is meant to be the person as a whole. Next we proceed to line 15. In this line, Qays will tell *an al-wahas as-sadiq/* (about the solitude that must be accepted). This is about the solitude of Qays. In this line, Haddad uses the rhetorical aspect of *'ilmu al-ma'ani, kalam khabar*, which denotes the meaning of *tahassur* (expressing sorrow).

This line is then followed by line 16, which means *and the madness of the lover*. The conjunction particle */wa/* (and) in this line indicates that this line is still a continuation of the previous line, by using a line break of enjambment. What is meant */al-ussaq/* here is none other than Qays itself. So, if combined with the previous line, this line means that *Qays wants to talk about himself who lives alone and becomes mad*.

Next we continue with line 17. This line also begins with the conjunction particle */wa/* which indicates that this line is still a continuation of the previous line, meaning *and the night that strives to not to sleep for him*. What is meant by the pronoun */hu/* (him) in word */lahu/* (for him) refers to Qays. So, the point of this expression is that due to Qays's circumstances, even the night stays awake to accompany Qays. In this line Haddad used the rhetorical aspect of *'ilmu al-bayan, 'isti'aratmakniyat*, to personify a night like a human who can stay awake. Next, the story that will be told by Qays is *about the meeting of two children who are always supervised*. The two children here refer to Qays and Layla. In line 18, Haddad uses *al-'ilmu al-ma'ani*, using *istirham* type of the *kalam al-khabar* aspect, which is using a statement in order to ask for mercy.

The 18th line is then followed by the 19th line, which means: *and when the apple develops, they both are going beyond the ordinary*. This line begins with the */wa/* (and) particle, indicating that this phrase is still related to the phrase above it, but there is a line break of enjambment added, because Haddad wants to emphasise the contents of each line. In Arabic rhetoric, the use of such particle is an obligation, since it combines two statements of the same form of *kalam al-khabar*. This form is included in the subject of *'ilmu al-ma'ani* called *al-wasl*. In addition, in this line, Haddad also uses the rhetorical aspect of *'ilmu al-bayan, kinayat 'an an-nisbat*. The word */at-tufah/* (apple) in the clause */five yazhara at-tuffahu/* (when the apple develops) is a parable for the word "when love grows."

Next, we proceed with line 20, which means *until the guardment becomes embarrassed on its own*. This line is also a continuation of the previous line, but there is a line break of enjambment added, with the intention that this line may appeal to readers' attention. In this line Haddad used the rhetorical aspect of *'ilmu al-bayan, makniyat 'isti'arah*, in order to personify */al-khafar/* (guardment) like man who has a characteristic of being embarrassed.

Next is line 21, which means *when none of the pleasure is lost from us*. This line is also a continuation from the previous line. Therefore, the overall meaning of these two lines combined is that *even the guardment becomes embarrassed, when none of the pleasure is lost from us*. That means, although under surveillance, Qays

and Layla are always happy. In this line, Haddad uses 'ilmu al-ma'ani, in the aspect of *kalam al-khabar*, whose purpose is to show *al-fakhr* (pride).

The 21st line is then followed by the 22nd line, which means *and (the extent of how) our burning limbs are holding onto each other*. That means, in addition to always being happy, their limbs are always holding onto each other inseparably although they are always guarded. This line begins with *wa*/particle which indicates that this phrase is still a continuation of the previous phrases. As already mentioned, in Arabic rhetoric this is called *al-wasl*, as it combines two statements with the same purpose, which is to give information. In addition to using *al-wasl*, Haddad also uses the rhetorical aspect of 'ilmu al-bayan, in the aspect of *majazmursal*, with 'alaqatjuz'iyat, which is mentioning a part of an idea, in order to convey the whole idea entirely. In this line it is said that *al-dauna* (our limbs) are burning, whereas what is actually meant is *jismuna* (our whole body).

Then, we proceed to line 23, which means *we died or we lived*. That means that it is either in the state of dead or alive. It can be seen from the pronoun *-na* (we) in *mitna`aw hayayna*. In this line Haddad uses the rhetorical aspect of 'ilmu al-badi', namely *tibaq*, which is the use of contradictory phrases in one statement: *mitna`aw hayayna* (we died or we lived).

Next, we proceed to line 24, which means *or people tell about our mistakes*. This line starts with the conjunction particle *aw* (or) which indicates that this sentence is still part of the previous sentence, but there is a line break of enjambment added. The aim of this addition of enjambment is to emphasise on this line. Looking at its meaning, this statement is incomplete. The truncated part is in the 25th line, which means *our sadness will continue to weep until they forgive*. In this line Haddad uses 'ilmu al-ma'ani, in the aspect of *kalam al-khabar*, whose purpose is to express the weakness (*izhar ad-da'fi*). Thus, before they forgive the mistakes of Qays and Layla, Qays and Layla will always be sad.

Stanza 3 consists of 13 lines (26-38). Line 26 begins with a sentence repeating the 1st line of stanza 1 and the 12th line of stanza 2, indicating that this line is the beginning of the new stanza. It means the same expression: *I will talk about Layla*. What is meant by the pronoun *al* (I) in *sa`aqulu* (I will talk) is Qays.

Next, we proceed to line 27. Qays will tell *about the ever-crying traveler*. The term *al-musafir* in this line is Qays. Thus Qays will tell about himself who always cries all the way in his journey. In this line, Haddad uses the rhetorical aspect of 'ilmu al-ma'ani, *kalam al-khabar*, with the aim of *tahassur* (expressing sorrow).

Next, we proceed with line 28. In this line Qays will tell *about the enchanting charm seen from the words in her eyes*. In this line, Qays will tell about how Layla is so enchanting to him. It is seen from his words. In this line, Haddad uses the language style *ilmu al-bayan*, in the aspect of *isti'aratmakniyat*, to personify the eyes acting like humans who can utter words.

What follows after is line 29, where Qays wants to tell *about a meaningless pleasure because I spend it to wander*. What is meant by the subject pronoun *u* in *uqdi* (I spend) is Qays. In this line, Haddad uses 'ilmu al-ma'ani, in the aspect of *kalam al-khabar* whose purpose is to express *tahassur* (sadness).

In line 30, Qays will tell *about the mirror that radiates to meet the lust of the youth*. The pronoun *ha* (she) in *marayaha* (mirror) refers to Layla. Meanwhile, what is meant by the word *maraya* (mirror) is the light. In Arabic rhetoric, such case can be included in the 'ilmu al-bayan, in the *majazmursal* aspects specifically using *sabbabiyatalaqat*, when one means the light by mentioning a mirror, because it is a mirror that reflects the light.

After that, in line 31, Qays will tell *about her exciting specialities*. The pronoun of *ha* (her) in *mayyazaniha* (her specialities) also refers to Layla. So, the point is that Layla has exciting distinguishing features. In this line Haddad uses 'ilmual-ma'ani, in the aspect of 'ijaz, where he uses one word or phrase in a statement in which there are various elements. In this line, the only word mentioned is *mayyazan* (specialities), whereas what is meant by the word is truly her beauty, her eloquent utterance, her attitude and other features that seems distinguished and special, according to Qays.

Next, in line 32, Qays will tell *about her unfair justice*. This line also still talks about Layla. Then, what is the meaning of her unjust justice? Is Layla unjust? Yes, because Layla only gives her love to Qays, not to others. Literally, it appears that Qays only conveys the ordinary information that Layla is unfair, but looking at the implied meaning, it turns out that this statement contains the meaning of pride (*al-fakhr*) which belongs to the aspect of *kalam al-khabar*, in 'ilmual-ma'ani. The statement about the unfairness of is intended for the public, because Layla grants her love only to Qays. But for Qays personally, this is something that is fair.

The 32nd line is followed by the 33rd line, where Qays will tell *about my journey that is full of chatter*. The pronoun *i* (my) in *safari* (my journey) refers to Qays. Therefore, in this line, Qays will talk about himself. Haddad uses the rhetorical aspect of 'ilmu al-ma'ani, *kalam al-khabar*, whose purpose is *fai'dat al-khabar*, which is to only provide information.

In line 34, Qays will tell *about a woman mad in love who chooses to die*. What is meant by the word *jinniyat* (a woman mad in love) here is Layla. So, Qays wants to talk about Layla who is crazy about him, and willingly dies for him. In this line, through the mouth of Qays, Haddad uses the rhetorical aspect of 'ilmual-ma'ani, *kalam*

al-khabar, with the aim of *al-fakhr* (pride), that Qays prided himself for there is a woman who goes mad and willingly dies for him.

In this line, Layla is referred to as a mad woman. Is this the truth?

This is followed by line 35, which means *for me, even though her position is above me*. This line is a continuation from the previous line, but a line break of enjambment is added at the word */laylaya/ (for me)*. If this line is combined with the previous line, the meaning turns to *be about a woman mad in love who chooses to die for me*. The expression is then followed by the clause *even though her position is above me*. The pronoun */ha/ (her)* in the word */yaduha/ (her position)* refers to none other than Layla. In contrast to the previous line, in this line Haddad uses the rhetorical aspect of *'ilmual-ma'ani*, *kalam al-khabar*, with the aim of *'izhar ad-da'fi* (showing weakness), as Qays says that he is inferior to Layla. Textually, the word */yadun/* generally means hand, but contextually the word */yadun/* can be translated to *position*. This kind of rhetoric belongs to *'ilmu al-bayan*, in the majaz aspect, where the relation between the figurative and the literal meaning is *sabatiyat*, meaning the hand is the one that causes the presence of power and authority.

This line is then followed by line 36, *and although my position is destined to be the messenger*. It begins with the */wa/ (and)* particle, which indicates that this line is a continuation from the previous line. The word pronoun */i/ (-my)* in */yaddi/ (my position)* refers to Qays. Thus, Qays is positioned as more inferior than Layla. The rhetoric used in this line is *'ilmu al-ma'ani*, in the aspect of *kalam al-khabar* whose purpose is to show weakness (*'izhar ad-da'fi*), that Qays considers himself to be a messenger.

Next, we proceed to line 37, which means *I will tell about her who is called mad when I'm mad*. The pronoun of the subject */a/* in the word */sa'aqulu/* refers to Qays and the pronoun */-ha/ (her)* in the word *'anha/ (about her)* refers to Layla. This line and the next line are the last lines of this poem. In this line, Qays will tell us that at the end of this story, he and Layla are both mad, because of love. This corresponds to the end of the story in the more original prose.

Next, in line 38, the last line and as the ending of this poem, Qays conveys that *and I apologise if I reach my death shortly after this*. This line begins with the */wa/* particle, indicating that this line is still a continuation of the previous line. Like the original story, which ends with the death of Qays, Haddad also concludes this poem with contents relating to the death of Qays.

Thus Haddad describes Layla through Qays's point of view. The results of analysing one stanza to another, and one line to another, this poem is not much different from the poem *'an Qays/*. Therefore, if it is compared with the prose versions, the text that depicts the character Layla is almost identical to the text found in Qays, since these poems only describe characters, without touching other aspects, such as the background story and others. Likewise the way Haddad uses his rhetoric, it is almost the same as the previous poem. There are many phrases depicting the character Layla which are not as varied and precise as those used by the authors who wrote the prose stories. This may be the quirks of Haddad's poetry. He wanted to take advantage of his freedom as a poet in describing the characters.

IV. CONCLUSION

After the study these poems is conducted by analysing in the typography aspect, it is found that the relationship between the form and the contents is quite related. Haddad divided the poems into three stanzas, each consisting of different numbers of lines. Stanza 1 consists of 10 lines, stanza 2 consists of 7 lines and stanza 3 consists of 20 lines. Moreover, each stanza is marked with the same word, */sa'aqulu 'an Qays/*. This shows that Haddad wanted to divide this poem into three parts, namely the beginning, middle and end. This chapter division seems to follow the original storyline of Layla Majnun. The number of lines at the beginning of the story is more than the middle part, because there is a lot of the story to deliver, which is the love story of Qays and Layla during childhood and adolescence. Then, the story continues in the middle part of which the number of lines is less, because there is less of the story to be conveyed, which is about the rejection of Qays by Layla's father, thus causing them to separate from each other. Finally, at the end of poem the lines are the most in number, because there is a lot of the story to be conveyed, which is the story of Qays setting out a journey in search for Layla only to become majnun (mad) until the end of his life.

Looking at its typographic form, Haddad deliberately align all the lines in the centre to show that the love story between Qays and Layla is uncertain. This is in line with the original Layla Majnun story. This idea is supported by the various forms of the lines, there are short ones and there are long ones, there are lines truncated by enjambments and there are complete ones, revealing many twists and turns of the love story.

On a different note, judging by its contents, there is not much picture of Layla Majnun's love story revealed in the poem due to its form written as a monologue rather than a narrative. There are many expressions that are less understandable, due to the fact that they are rich in figurative and connotative words inconsistent with the original story. Moreover, all the stanzas in the poem begins with the words */sa'aqulu 'an Qays/ (I will talk about Qays)*, whereas in it nothing is truly told. Nevertheless, it is the right of the author to make such depictions, although this makes the poem unable to describe the story of Layla Majnun in its truest form.

This article recommends the story to be inspired well in poetry, it is expected to be written in the form of a diaphanous and easily digestible poem, rather than prismatic, diatribeable, or it should be written in the form of a free and prosaic poem, with simple typography and does not necessarily use of too many enjambements.

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