



The Meaning of Love, Regret, Sadness, and Confusion in the Jwaidah's “Lau Annana Lam Naftariq”

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Abstract. New criticism is a literary movement that counters historical, biographical, and impressionistic approaches. This study aims to contribute views to those focusing on a scholarly and critical study of literature, especially in the study of poetry form, to interpret “Lau Annana Lam Naftariq” poetry by Farouq Jwaideh. The research uses descriptive-qualitative research methods. The results of this study show that the forms used in the poem “Lau Annana Lam Naftariq” are diverse, ranging from hyperbole, climax, personification, repetition, anticlimactic, policemanism, simile, synecdotal, and antithesis forms. The overall meaning revealed in “Lau Annana Lam Naftariq” centers around love, sadness, regret, and confusion. Lau Annana Lam Naftariq’s poetry is a poet’s expression about his love life, about his sadness, regret, and confusion towards his lover. Faruq Jwaidah describes her feelings of love, sadness, and confusion with metaphors and stunning language styles.

Keywords: Form · New Criticism · Poetry

1 Introduction

Human beings are, first and foremost, emotional creatures with feelings and ideas. It is said that these emotions and thoughts are what set humans and other living creatures apart. Further, these feelings and thoughts are usually expressed in the form of literary works such as poetry. Al-Hasyimi stated that literary works are poetic expressions that circle human life [1]—allowing such expression and pouring feelings into a piece of writing is also claimed to be one of the many ways to cope with and even overcome anxieties. Each individual’s anxieties come in many forms; they could be about life, family, and even love.

It is safe to assume that love has always been one of the sources of inspiration to express their innermost thoughts, a literary work that often facilitates this expression, and thought comes in the form of poetry. Moreover, love-inspired poems have existed and have been around for centuries until today. According to a scholar, poetry is one

written work that uses language and words as a tool to convey illusion and imagination [2]. In addition, the purpose of poetry is to serve as a medium to express one's passion and reflection on life [3]. Poetry consists of physical and mental elements; the physical element or physical structure of poetry is often referred to as the poetry method [4], while the physical elements of poetry are the elements contained in the poetry text in the form of diction, locution, imagination, concrete words, and typography. Waluyo added that there is an element of rhetorical device in this physical element [5]. The mental element also contains a semantic element implicit in the text, such as the themes, feelings, and messages [6].

Poems that were inspired by restlessness and turmoil tend to produce rhythmical-poetical sentences. This happens because, in creating a poem, the writer tends to combine three elements, namely thoughts, feelings, and emotions, that exist within themselves. Consequently, the language used in poetry has the complexity to convey its meaning.

To interpret the whole meaning of poetry requires an appropriate approach to understanding the underlying messages behind the poem. Therefore, in this study, the authors use a new criticism approach to decipher the meaning of Juwaidah's poetry.

This research focuses on the style of language used in poetry and the meanings that emerge because we would attempt to interpret the meaning of poetry by analyzing the style of language. The object of this research is Farouq Jwaideh's poem, under the title "Lau Annana Lam Naftariq," one of the poems featured in his book with the same title, *Lau Annana Lam Naftariq*.

After reviewing some works of literature, the authors found that many poems written by Farouq Jwaideh have been studied using various approaches and studies, such as; 'Hanin' by Faruq Juwaidah in the poetry anthology *Lau Annana Lam Naftariq* (Rifaterre's Semiotic Analysis) [7]; Character Analysis of *Lau Annana Lam Naftariq's* Characters by Farouq Jwaideh by Shalihah, 2021; An Analysis of Metaphors in *Lau Annana Lam Naftariq* and *Lau Tarji*' in *Poems* in the poetry anthology *Lau Annana Lam Naftariq* by Farouq Jwaideh (Stylistic studies) by Amatullah, 2016. In addition to the previous studies, this research uses a new criticism approach to examine the form and meaning revealed in "Lau Annana Lam Naftariq."

The poem "Lau Annana Lam Naftariq," written by Farouq Jwaideh, is a famous poem in Egypt, especially among those who are fond of love poems. The author, Farouq Jwaideh, is one of the most celebrated modern Egyptian poets. He was born in Kafr Asy-Shaikh on February 10, 1945. During his lifetime, he has published various literary works in various genres. Farouq Jwaideh also earned the title "The love poet and the author of romanticism" because the author had written many love poems [8].

2 Literature Review

Newcriticism views that literary works, especially poetry, could represent and express people's condition more perfectly because it usually reveals one's knowledge based on their experiences [9]. In addition, new criticism also views the literary text as a complete system and structure that is built by several literary text components that are interrelated with each other in order to produce a meaning [10]. Newcriticism is very influential in literature, especially in Western Europe and the United States [11]. Initially,

Newcriticism was a literary criticism movement that countered historical and biographical literary approaches as well as impressionistic ones. Newcriticism has its characteristic in its approach to studying literature. According to Budi, there are 12 ways in which new criticism could be applied, including (1) close reading, (2) empiric, (3) autonomous, (4) concreteness, (5) form, (6) diction (word choices), (7) tone, (8) metaphor, (9) simile, (10) onomatopoeia, (11) paradox, (12) irony [12].

The form is one of how new criticism theory is assessed. The form is divided into two parts, namely the outer and inner forms (stylistics). The language style is fundamental for poets to express their emotions in written form. Language styles have various forms: repetition, metaphorical, personification, hyperbolic, simile, litotes, asyndeton, alliteration, climax, anticlimactic, antithesis, anaphora, polysyndeton, and rhetorical statements [13].

3 Method

This research is a qualitative descriptive study. The data used in this study were obtained from the poem “Lau Annana Lam Naftariq” by Farouq Jwaideh. The formal object of this study is the poem Lau Annana Lam Naftariq by Faruq Jwaidah, which was published by Dar Gharib Cairo in 1997 [14].

The theory used is the New Criticism Theory, so the approach used is a Structural approach that focuses on the structure of literary works. The data collection technique used is reading and note-taking techniques. The researcher reads every sentence in the poem, notes every language style that exists, and interprets the language style. The data analysis method in this study is in the form of data reduction, data presentation in the form of data obtained and writing in descriptive form.

4 Findings and Discussion

4.1 Form Analysis of the Poetry of Lau Annana Lam Naftariq

The study of new criticism focuses on forms in literary works. This is because, according to the new literature critics, the poet's or author's effectiveness can be seen from the language style they used. Researchers found several language styles in the poem Lau Annana lam Naftariq by Farouq Jwaideh, one of which is hyperbole. Hyperbole is a language style that uses the nature of exaggeration from actual reality [15]. Researchers found a form of hyperbole in the poem “Lau Annana Lam Naftariq” that lies in the sentence,

La Baqaitu Najman fī Samā'iki Sariyaan [I would have remained a moving star
in your sky]

The line of the poetry is identified as a hyperbole form, in the sense that the poet places himself as an object, the star in his lover's sky. The role performed by the poet is a form of exaggerating the nature of reality. Because, in essence, a human being is still a human being and cannot turn themselves into a star, like a poet. Therefore, the above fragment of the poetry belongs to the form of hyperbole because it is an exaggeration of reality. Moreover, another form of hyperbole is also found in this line,

Lau Annanī Sāfartu fī Qimami as-Sahābi [If I traveled to the highest clouds]

The mentioned piece is considered a hyperbole, as the poet imagined himself wandering through the clouds. The narration carried out by the poet is a form of exaggeration of reality, as a human walks on the ground and cannot walk on the clouds.

In addition, there are other language styles in the form of climax used in this poetry, a language style used to convey emotions, using an expression that stresses and emphasizes its message [16]. Moreover, a climax form is found in “Lau Annana Lam Naftariq,” which lies in this sentence,

Lau Annanā Lam Naftariq

La baqaitu najman fī Samāiki Sāriyan

Wa Taraktu ‘Umrī fī Lahībiki Yahtariq

[If only we had not parted

I would have remained a moving star in your sky

And left my days burning in your flames]

The above fragment of the poem is the climax, as the poet envisaged himself to remain a shining star and let the rest of his life burn in the lover’s flames if they ‘had not parted. ‘The phrase ‘if only we had not parted’ at the beginning is a form of simile and expression of deep regret due to the poet’s separation from his lover. Moreover, after that sentence, the poet came up with the phrase, “I would have remained a shining star in your sky. “The poet expresses this sentence as a form of emphasis following the last line. These lines are followed by a phrase expressing the poet’s will to let the rest of his life burn in his lover’s flame, which is also a form of emphasis that stresses the meaning of the previous lines. With that being said, the three sentences above are considered a form of climax, as they consist of a careful arrangement of words that give the previous sentence a particular weight and prominence, making the emphasis more effective.

The figurative language, such as personification, is also found in this poem. Personification is a metaphor that attributes human traits to objects and concepts. In addition to hyperbole and climax, as mentioned previously, the authors also found a form of personification in the first line of the poem,

Lakinnahā Ahlāmun Tantsurnā Sirāban fī al-Madā [But dreams are a mirage that scatters us in the landscape]

The poem’s fragment above is considered a form of personification because the author claims that the sky of his lover is a mirage, a reflection of dreams that scatter them. In this part, the author used the word *Tantsurunā* (to scatter), which works as a predicate in the structure of the sentence. The word is usually used for something that is ‘real’ and ‘concrete,’ such as human beings. However, in the example given above, the word is used as a predicate for something as abstract as the word *Ahlām* (dreams). Consequently, this line falls under personification because it uses a word that usually describes something material, but the poem uses it to express something immaterial, such as ‘dreams.’

Another form of the language style found in the poem is repetition. Repetition is a way to repeat words deliberately. An example of this repetition is found in the line as follows,

Law An-nanā lam Naftariq [If only we had not parted]

The line is an example of the ‘repetition’ form as the poet repeats the same sentence. The poet did this to emphasize what the poet felt, which was great regret after being separated from his lover.

Another form of expression is an anticlimactic style, also found in this poem. Anticlimactic is a rhetorical device that refers to an idea’s prioritization, from the most important to the less significant [17]. An anticlimactic device could be found in the second line of the poetry, such as:

Lau Annanā Lam Naftariq
Kānat khuthānā fī Dhuhulin TABta’id
Wa Tasyuddunā ‘Asywaqunā
 [If only we had not parted
 Our steps would have walked away in daze
 And our longings would have held us back]

These lines are an example of an anticlimax that contains a sudden transition from a significant idea to a trivial one. To illustrate, the transition can be seen when the poet starts expressing his wishful thinking, ‘if only we had not parted,’ and ends it with ‘walking away’ in confusion. The first phrase holds significance, and on the other hand, the last two sentences did not maintain the same emotional intensity. In other words, the phrase mentioned uses an anticlimactic device, providing a tonal shift at the end of a narrative build-up.

Apart from the analysis pointed out above, a language style in the form of polysyndeton was also detected in the poetry. Polysyndeton is the opposite of asyndeton, a language style that deliberately inserts a sequence of words connected with conjunctions [18]. The polysyndeton can be traced in the sentence as follows,

Wa Tasyuddunā ‘Asywaqunā
Fa Na’udu Numsiku bi at-thorīqi al-mUrta’id
 [And our longings hold us
 We go back to holding onto a trembling road]

The quoted line is a polysyndeton because the poet uses words’ sequence linked by conjunctions. This can be seen in how the author expresses the longing that would hold them back while they hold onto a trembling road. Farouq uses ‘*athoffa*,’ which functions as a conjunction between 2 sentences.

Equally important is another language style, in the form of a simile. A simile is a figurative language used by authors to describe something by comparing it to something

else using words such as: similarly, like, as, and as if, among other words [19]. The simile form is found in this sentence,

Fī Shohabi az-zikhāmi ka Annanā

Jasadun Tanatsuru fī Jasadin

[In the hustle and bustle of the crowd as if we were bodies, scattered in a body]

The sentence is an example of a simile because the poet refers to himself and his lover as bodies scattered in other bodies. The way the author describes it, he uses the word “as if” or *Ka Annanā Jasadun*.

In addition to some of the language styles above, in this poem, there is another language style in the form of synecdoche. Synecdoche is a metonymy figure of speech that uses part of something to express its whole meaning (pras pro toto) or vice versa (totum pro parte) [20]. An example can be found in this sentence:

Kānat Wujuuh an-Nāsi Tajrī ka-rriyāhi [Around us were faces of people flowing like winds]

This phrase is a synecdoche, as the poet uses part of something to state the whole thing, using an example of human faces flowing like the wind. The term “human faces” implies a meaning that is not true to its textual meaning. Thus, it needs to be read contextually as ‘humans’ as whole beings and not just a part of their bodies. This can be seen from the term *Wujuuh an-Nāsi*, but the poet means *an-Nāsi*. Therefore, the above line is included as a synecdoche because it uses a part of something to indicate the entire thing.

Last but not least is the literary device, antithesis, used in this poem. Antithesis is a language device that compares two antonyms, a comparison between statements with opposing semantic characteristics [21]. The perfect example of antithesis in this poem lies in this sentence,

Hamiltuki fī Dhojri as-Syawāri’i Farahatī [I bring you my joy on the weariness of the street]

The antithesis, as quoted from the poem, uses a language style by utilizing two antonyms to express his emotions, claiming that he would bring his lover joy, even on the weariness of the street. The word “happy” coexist with the word “weariness”; both hold the opposite meaning. Moreover, the author uses these contrasting words in the same sentence in the arrangement above and demonstrates the antithesis device used in the poetry.

4.2 The Meaning of Lau Annana Lam Naftariq’s Poem

Based on the form used to convey the author’s ideas, Lau Annana Lam Naftariq’s meaning revolves around love, regret, sadness, and confusion. Love is one of the meanings that emerge from studying the poem’s form. The meaning becomes apparent since the author implies his wishful thinking and imagines himself as a star shining in the sky of his lover, amplifying the magnitude of love for his lover. Further, Farouq also mentions

in one of the lines that he would see the sun shining on his dark days forever in the future. The phrase is one way the poet expresses a sincere and romantic solid feeling for his loved one. Another indication of 'love' in this poem is depicted at the end of the line of Lau Annana Lam Naftariq; the poet states that he would make the face of his lover his *qibla* and a form of prayer. Through these expressions, it is understood how great the love the author describes, especially when reading the last sentence of the poem.

The meaning of regret is also discovered in Lau Annana Lam Naftariq. This result was deciphered through the line in which the author stated, "If only we had not parted." The phrase comes up several times, showing that the author expresses excellent regret after separating from his lover. This can be seen from the repetition of the line in Lau Annana Lam Naftariq.

In addition to the meaning of love and regret, sadness emerges from the text. The poet expresses deep sadness through how he describes walking away from each other in confusion while their longing holds them, and they are holding onto a trembling path. The poem's context sheds light on the sadness expressed in the poetry and the anxiety and agony that come after the separation. Through the slow-painful process of drifting away from the lover, the pain of longings holds them back while they return to a trembling path. In addition, another phrase reveals the sadness in the stanza, "Dreams are a mirage that scatters us in the landscape, then it remains a secret that suffocates our ribs." The phrase suggests that the moment of their separation still haunts the poet, which triggers the sadness. At this moment, the reader can form images of how deeply embedded the author's sadness is.

The sense we get of the poem as an expression of confusion is through a stanza of this poem. Such as "In the hustle and bustle of the crowd as if we were bodies, scattered in a body." This phrase foregrounds the words in which the author and his lover are lost, like 'a body' without purpose or destination, which suggests the author's confusion.

5 Conclusions

Based on the analysis that has been carried out, several language styles could be identified in Lau Annana Lam Naftariq by Farouq Jwaideh. Some are in the form of hyperbole, climax, personification, repetition, anticlimactic, polysyndeton, simile, asyndeton, and antithesis. The meaning revealed from Lau Annana Lam Naftariq's poem according to its form implies the meaning of love, regret, sadness, and confusion. Jwaideh tries to capture the idea of a multitude of emotions co-occurring by using many language styles to capture the complexity of one's emotion, especially after going through a heartbreak.

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