Research Paper

Classic and Modern Arabic Poetry in the Study of Semiotic Structuralism

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ABSTRACT: *Reynold (in Harris, 1997) mentions that more than two centuries ago, Arabic literature experienced a series of radical changes and transformations, including the destruction of the rules of science and the emergence of various forms of blank verses, free verses, and poetry processes. With these changes, of course there will be differences in how to analyze them. Classical Arabic poetry has a special pattern and single rhymes, while modern poetry, some have special patterns but no rhymes, some are not special patterns and no rhymes and some are shaped like prose. Based on that, this article tries to describe how to understand Classical and Modern Arabic poetry and look for compatibility between the form and content in the poem. In this study, a semiotic-structuralism approach is used, because structuralism can only reach a discussion of forms, without touching the field of interpretation, whereas to study the interpretation of signs, semiotic must be used. From the analysis of form and content in Classical and Modern Arabic poetry it can be said that there is no difference between the use of structuralism approaches in Classical and Modern Arabic poetry, each depending on the poetic text analyzed. Regarding the differences in the results of analysis among researchers is a natural one, because literature is multi-interpretable. This is only one example of research, there is still much research to be done, both researches on classical or modern poetry, whether using semiotic or not structuralism approaches.*
Keywords: *Classical Arabic Poetry, Modern Arabic Poetry, Structuralism, Semiotic*

I.   INTRODUCTION

Judging from its form, ancient Arabs used three forms of poetry. First of all it is in the form of qarid, the one whose pattern is rajaz. Qarid, who at that time was not yet considered a poem, was divided into two parts, namely qit'a and qasida. Qit'a is considered a form of origin of Arabic poetry at that time and qasida is a development of that form. In a Classical Arabic poem, there are two or three qit'a with different themes. At the end of the sixth century, in terms of importance, not in terms of numbers, qasida took over the position of qit'a, so many critics preferred qasida to qit'a in their research. Qit'a can be defined as a collection of stanzas in the amount of no more than 20 lines and have no developmental themes such as those found in qasida. (Jones, 2011: 10).

Regarding qit'a, as-Sayyid mentions in his book that based on the number of verses, Classical Arabic poetry can be divided into several types, namely yatiman or mufradan. poetry with only one verse; nutfatan, poetry with only two stanzas; qit'a, poetry whose number of verses is three to seven; qasida, poetry with more than seven verses; and malhama, poems that number thousands of stanzas and contain the glory of the people, the war and the heroes. (al-Sayyid, 1981: 17).

In Cambridge History of Arabic Literature it is stated that Classical Arabic poetry in the form of qasida, is divided into several parts, namely nasib which is the opening of the poem which contains expressions about love, romance, or affection, then takhallus, which is free from attachment , which contains the experience of traveling with camels and garad, which is the final part of the poem which contains motives. However, sometimes, takhallus is removed by cutting it. This process of cutting is called `iqtidab, as found in some Zuhayr poems. Likewise with nasib, sometimes the content is replaced by a reflection of the themes of life or death, as in some praise poems al-'A'sya. Sometimes the order of some parts of the pattern is changed or modified, as in Imru al-Qays's poem, the beginning of the poem is opened with the main theme which contains praise to himself, then return to the first part which contains the theme of memories of people he loved. (Jones, 2011: 11). Based on the time, qasida are divided into several types, namely

-qasida which contains various themes about Arab tribes in Pre-Islamic times.

-qasida which expresses the vision of a new Islamic government
-religious qasida who convey various religious teachings
-modern qasida which contains humanism idealism, nationalism and secularism
(Sperl, 1996: 5)

With the influx of influences from the West, some Arab poets try to introduce diction, new metaphors and themes, and find a form that suits them, in order to avoid the style that they consider enslaved them (Moreh, 1976: 126).

Egyptian poets who were influenced by English literature and Iraqi poet, JamilSifqi al-Zahawi (1863-1936), who was influenced by literary and scientific activities of American missionaries, tried to make non-rhyming poems which they called *syi'rmursal* who imitate blank verse in English literature. The reason they used this form was because it was used by most Europeans and also in Classical Arabic poetry. They reinforced his excuse by quoting examples from the *I'jaz al-Qur`an*, the work of al-Baqillani (d. 1013) and from al-Muwassah, the work of Muhammad ibn Imran al-Marzubani (d. 993). (Moreh, 1976: 128).

Syi'rmursal, according to HasanSalih al-Jadawi, is a poem that is not rhyme or rhyme different.. The same thing was expressed by Abu Sadi in his as-Safaq al-Baqi, that poetry that has almost no rhyme or different rhyme is called *syi'rmursal*(Moreh, 1976: 132). The reason modern poets do not use rhymes is because according to them rima is not something that is important in poetry, monorhyme poetry limits feelings and brings poets far from the original concept, requiring poets to adjust their emotions and thoughts to rhymes. Poets think that by neglecting their rhymes they can rehabilitate Arabic poetry in line with European Literature, by introducing dramatic, narrative and epic poetry. (Moreh, 1976: 129).

Regarding who the Arabic poet first made the *syi'r al-mursal* (blank verse) is still in debate. In an article written by DurriniKasaba in the Ar-Risala Journal entitled *Ash-syi'r al-Mursal* that he could not decide who was the first to write blank verses in Egypt and the Arab world, Abdurrahman Syukri or Muhammad Abu Farid. Meanwhile, al-Aqqad in an article in hisbook,yasalunak said that there were three poets who according to him wrote the first blank verse was Tawfiq al-Bakri in his poem Zat al-Qawafi, al-Zahawi in his poem at al-Mu`ayyad and Abdurrahman Syukri in his poem at *al-Jarida*, but he could not decide who was first. He suspected that TawfiqBakri was the first, then followed by olreh al-Zahawi, then after that Syukri. (Moreh, 1976: 130).

However, according to Moreh, the writing of blank verse had existed before the entry of the 20th century. He referred to the opinion of RizkillahHassun (1825-1880) in his work 'Asy'arSyi'r (1869). In his opening, Hassun mentioned that blank verse was in accordance with the Classical Arabic poetry style, though without rhyme, because the size of Classical Arabic poetry was a rhythmic balance, while rima was not a requirement, but only an ornament.

Besides syi'rmursal, there is also a term called syi'rhurr (free verse). This poem was made in Arabic by Ahmad Zaki Abu Sadi (born 1892) in 1926-27, under the title al-Fannan. (Moreh, 1976: 159). According to Abu Sadi that in free poetry, poets are not only free to make rhymes, but also in making stanzas, according to the ideas they want to convey (Moreh, 1976: 166), Writing of syi'rhurris more desirable than *syi'rmursal*. (Mathias, 2005: 233). *Syi'rhurr* movement officially appeared in 1949, when the second anthology was published, Nazik al-Mala`ika entitled SazayawaRamad(Dust and cannon shrapnel) (Jayyusi, 1977: 557). However, syi'r al-hurrof al-Malaika, still uses *taf'ilat* (Pattern or metrum of words in Classical Arabic poetry), although not all types are used. After that, syi'r al-hurr developed which was completely detached from the traditional forms, such as those made by as-Sayyab, al-Bayyati, Adonnis, Tuqan, and so on. (Khoury, 1974: 16). In addition, there are also prose poem, namely poetry expressed in prose (Rainey, 2006: 159). The Arabic poets who have written this genre are TawfiqSayig, Jabra Ibrahim Jabra, al-Khal, Addonis, Muhammad al-Magud, Unsi al-Hajj (Khoury, 1974: 16)
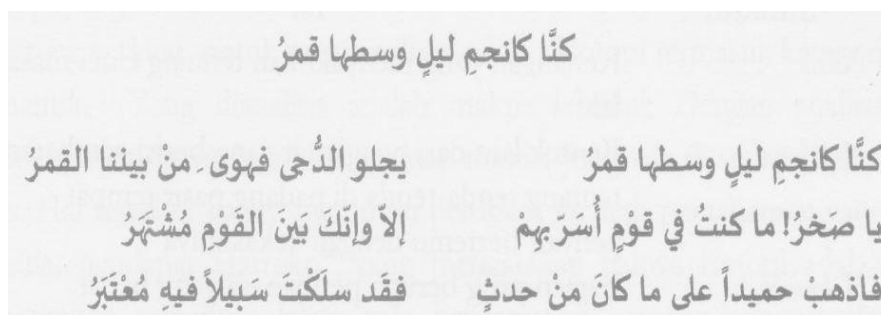
From the description of the origin of the emergence of Classical Arabic poetry to the development of Modern Arabic poetry, it can be said that the most dominant change occurred is a change in its aspect of form. Therefore, in this article, we will discuss the forms of Classical and Modern Arabic poetry and their compatibility with the contents.

II. ANALYSIS OF FORM AND CONTENT
In this analysis, the author takes the example of two female Arabic poets. First is TumadirbintiAmru, who wrote in the form of Classical Arabic poetry. The second is Gada as-Samman, who wrote in the form of modern poetry. TumadirbintiAmru, better known as al-Khansa, because of her beauty, came from a respectable family and was considered a pioneer of risa-themed poetry in the Jahiliyyah era. He understood Islam and entered Islam through the Prophet Muhammad. He once recited his poetry to the prophet Muhammad SAW and the Prophet considered his poetry good (Lesmana, 2010: 198). Meanwhile, Gada as-Samman, besides being a poet, was also a journalist and novelist, born in Damascus in 1942. He graduated with a degree in the Department of English, Damascus University, Masters Program at the American University of Beirut, and now

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IbnQutaibah's opinion that qasida is a poem consisting of three parts, namely nasib or atlal, rahil and madih (opening, travel and praise) (Sperl, 1996: 9)
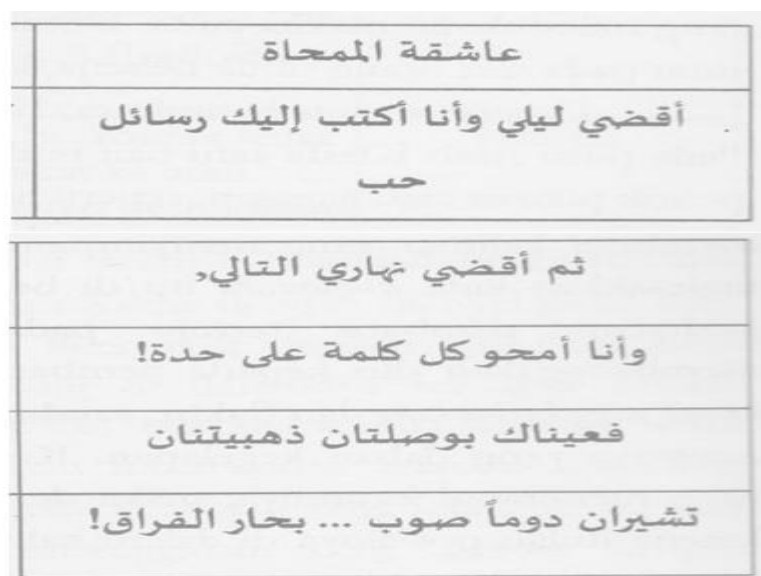
After discussing aspects of form and content, as mentioned before, in this study we will also discuss aspects of signs and their relation to form and content using semiotic structuralism approaches proposed by Teeuw (1983: 62), namely approaches that not only see text from the intrinsic angle only, but also see text as a sign system. With structuralism, discussion can only be achieved about form, without touching the field of interpretation, while to study the interpretation of signs used semiotics.

From the discussion of aspects of the content, it has been known that the theme of this poem is fakhr (boasting or praising oneself), then how is it related to aspects of form? Consider the following sample analysis. At the end of the chapter (part) the first two stanzas are said to be *al-qamaru* (moon). Actually, syntactically, in standard language, the position of this word is not right. Supposedly, this word is between the words yajluand ad-dujaya, so the sentence becomes /yajlu al-qamaruad-dujaya/ (Not that it illuminates the dark). After that is followed by fahawa man baynana (and down to our midst). However, as a poet, al-Khansa has a specific purpose. By making a distorted sentence with a standard sentence, by putting the word al-qamaru in the backmost position, it can be interpreted that he intends that the reader's attention is fixed on that word.

Al-Khansa wants to boast to the reader that he and his people are a starry sky, and Sakhr, his brother, is the moon that illuminates his people who are in darkness. Because Sakhr's position as the subject that illuminates his people, the degree is different from his people, because that is the position in the sentence must be distinguished from the others.

Likewise, when viewed from the rhyme, the same rhyme is made, -ru, which is the poem, not without reason. The purpose of making rhymes like that, in addition to beautifying the shape, so that it impresses on the ears of the reader, also for certain purposes. Look at the words: al-qamaru(month), mustaharu(known), andmu'tabaru(respected) in the poem, all of them are the same and are placed at the end of the stanza. Al-Khansa's goal is to create a form like this, also because he wants to emphasize the word, so that the reader's eyes are directed in that direction. When viewed semantically, the meaning of the three words leads to one component of the same meaning, namely fakhr. In other words, through the word given the same rhyme, and the position at the same end, al-Khansa wants to boast that his brother, Sakhr is likened to the moon that illuminates his people, is known and respected by his people.

Thus one example to see the compatibility between form and content in Classical Arabic poetry. This can also be done in modern Arabic poetry, as in the following example:

عاشقة الممحاة
أقضي ليلي وأنا أكتب إليك رسائل حب

ثم أقضي نهاري التالي،
وأنا أمحو كل كلمة على حدة!
فعيناك بوصلتان ذهبيتنان
تشيران دوماً صوب ... بحار الفراق!

The poem above is different from the previous poem, if the previous poem was part from qasida, while this poem stands alone. This can be seen from the title which is a representation of its contents, not taking words from one part of the verse, like the previous poem. When viewed from the contents, it appears that the theme in this poem is about "failure of love". This can be seen by the words that point directly at the "love" isotope, such as' asiqun (lover), hubb (love), and rasa'ilhubb (love letter) and isotope of "failure", such as *al-mumhah*(leave), *amhu* (I delete) and *al-firaq* (farewell) and words that do not directly refer to love isotopes, but support love themes, such as activity isotopes, such as the `uqdilayliclause (I spend my nights). This clause does not directly refer to love isotopes, but supports the meaning of love, because in general people use night time to sleep, not to write letters. Why spend time writing letters, if not for love? Then the clause *'uqdinahari* (I kill my heart), this

clause does not directly refer to love isotopes, but enters into an isotope of activities that support the meaning of love. Why delete words in a letter when people are busy working or studying, if not for love?

Even so, the form is different from Classical Arabic poetry. In Classical Arabic poetry, one strophe consists of one line, which contains one thought or idea, as well as the following example:

Structureof ArabicClassical Poetry

Stanza	
يجلو الدُّجى فهوى ـ منْ بيْننا القمرُ كنَّا كانجم ليل وسطها قمرُ	
Part 2	Part 1

so, in Classical Arabic poetry above, there are three stanzas, because they consist of 3 lines, each of which has one point in mind. While in modern Arabic poetry above, it consists of only one verse, because it has only one point, but is made into several lines, each of which is called an array.

If analyzed syntactically, in essence, this poem is a compound sentence, because it consists of several clauses and is connected by several conjunctions, as seen in the following chart:

Line	Clause	Conjungtion
1	أقضي ليلي أنا أكتب إليك رسائل حب	و
	I spent my night I wrote to you love letters	And
2	أقضي نهاري التالي	ثم
	I spent the next afternoon	Then
3	أنا أمحو كل كلمة على حدة	و
	I delete every word myself	And
4-5	عيناك بوصلتان ذهبيتنان تشيران دوما صوب ... بحار الفراق	ف
	Your eyes that are in contact with the golden lens always look in the direction …… Ocean of separation	Because

In the previous section, using isotope theory, it has been found that the theme of poetry is about "failure of love". This means that one analysis of the content has been completed. Then, how do you relate the content analysis to the aspect of the form? Regarding this, a semiotic approach can be used. Note the first, second and third lines. when viewed from the aspect of the syntax, there are similarities in terms of structure.

رسائل حب	أكتب	أنا	و	ليلي	أقضي
Love letters	I Write	I	and	my night	I spend
كل كلمة	أمحو	أنا	و	نهاري التالي	أقضي
Every word	I deleted	I	and	the next afternoon	I spent

However, why when placed in poetry the structure becomes different? The first two clauses are placed in one array, namely the first array, while the next two clauses are placed on two arrays, namely the second array and the third array. Here is where the form and content match. The clause form that is combined, in semiotics, shows the meaning that love is still connected, between me the lyrics with his lover. Whereas, the form of the two clauses which are separated, shows the meaning that the relationship between me and the lover has separated. Thus, in this poem, the form aspect supports the aspect of content.

Another part that can be analyzed by the semiotic method is the issue of punctuation, to find out what is the purpose of using the punctuation. In the second array, there appears to be the use of commas (,) and followed by the conjunctions / wa / on the third array, whereas one of the functions of the conjunctions / wa / in Arabic is instead of the comma (,) in other languages. In semiotic, with the sign (,) and conjunction of the words / side / side by side, this means that there is an emphasis on the two clauses. As is known, that the sign (,) and /

wa / also functions as a separator between the two clauses. This means that the lyrics I really emphasize that he and his strength have separated. Then it is reinforced by the sign (!) At the end of the clause, which means that the statement actually happened.

Likewise the problem of enjambement in the poem. Why are the fourth and fifth arrays are given enjambement? Is it just a variation or is there something I want to say by the lyrics? Consider the following chart:

Before Enjambement
فعيناك بوصلتان ذهبيتنان تشيران دوماً صوب ... بحار الفراق!
/fa'aynaka bi wislatanizahabiyatanitusiranidawmansawbun … bihar al-faraq/ Your eyes that are in contact with the golden lens always look in the direction …… Ocean of separation
After Enjambement
فعيناك بوصلتان ذهبيتنان تشيران دوماً صوب ... بحار الفراق!
/fa'aynaka bi wislatanizahabiyatani tusiranidawmansawbun … bihar al-faraq/ Your eyes that are in contact with the golden lens always look in the direction …… Ocean of separation

In this array, the enjambement (word jump) occurs after the subject, which is after aynaka bi wislatanizahabiyatani (Your eyes are in contact with the golden lens). Usually, an enjambement is made, because the lyrics want to emphasize myself, on the words that are enshrined or want to show that the words that are enshrined are important. Then, what do you want to highlight from the subject? Maybe, the golden lens contact words. If you just say your eyes, without adding the words in contact with the gold lens, the array is less meaningful. Then, what is the meaning of these words? Can various interpretations, can mean good and also can mean bad, can praise and can also berate. Perhaps, the phrase "contact lens gold" is used, to show that the contact lens is the best contact lens, because it is made of gold, which is a symbol of grandeur. The lyric is not enough just to say "your eyes", but coupled with the phrase "contact lens gold", this is to show that his lover is indeed no longer want to relate to him, because what he saw was just a farewell word.

Then, what is the meaning of the punctuation (...) on the fifth array? Is it just a variation or is there meaning to be conveyed in it? According to this article, the purpose of making the punctuation is to pause for a moment, to give an opportunity to his lover to guess what the expression will be conveyed by him. As it turns out, what is written is the phrase bihar al-farqa (sea of separation). So, it is not enough with the eyes, he sees, but is equipped with the contact lens of the golden lens and also not only the ordinary parting expressed, but the sea of separation, and not only once in a while, he sees it, but dawman (continuously). Because of that, the lyrics could not bear to deal with, until in just one day, the love letters he made at night were removed the afternoon of the following day.

From this analysis it can be seen that there is a match between the form and content of the poem. Not only the content aspect reveals about love failure, but the aspect of its shape also reflects the same thing, as seen in the following chart:

FORM	CONTENT
This poem begins with an array consisting of 2 clauses	in accordance with the contents that describe the love story of two people who are in love.
Then proceed with array 2. Array 2 is actually clause 1 of an equivalent compound sentence whose clause 2 is captured on array 3. So, in contrast to array 1 the two clauses are on one array.	This is in accordance with the contents that describe the rift in the love relationship between the two people.
The next array is array 4. This array is actually the subject of a sentence whose predicate is placed in array 5.	This is in accordance with its contents which illustrate that the love relationship between the two human beings is truly beyond maintenance.

From this chart it can be seen about the compatibility between the forms of nisi from modern Arabic poetry.

III. CONCLUSION

From the analysis of form and content in Classical and Modern Arabic poetry it can be said that there is no difference between the use of structuralism approaches in Classical and Modern Arabic poetry, each of which depends on the poetic text analyzed. Regarding the differences in the results of analysis among researchers is a natural one, because literature is multi-interpretable (can be interpreted a lot). This is just one example of

research, there is still much research to be done, both research on classical or modern poetry, whether using semiotic or not structuralism approaches, as proposed by Sprerl that in, research on poetry, there are two basic categories that need to be note, namely the textual and cultural aspects. The textual aspect includes the language, namely the language used in making poetry. This is important for a multilingual nation. Then, in his speech or diction, this is also important in the tradition of poetry. After that, the theme, namely research on the semantic aspects and finally the aspect of its form, namely about the typography, such as metrum, rima, and the length of poetry. Meanwhile, those included in structural aspects are ethical and religious issues, because some poems contain praise, enforcement or appeal to moral or religious values. Then, appearance, because poetry tends to be recited or sung in public. After that, social functions, because qasida is a social commodity that is often used for the purpose of exchanging gifts which are an internal part of poetry reading, both related to world affairs, and religion (1995: 4)

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