




Love for God: Intertextuality in Nizami Ganjavi's Leyli o Majnun and the Quran

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Abstract

Objectives: This study aimed to show the threads of the intertextuality that bind texts of Nizam Ganjavi's Leyli o Majnun and the Quran together.

Methods: This study used the qualitative approach. The study's data was collected via identifying and categorizing the texts related to Allah's love in Leyli o Majnun. Data was analyzed relying on the poetics of Julia Kristeva's theory of intertextuality.

Results: The study results showed that the Islamic values discussed in Leyli o Majnun fall into three different categories: Shari'a, ethics and doctrine. The results also showed that those Islamic values are derived from the Quranic verses.

Conclusions: This study implicitly alludes to the notion that the Islamic values integrated in the body of the text are meant to show the greatness of Allah's love. The study also recommends that the kind of love among humans portrayed in the text is nothing compared to the love that Allah reciprocates with His worshippers.

Keywords: Love for God; Majnun and Layla; intertextuality; Islamic Values.

حب الله: التناسق في ليلي ومجنون لنظامي الكنجوي والنص القرآني

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ملخص

الأهداف: هدفت هذه الدراسة إلى تبيان تناسق النصوص عن حب الله في رواية "مجنون ليلي" لنظامي الكنجوي والآيات القرآنية.

المنهجية: اعتمدت هذه الدراسة على المنهج النوعي، وتم الحصول على بيانات البحث من خلال تحديد وتصنيف النصوص المتعلقة بحب الله في رواية "ليلى ومجنون". وقد تم تحليل البيانات في هذا البحث باستخدام نظرية ومنهج التناسق لجوليا كريستيفا.

النتائج: أظهرت نتائج هذا البحث أن القيم الإسلامية الواردة في رواية "ليلى ومجنون" لنظامي الكنجوي تنقسم إلى ثلاث مجموعات مختلفة: الشريعة والأخلاق والعقيدة. وتلك القيم الإسلامية التي تحتويها الرواية مستمدة من آيات القرآن الكريم.

الخلاصة: يكشف كنجوي أن القيم الإسلامية التي تحتويها الرواية ليست في قصة حب شخصين؛ ولكنها تريد إظهار مدى عظمة محبة الله، بحيث لا يمكن مقارنة قصة الحب المفجعة هذه بحب الله. إن الحب الذي تصوره نصوص رواية "ليلى ومجنون" ليس سوى جزء بسيط من حب الإنسان مقارنة بالحب الذي يمنحه الله لعباده. الكلمات الدالة: حب الله، ليلي ومجنون، التناسق، القيم الإسلامية.

1. Introduction:

Nizami Ganjavi's *Majnun and Layla* are an adaptation of a famous love story in the Arab world. No one knows who first told this story of fairy tales by word of mouth. Early Arabic sources were filled with tales of Layla and Majnun, which were widely read and took on a normative quality. But until the work of the unmatched poet Nizami of Ganjavi in the twelfth century, whose status in Persian romantic literature could be likened to that of Chaucer in English or Dante in Italian, they had never taken on a final shape. He assembled the fragments of scattered anecdotes into a cohesive and enjoyable love story, which continues to influence poets today. It is amazing how the love between Majnun and Layla has transcended the barriers of languages, nations, and religions to become a source of inspiration for thousands of poets and artists. Pop songs, books, poems, and the visual and literary arts all continue the romance theme, illustrating how people are fascinated by unrequited love, extreme faithfulness, the craziness that inspires creativity, the bond between men and women, and the mysteries of love. The romance suggests a kind of love that simultaneously elevates and debases, as well as a stairway to the spiritual that also represents a disastrous renunciation. Layla and Majnun are significant works of world literature because they cover various topics that appeal to a broad audience regardless of cultural differences (Seyed-Gohrab, 2019).

Majnun and Layla by Nizami Ganjavi's is an epic poem written in 1241 CE. The lyrics depict the woman story who falls in love with a knight who has taken her as his bride. However, she is cursed by a spell that she cannot reveal her feelings to him until the wedding night. When the knight finally discovers her true feelings for him, he throws her from his house into a desolate wasteland where evil jinni tortures her until her death. The poem's great degree of linguistic, cultural, and religious translatability has contributed to its appeal. The romance's widespread popularity reflects its merits and the aesthetic contribution of its translators and imitators in producing works that invite reader interaction. With *Majnun and Layla*, poets have produced brand-new episodes that adhere to the well-known original plot that is the same throughout the vast Islamic globe. Since poets sought to be innovative and surpass their predecessors, the individual compositions of Layla and Majnun can be very dissimilar. The romance's central theme gave Nizami the opportunity to write a moving story with didactic components, the majority of which rely on ascetic themes like the ephemeral nature of life, the damaging effects of love, and the transforming of profane love into love for God (Seyed-Gohrab, 2019). It is common for a writer's personal religious beliefs to be revealed in his story since, occasionally, a writer's personal beliefs influence their works (Abdollahvand, 2022).

Love is a central theme in Nizami's works. The theme is particularly pervasive in what is known as "the cosmic romance" genre of the medieval period. The archetypal story tells of a pure-hearted hero who is torn from his beloved and must undergo an arduous journey to return to her and be reunited with her. The underlying metaphor of the relationship between the pure hero and his unattainable beloved represents the struggle between the forces of good and evil and the ultimate triumph of good over evil in the end.

In alignment with the theme of Nizami Ganjavi's poem, love encompasses the Islamic view of life as a universal brotherhood that applies to all who hold faith. The 99 names of God (Allah), *Al-Wadud* (the loving one) is one of them, was found in Surah (11:90) and Surah (85:14). God is also referenced at the beginning of every chapter in the Quran as *Ar-Rahman* and *Ar-Rahim*, or the "Most Compassionate" and the "Most Merciful", indicating that nobody is more loving, compassionate and benevolent than God. The Quran refers to God as being "full of loving kindness." It also says that God in Surah (30:21) "has created spouses for you among yourselves so that you may dwell in tranquility with them, and He has planted love and mercy between you. In that are signs for people who reflect". This clearly shows that the goal of the Islamic path (shared with many other religions) is the direct connection with God, and in this sense, Love is the core of Islam (Bayman, 2003).

For Nizami, however, this theme was more than just a literary convention to be exploited for dramatic effect; it was also an integral part of his religious worldview. As a devout Muslim, he believed that to love God was the highest form of love and that a person could only be truly happy if his love for God were fully realized. Therefore, he constantly portrayed the ideal of love as a burning desire for God and depicted it positively throughout the story. Throughout his story, Nizami uses

several different genres to convey his themes and provide the reader with various information. He often employs a complex narrative style that mixes elements from both traditional epics and Arabian Nights tales to create a distinctive style that is distinctly his own. He also uses vivid imagery to present the world of his story as vividly as possible and to ensure that the reader gets a clear idea.

Digitalization in the postmodern era can quickly connect readers to a variety of information. As a result, readers will have a more diverse reading experience with a wider range of opinions. Similarly, literary readers' reading results might convey many aspects of meaning. Reading experiences are frequently linked to past reading experiences, resulting in a relationship with other texts (intertextuality). Intertextuality is a methodological area that allows readers to make free associations with previous reading experiences in order to enrich the text being read. Understanding earlier works is essential for successful reading (Ratna, 2013).

According to Julia Kristeva, "intertextuality is the principle by which a text is engendered by another text and thus inseparable from it." In other words, texts are always intertextual because they are always influenced by other texts written in the past. In literature, this can be seen when one text references another or when the author refers to other authors' works in their work. For example, literary authors often create allusions to other literary works when writing their narratives or stories to add depth to their characters and provide a deeper context for their narrative. This, in turn, helps to create a stronger sense of cohesion and continuity between the different elements of a work. It also enhances the story's impact and helps convey the main message more effectively to the reader. However, it is important to point out that all texts are influenced by various elements and events from the wider culture in which they are written (Zengin, 2016). Her interpretation of Bakhtinian dialogism "as an open-ended play between the subject and the addressee" served as the foundation for Kristeva's concept of intertextuality (Toril Moi, 1986).

Majnun and Layla is a religious poem wrapped in a love story, according to the content. When examined, it appeared that the poem's lyrics have an intertextual relationship with the Quran, which can be seen in the characters' actions. The behaviour of the characters in Layla and Majnun's story follows the Quran's lessons on high moral values in life. By reading literary works that contain moral values, readers can get effective benefits (Kuzmičová et al., 2017). Likewise, reading religious fiction is an interesting version of religious nonrealism because belief in God can aid the formation of morality (Jay, 2014). In the application of intertextuality, the Quran becomes the hypogram or the work that is the source for the poem Layla Majnun. The hypogram is the structure of the pre-text, considered as the text's poetic energy (Riffaterre, 1978). The intertextual concept governs how texts relate to one another. In pre-existing texts, hypograms can be found in both mythical and literary forms. There are two categories of hypograms: potential and actual hypograms. The potential hypogram must be retrieved from the text because it is not present in it. A matrix, which can be a single word, phrase, or sentence, is a potential hypogram. All applications of linguistic meaning, whether they take the form of presumptions, descriptive systems, or traditional association groups, exhibit hypogram potential. The actual hypogram, however, can be a single word, a sentence, a proverb, or the whole source text (Man & Riffaterre, 1981).

Several studies related to the story of Majnun and Layla have been conducted by previous researchers. Some of them are an article written by Dadang Ismatullah entitled "The Love Myth of Layla Majnun." This article discusses the nature of love in the story of Layla-Majnun using Roland Barthes' Mythology study. Many readers have believed this love story to be the essence of true love, which, when examined more deeply, the authenticity of love is only a 'myth'. Mythological reading is done to find the essence of what happens in literary works with what is common or should happen in the real world (Ismatullah, 2013). Suharsono conducted another research with the title "The Use of Metaphor in Layla Majnun". This article discusses several metaphors used by the author of Layla Majnun as a form of creativity. The use of metaphors in Layla Majnun also provides an overview of social life, cultural values, and customs of Arab society (Suharsono, 2014).

Not only analyzed from the aspect of the storyline, the story of Layla Majnun was also studied from the psychological aspects of the characters. Megan Asri Humaira conducted this research with the title "Layla Majnun: Literature Psychological Study". According to the article, novels frequently discuss a variety of societal occurrences. These intriguing works may affect the reader's spirit, allowing them to immerse themselves and feel as though they are part of the story.

Because Layla and Majnun, the story's central characters, may be shown to experience certain psychological phenomena, Laila Majnun is a particularly suitable literary psychology work to investigate. The descriptive qualitative method was employed in this study. The figurines Majnun, Layla, and Sayyid Omri, who suffered from chronic irritability to the point of death, serve as a representation of human conduct (Humaira, 2019).

Another research compares the story of Layla Majnun and Romeo and Juliet. Research in the form of an article by Sulistiani and Martha with the title "Forbidden Love In Nizami Ganzavi's Layla Majnun And William Shakespeare's Romeo Juliet - A Comparative Literature." The focus of this article is the comparison of two literary works that have Forbidden Love as one of its familiar themes yet come from different countries, cultures, and backgrounds. This study aims to examine and discuss the societal context of forbidden love in Layla Majnun by Nizami Ganzavi and Romeo and Juliet by William Shakespeare. It also examines how each character in the two literary works approaches forbidden love. From this analysis, the researcher hopes to have two conclusions that will help to clarify the research's main question. The first is that the researcher identified the nature of forbidden love in the two literary works, and the second is a comparison of the two literary works' parallels and contrasts (Sulistiani & Pardede, 2022).

From the previous studies described above, it can be seen that the story of Majnun and Layla still receives attention from researchers, especially in Indonesia. This is because the theme of the story is timeless. Whenever a new story with a similar theme emerges, people's memories will always be drawn to Majnun and Layla as the hypograms of these new stories. Significant differences can be seen in the purpose of this research with these previous studies, especially concerning Islamic values. More specifically, this study aims to show the intertextuality between the text written by Nizam Ganjavi and the verses of the Quran.

2. Methods

This research used qualitative methods. Descriptive data in the form of written words is generated from research procedures (Moleong, 2017). The research used primary data sources, namely the poem Majnun and Laila by Nizami Ganjavi. In addition, secondary data is used in the form of holy Quran verses containing 30 Juz and 114 letters as a text source used by the author. The instrument in this research is the researchers themselves. Data were collected by reading the entire text repeatedly and as carefully as possible. Then, identifying and classifying the transformation text related to the focus of the research.

This study employed qualitative descriptive methods for data analysis. The data collected in the form of expressions concerning text transformation are categorized and analyzed using Julia Kristeva's intertextual theory and method. Intertextuality refers to how each text interacts with those around it. The intertextual analysis looks at how a statement fits within a larger body of literature, how those words are utilized, and where they are placed. Thus, there are numerous reasons to examine a text's intertextuality (Bazerman, 2003), particularly when it comes to Quranic verses. According to Kristeva (Gjurgjan, 2008), literary works can be evaluated in two steps: a) comprehending the text of the works' utterances; and b) looking into the text's outside-of-the-work origins. With these two methods, it is possible to determine the literary worth inside and outside the work. The process of categorizing the classifications and describing the text connected to Julia Kristeva's intertextual, namely transformation, is done during the data analysis stage. Once the text can be described, inductive conclusions can then be drawn, and descriptive techniques can be used to present them. Any single text exists as a component of the larger system created when texts from various space-times cross. It is clear that Kristeva places a strong emphasis on the internal text recombination or transformation process, in which the corpus from other accordance to its purpose, multiple texts are joined to create a new, meaningful text (Long & Yu, 2020).

The word "transformation" in this context refers to the modification of text from the Quran as hypogram, which is subsequently used by Ganjavi to express a notion in a new literary format. This is what Julie Sanders refers to as appropriation. Julie Sanders (Sanders, 2017) distinguished between adaptation and appropriation, in which adaptation denotes a connection to the source text or original, a particular rendition of that influential cultural text, although one that was produced in a different historical and general context. However, appropriation frequently results in a more definite

departure from the source of information and entry into a completely new cultural product and realm. This might or might not entail a general shift, and it might nevertheless call for the intellectual comparison of two texts that we have shown is essential to the experience of reading adaptations. However, unlike in the adaptive process, the appropriated text or texts are not necessarily as explicitly signalled or acknowledged. Julie Sanders' opinion on adaptation is in line with that of Linda Hutcheon and Siobhan O'Flynn (Hutcheon & O'Flynn, 2013). They argued that palimpsestic doubleness is present in adaptations, which are interpretive and creative activities that maintain the atmosphere of the original text. They are "planned, acknowledged, and prolonged revisitations of earlier works.

3. Results

After analyzing Kristeva's intertextual approach on the aspect of text transformation, it can be concluded that the text of Majnun and Layla by Nizami Ganjavi reveals many Islamic values derived from verses of the Quran. Basically, Nizami desires for man (his character) to be religious, moral, and conscious of God's grace as it appears in his works while also being directed by reason (Burgel et al., 2011). The three pillars of Islam—*aqidah* (belief), *akhlaq* (morality), and *sharia* (law), which cover those three dimensions of human behavior in carrying out daily life—reflect the idea of religiosity in an Islamic framework (Amalia et al., 2016). To find out these Islamic values in the story of Majnun and Layla, researchers based them on these three main Islamic pillars/teachings sourced from the Quran.

In Islam, the term "*aqidah*" refers to a person's heart and soul belief in something with certainty and conviction. They are not contaminated by any hesitation or doubt. In this case is belief in Allah SWT. The term "*akhlaq*" refers to the practice of virtue, morality, politeness, and excellent character. In simple terms, *Akhlaq* is essentially a person's morality, ethics, and upstanding behavior. Allah Almighty values acts of goodness more than material possessions. We ought to be aware of the source of this goodness. decent *Akhlaq*, which is the practice of virtue, ethics, morals, and also a decent character, is where goodness originates (Ilyas, 2000). And *Sharia* is Arabic for "the right way." It is the term used in Islam to describe the divine guidance that Muslims abide by in order to lead moral lives and get closer to God. *Sharia* is drawn from the Quran, which is regarded as the exact word of God, and *hadith*, which are the thousands of sayings and customs ascribed to the Prophet Muhammad and which together make up the *Sunna*.

Based on the above definitions, then the timeline and subsequent discussion of the analysis's findings are provided below to help readers comprehend the research's findings.

Table 1: Resume of research's findings

No.	Islamic Values	The Story of Majnun and Layla	Quranic verses
1.	Sharia		
	a. Maintain family honor	Ganjavi, 1980: 23	QS. At-Tahrim: 6
	b. Khithbah in marriage	Ganjavi, 1980: 32	QS. Al-Baqarah: 235
2.	Morals		
	a. Generous to those in need	Ganjavi, 1980: 13	QS. Ali Imran: 92
	b. Continue to pray to achieve the desired expectations	Ganjavi, 1980: 14	QS. An-Naml: 62
	c. Grateful for the gifts given by God	Ganjavi, 1980: 15	QS. Al-Baqarah: 152
	d. Deliberate on a problem	Ganjavi, 1980: 31-32	QS An-Naml: 32
	e. Greet and honor guests properly	Ganjavi, 1980: 32	QS Al-Hijr: 67-69
	f. Keeping the mouth so that it speaks good words	Ganjavi, 1980: 196	QS. Al-Ahzab: 70-71
3.	<i>Aqidah</i>		
	a. Allah is the Lord who created the firmament and made the day and the night	Ganjavi, 1980: 164	QS. Al-An'am: 1
	b. Allah will provide a way out for His servants who are in difficulty	Ganjavi: 1980:195	QS. Al-Thalaq: 2-3
	c. The day of resurrection	Ganjavi, 1980: 86	QS. Al-Hajj: 7
	d. Everyone will experience death	Ganjavi, 1980: 204	QS. Al-Jumu'ah : 8

1. Transformation of Islamic values in the field of sharia

1). Maintain family honor

The first transformation of the Islamic value in sharia is maintaining family honor. The family of Layla, Qays' lover, was very vigilant in protecting their daughter from interference from young men who wanted to seduce Layla, including Qays himself. Layla must be guarded in her relationships with other young men. Taking care of her daughter is part of maintaining the honor of the family and the honor of the tribe. This is as expressed by the author of the story below:

It became too much for Layla's people. Was not the girl's honor also that of her family? More, that of her whole tribe? Was it right that this mad fellow, this Qays of the Banu Amir, should play around with her until her name became a laughingstock? From now on, Layla's parents kept their daughter at home. They guarded her carefully and saw that Qays had no chance to meet her (Ganjavi, 1980: 23).

It is clear from the text above that defending a girl from the allure of young men is a way to uphold the honor of the family and the tribe. Surah At-Tahrim, verse 6 of the Quran, is where the directive to defend oneself and one's family is found, as follows:



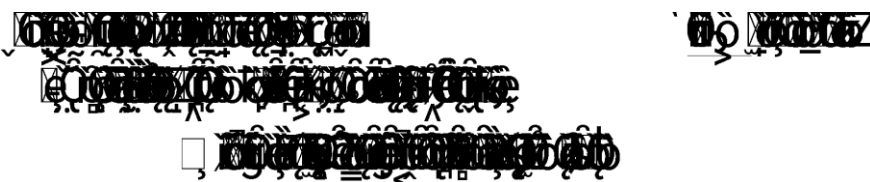
“O believers! Protect yourselves and your families from a Fire whose fuel is people and stones, overseen by formidable and severe angels, who never disobey whatever Allah orders—always doing as commanded.” (QS. At-Tahrim: 6).

2). *Khitbah* in marriage

The second transformation of Islamic values in *sharia* is *khitbah* in marriage. *The family of the prospective groom must do Khitbah* before the marriage contract takes place. *Khitbah* is done as a form of responsibility of parents or guardians of their sons to propose to a woman as a prospective wife. As the parents of Qays or better known as Majnun, Sayyid Omri visited the house of Layla, a girl who would be proposed to by his son. In *khitbah*, the parents of the male party must express the purpose of coming to the family home of a girl so that her parents can understand it. Sayyid Omri in the process *khitbah* of his son, Majnun, expressed the following:

“May your daughter and my son enhance each other's lives! Behold, I have come to establish a close link between us. I ask for your child's hand on behalf of my own. Both have grown up in the same desert. My son is thirsting to drink from your fountain, and such pure drink will restore him, body and soul ...” (Ganjavi, 1980: 32).

From the passage above, it is known that a male party's guardian conducts *khitbah*, or proposal to the woman his son would marry, before the marriage. In the case of a proposal, the male party's parents must disclose the reason and intent for visiting the woman's home indirect or suggestive language. In suggesting, it is permitted to convey it using innuendo, according to the Quranic verse 235 from Surah al-Baqarah, which is mentioned below:



There is no blame on you for subtly showing interest in 'divorced or widowed' women or for hiding 'the intention' in your hearts. Allah knows that you are considering them for marriage. But do not commit secretly with them—you can only show interest in them appropriately. Do not commit to the bond of marriage until the waiting period expires. Know that Allah knows what is in your hearts, so beware of Him. And know that Allah is All-Forgiving, Most Forbearing. (QS. Al-Baqarah: 235)

2. Transformation of Islamic values in the field of *akhlaq*

1) Generous to those in need

The first transformation of Islamic values in *akhlaq* is generosity to the needy. Generosity to the needy was practiced by Sayyid Omri, the father of Qays or better known as Majnun. Sayyid Omri is a Bedouin ruler in Saudi Arabia who has wealth that is said to match Qorun's; only the difference is that Sayyid Omri is known as a wise, generous, and hospitable ruler to his people. This is as expressed by the author of the story below:

“He had a kind heart for the poor and for them his purse was always open. To strangers he was a generous host, and in all his enterprise he succeeds as if good luck were part of him, as the stone is part of the fruit – or so it appeared to be.” (Ganjavi, 1980: 13)

From the text above, it can be explained that Sayyid Omri, Qays' father was generous to the poor, the travelers who visited his palace. The Quranic text that encourages generosity by spending some of the wealth owned is the Quran surah Ali Imran verse 92 as quoted below:



You will never achieve righteousness until you donate some of what you cherish. And whatever you give is certainly well known to Allah (QS. Ali Imran: 92)

2). Grateful for the gifts given by God

The second transformation of Islamic values in the field of *akhlaq* is being grateful for the gifts given by Allah. Sayyid Omri practices gratitude for the gift given by Allah as a Ruler for the gift of Allah given to him, in the form of a son who looks as ripe as a pomegranate, also like a diamond whose light peels the darkness. This is as expressed by the poet below:

Delighted, the happy father opened wide the door of his treasury. Everyone was to share his happiness and the great event was celebrated with shouts of joy and words of blessing (Ganjavi, 1980: 15).

From the narrative above, it is clear that Sayyid Omri, the Ruler, is appreciative of Allah's gift in the person of a son who would likely carry on his rule by throwing a huge party for his people. The Quranic verse 152 from Surah Al-Baqarah contains the advice to express gratitude to Allah for the gift that has been given as follow:



“remember Me; I will remember you. And thank Me, and never be ungrateful.” (QS. Al-Baqarah: 152).

3). Continue to pray to achieve the desired expectations

The third transformation of Islamic values in the field of *akhlaq* is to continue to pray to achieve the desired expectations. Continuing to pray to achieve the desired hope is a commendable character of a human being as a servant to Allah as God. Sayyid Omri, as a ruler, continues to pray to achieve the desired expectations. As a ruler, Sayyid Omri has everything, such as glory, power, wealth, fame and others, except a baby that can enliven his days. What is the meaning of glory, power, wealth, and others if one day everything is out of grasp and no heir who will continue his blood and struggle. Therefore, Sayyid Omri looks sad, continues to pray, and strives, as illustrated in the text of the poem below:

Thus, the nobleman brooded, and the older he grew, the greater became his desire. Yet for many years, his alms and prayers were in vain... still, the Sayyid was not content to bow to his fate (Ganjavi, 1980: 14).

It is clear from the text above that Sayyid Omri was saddened because he had prayed for children for years, yet Sayyid Omri did not give up hope. Verse 62 of Surah al-Naml in the Quran reveals that Allah is the one who answers prayers and allays human suffering:



Or ask them, “Who responds to the distressed when they cry to Him, relieving their affliction, and Who makes you successors in the earth? Is it another god besides Allah? Yet you are hardly mindful!” (QS. Al-Naml: 62).

4). Deliberate on a problem

The fourth transformation of Islamic values in *akhlaq* is deliberation in a problem. Deliberating to find a solution to a problem is a commendable character in social life. Sayyid Omri as the ruler and Majnun's parents when he saw and witnessed his son in a mental illness that never got better, he gathered all the advisors and dignitaries of Bani Amir to ask for opinions and advice. Their opinion and advice agreed to immediately propose to Layla, Majnun's lover, in the hope of curing his illness, as illustrated in the text of the poem below:

Then the Sayyid asked all the elders, one after the other, to give their opinion –behold, they all agreed! Trying to win for the sleepwalker his moon, a delegation was to be sent to Layla's tribe (Ganjavi, 1980: 31-32).

It is seen from the text above that Syed Omri sought advice to consider finding a solution so that his son Qays might wed Layla. The Quranic verse 32 from Surah An-Naml, cited here, discusses the advice to seek others' opinions or consult them when making a decision.



She (Balqis) said, “O chiefs! Advise me in this matter of mine, for I would never make any decision without you.” (QS. An-Naml: 32).

5). Greet and honor guests properly

The fifth transformation of Islamic values in *akhlaq* is welcoming and honoring guests properly. Welcoming and honoring guests well is one of the praiseworthy morals in Islam. The description of when Layla's family welcomed Sayyid Omri and his entourage are seen in the following fragment of the poem:

There was no feud between the two tribes, so when the visitors arrived, they were received by Layla's people high and humble with great friendliness, feasted, and treated with great deference. Only then did the hosts turn to the Sayyid, asking politely what he desired (Ganjavi, 1980: 32).

It is apparent from the passage above that Layla's family has upheld the ideals of graciously receiving and treating visitors with respect. The passage in surah al-Hijr verse 68 of the Quran that explains the need to appreciate and treat guests well is as follows:



And there came the men of the city, rejoicing. Lot pleaded, “Indeed, these are my guests, so do not embarrass me. Fear Allah and do not humiliate me.” (QS. Al-Hijr: 67-69).

6). Keeping the mouth so that it speaks good words

When a young man from Baghdad wanted to follow Qays' journey, he gave him the following advice and conditions:

Thus, Majnun advised the youth, who had to admit his error. Beware of thoughtless speech! Before you shoot your arrow, that the bow is not the string too slack for the target, your arm too weak? Words can be shot even faster than arrows, but shame and regret remain (Ganjavi, 1980: 196).

It is clear from the text above that Qays, also known as Majnun, instructed a young man with him to control his mouth,

refrain from foolishness, and talk slowly. Surah Al-Ahzab verse 70, which is given below, is one of the verses in the Quran that directs one to use the appropriate phrases.

يَا أَيُّهَا الَّذِينَ آمَنُوا اتَّقُوا اللَّهَ وَابْتَغُوا الْوَسِيلَةَ إِلَيْهِ لَعَلَّكُمْ تُفْلِحُونَ

فَإِنْ كُنْتُمْ تُحِبُّونَ اللَّهَ فَاتَّبِعُوا أَمْرَهُ

O believers! Be mindful of Allah and say what is right. He will bless your deeds for you and forgive your sins. And whoever obeys Allah and His Messenger has truly achieved a great triumph (QS. Al-Ahzab: 70-71).

3. Islamic Religious Transformation in the Field of Aqidah

1). Allah is the Lord who created the firmament and made the day and the night

The first transformation of the Islamic religion in the field of *aqidah* is that Allah is the Lord who created the firmament and made it day and night. Behind Qays' infatuation with Layla, he still glorifies his God, as illustrated below:

Majnun's letter also began with the evocation of God: "You Know everything which lies open to the light of day, but You also Know what is hidden, for you have created both the rock and the precious stone within it. Yours is the firmament with all the constellations. You change the darkness of night into the light of day, and the hidden chambers of the human heart lie open to Your eyes (Ganjavi, 1980: 164).

From the passage above, it is clear that Allah is the creator of the firmament and all its constellations and the one who transforms night into day. Surah Al-An'am, verse 1 of the Quran, tells how Allah made the heavens and the earth, as well as darkness and light:

لَا إِلَهَ إِلَّا اللَّهُ الَّذِي خَلَقَ السَّمَاوَاتِ وَالْأَرْضَ وَالْجِبَالُ وَالنَّجْمُ وَالشَّمْسُ وَالْقَمَرُ وَالنَّارُ وَالْهَوَاءُ وَالْأَرْضُ وَالْجِبَالُ وَالنَّجْمُ وَالشَّمْسُ وَالْقَمَرُ وَالنَّارُ وَالْهَوَاءُ

All praise is for Allah Who created the heavens and the earth and made darkness and light.¹ Yet the disbelievers set up equals to their Lord 'in worship (QS. Al-An'am: 1).

2). Allah will provide a way out for His servants who are in difficulty

The second transformation of Islamic values in the field of *aqidah* is the belief that Allah will provide a way out for His servants who experience difficulties. Majnun, in her deep sorrow, said:

"My heart also was broken, my body exhausted and paralyzed. Yet God, in His Mercy, showed me the way out of this misery. In the end, your grief too will be softened, and you will forget what happened" (Ganjavi, 1980: 195).

From the text above, it can be explained that God, through His mercy, showed a way out of the suffering experienced by Salam, a young Baghdad man who had suffered deep sadness and emptiness of soul. He tried to get closer to this God. The Quranic text that explains that the one who fears God will surely open a way out for him is surah Al-Thalaq verses 2-3, as quoted below:

إِنَّمَا إِلَهُ الْكَافِرِينَ

إِنَّمَا إِلَهُ الْكَافِرِينَ

"
....."

This is enjoined on whoever has faith in Allah and the Last Day. And whoever is mindful of Allah, He will make a way out for them and provide for them from sources they could never imagine. And whoever trusts Allah, then He 'alone' is sufficient for them (QS. Al-Thalaq: 2-3).

3). The day of resurrection

The third transformation of Islamic values in the field of *aqidah* is the belief in the existence of the resurrection day. The day of resurrection is the day when all humans are resurrected from the grave to be responsible for their actions while living in the world in front of the Almighty God. Someone who believes in Allah must also believe in the day of resurrection or doomsday. Believing in the day of resurrection will lead a person to behave well in living in the world. A person who believes in the resurrection day should be a reminder to others to become aware and conscious of negative behavior in the world. Layla's parents, as one of the heads of a qabila in Arabia who suffered defeat in a war, manfully begged Naufal for forgiveness as an enemy warlord while reminding them that all humans on earth will be resurrected from their graves, as expressed by the poet below:

‘You, Lord and Master, are the victor. We, your enemies, have been defeated – dead or alive. Now, let justice prevail. Do not refuse peace to a few survivors! Allow us resurrection after our fall, and remember that one day we shall all be faced with another resurrection. Put your sword back into its sheath; you no longer need it against the defenseless men who are lying here at your feet asking forgiveness...” (Ganjavi, 1980: 86)

It is apparent from the text above that everyone will experience a second resurrection on the Day of Judgment. The day of Judgment Day is when mortals shall rise from the dead. Surah Al-Hajj verse 7 of the Quran, which is mentioned below, states that the Day of Judgment will undoubtedly occur and that on that day Allah will raise everyone who is buried.



And certainly, the Hour is coming, there is no doubt about it. And Allah will surely resurrect those in the graves (Q.S. Al-Hajj: 7).

4) Everyone will experience death

The fourth transformation of Islamic values in the field of *aqidah* is that everyone will experience death. When Layla breathed her last in front of her mother, Layla's mother felt a deep sadness. She unraveled the hair of her beloved daughter while hugging and embracing her body. While shedding tears, she deeply regretted not being optimal in caring for her beloved daughter during her mental illness because she thought of her lover Majnun until the end of her life. The mother's regrets and cries over her daughter's death turned out to be useless. A person's death is a necessity; not only Layla, but everyone on earth will experience death. Someone who will experience death will not come back again, as expressed by Nizami in the poem:

To no avail – even if heaven itself had joined in the lament. Everyone must cross this threshold, but none return (Ganjavi, 1980: 204)

Everyone will experience death, and after experiencing death, a person will not reenter the world, as may be understood from the paragraph above. Regret and sobbing won't help and won't be able to bring the individual back into the world. According to surah Al-Jumu'ah verse 8 of the Quran, which is mentioned below, every human will undoubtedly experience death before returning to Allah.



Say, “The death you are running away from will inevitably come to you. Then you will be returned to the Knower of the seen and unseen, and He will inform you of what you used to do.” (Q.S. Al-Jumu'ah: 8).

4. Discussion

Ganjavi's complex and, in some ways, egalitarian picture of human society in his poetry covers all social classes, such as rich and poor, leaders and subjects. His female heroines share the same noble virtues and dignified character traits as his

male heroes. That signifies that he who understands himself knows his Lord, according to a well-known hadith/Popphet tradition (*man 'arafa nafsahu 'arafa Rabbahu*). Knowing about God, according to Ganjavi, has nothing to do with having a pragmatist outlook. Instead, as we saw in his poem, it refers to employing one's intellect and God-given reason to discover God in the visible manifestations of His creation.

From the research results above, the poem Majnun and Layla by Nizam Ganjavi contains many quotes about Islamic values that often go unnoticed by readers. These Islamic values can even become the special meaning of the entire poem. As described above, the poem of Majnun and Layla are *intertextualized* in three central Islamic teachings sourced from the Quran, namely *sharia*, *aqidah*, and *akhlaq*. In the *sharia* section, we can see the love of a servant of God for other servants of God, something that is difficult to do if it is not based on love for God. Theorists and poets defined it as the energizing force that creates everything and carries everything toward its destiny. They believed that since God created humans out of His eternal love for them and that people were made in His image, they were born with the ability to love. Honouring God's creatures by proposing to her family before marrying her, even though her heart is full of the desire for love, but still carrying out God's rules by not forcing marriage without being preceded by asking her family.

Regarding *akhlaq*, the characters portrayed by Nizam Ganjavi value and respect their fellow humans. The various forms of human love were used as metaphors for the true nature of love, which is God's adoration of perfection (Chittick, 2014)—believing that God is the only Giver of Grace and that humans must be grateful to Him for every gift that God gives—trying to maintain family honour as a form of obedience to God's commands. On the other side, despite having a high position in society, they are humble and sensitive to the difficulties of others. It does not consider wealth as everything that must be self-pleasing. Do not see others as competitors in terms of power, because has its responsibilities. Trying to welcome guests with the best hospitality, even if not reaching an agreement as expected. Advising a younger people to be able to guard their tongue so as not to speak badly and refrain from hurting others with their words. From this, morals are essential in Islam. Doing good to people is one way to stay close to God. Islamic ethics describe worth as “excellent character,” formed by the teachings of the Quran, the Sunnah of the Prophet Muhammad, and various precedents established by Islamic jurists (*Sharia* and *Fiqh*). Islam offers a comprehensive set of moral principles that guide daily behavior. Islam's rules for people, families, society, politics, economics, the court, and all facets of contemporary life are abundant with moral guidance (Ebrahimi & Yusoff, 2017).

In terms of *aqidah*, Nizam Ganjavi positions the characters of his poem as humans who feel inferior before God—believing wholeheartedly that God is the Creator of the universe and only He can provide a way out of all the difficulties humans experience—expecting help only from God and believing that God will help whenever humans need it. A firm belief in God is also shown by believing that there is a day of resurrection and death will be experienced by all humans. According to the Islamic perspective, there are three primary stages that people go through birth and life, death and *barzakh* (the time between death and resurrection), and resurrection and reckoning (Elaskary & Yun, 2017). The heart of *aqidah* is this conviction that God rules over all facets of existence.

From the discussion about *aqidah* above, the main goal of all religions is to expose the relationship between God and mankind; in all religions, everyone looks for ways to approach God, and God then makes many channels of communication with Him available. In Islam, the Quran makes clear certain attributes of God and people, showing various connections between them (Elkaisy-Friemuth, 2017). Having a firm conviction that God is the universe's creator and the only one who can offer a solution to all the problems that people face. Belief that only God can help and that He will do so whenever they require it.

5. Conclusion

Despite the fact that not many people read Nizam Ganjavi's Majnun and Layla from the standpoint of loving God, this study reveals that this work is replete with Islamic principles, which are broken down into three main categories: *sharia*, morals, and *aqidah*. The use of Kristeva's intertextuality, which shows how the text in the story is related to the verses of the Quran and turns these verses into a hypogram, led to the development of this interpretation. The love that Majnun has

for Layla is only a little part of the love that man has for God, and vice versa. It is frequently illustrated in the text that the protagonist of Nizam Ganjavi's tale is aware of his precarious situation before God and does not dare to break His laws. This demonstrates, even more, the intimate relationship between the Story of Majnun and Layla's Quranic verses while also emphasizing how much the worldview and beliefs of the author can influence a piece of literature.

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