



## Versification and Figurative Language of *Qasidah Baiyyah* in Diwan ‘Abbas bin Al-Ahnaf

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### ABSTRACT

This study aims to analyze and describe the versification of rhythm, rhyme, and figurative language of *qasidah baiyyah* in the diwan of Abbas bin Al-Ahnaf. The method used in this study is qualitative descriptive. With the purpose sampling technique, this study chose one *sha'ir* title as a research sample that was selected based on the prominent rhyme and rhythm variations and the diversity of language styles found. This research represents the depth of aesthetics and meaning, through the *arudh qowafi approach* that analyzes the versification of rhyme rhythm. As well as through a stylistic approach that analyzes and describes the style of figurative language used. The results of the analysis show that this *qasidah* contains rhythmic versification characterized by the *bahr mutaqrrib pattern*. There are variations that appear in the form of *zihaf qabdh* and *'illat hadzf* in his *hashwu* and *dhorob*, indicating musical balance. Then the versification of the rhyme (*qowafi*), marked by the form of *qafiyah muthallaqah mardufah maushulah bil-mad* with the letter *ba'* as *rawi' muthlaq* which is the foundation of the sound at the end of each stanza, the *asthma qafiyah* has a *mutawatir pattern* representing a stable rhythmic order even though there is a *'uyub qafiyah* with the type of *sinad hadzhu*. As for the figurative language side, there is a rhetorical and figurative style that concretizes the experience of love, as well as strengthens the poet's self-image.

Keywords: *versification, figurative, language*

## Versifikasi dan Bahasa Figuratif *Qasidah Baiyyah* dalam Diwan ‘Abbas bin Al-Ahnaf

### ABSTRAK

Penelitian ini bertujuan untuk menganalisis dan mendeskripsikan versifikasi ritme, rima, serta bahasa figuratif *qasidah baiyyah* dalam diwan Abbas bin Al-Ahnaf. Metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif. Dengan teknik purpose sampling, penelitian ini memilih satu judul *sha'ir* sebagai sampel penelitian yang dipilih berdasarkan variasi rima dan ritme yang menonjol serta keberagaman gaya bahasa yang ditemukan. Penelitian ini merepresentasikan kedalaman estetika dan makna, melalui pendekatan *arudh qowafi* yang menganalisis versifikasi ritme rima. Serta melalui pendekatan stilistika yang menganalisis dan mendeskripsikan gaya bahasa figuratif yang digunakan. Hasil analisis menunjukkan *qasidah* ini memuat versifikasi ritme yang ditandai dengan pola *bahr mutaqrrib*. Terdapat variasi yang muncul berupa *zihaf qabdh* dan *'illat hadzf* pada *hashwu* dan *dhorobnya*, mengindikasikan keseimbangan musikal. Kemudian versifikasi rima (*qowafi*), ditandai dengan bentuk *qafiyah muthallaqah mardufah maushulah bil-mad* dengan huruf *ba'* sebagai *rawi' muthlaq* yang menjadi fondasi bunyi dalam setiap akhir bait, *asma qafiyahnya* berpola *mutawatir* merepresentasikan keteraturan ritme yang stabil meskipun terdapat *'uyub qafiyah* dengan jenis *sinad hadzhu*. Adapun pada sisi bahasa figuratif terdapat gaya retorik dan kiasan yang mengkonkretkan pengalaman cinta, serta mengukuhkan citra diri penyair.

Kata kunci: *versifikasi, bahasa, figuratif*

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## INTRODUCTION

As an entity of language art, *classical Arabic sha'ir* has a potential that is full of the beauty of poetic patterns and the substance of meaning. The Arabic *sha'ir* or poetry, as Ratna views the entity of poetry art as an integrated form in various elements that interact with each other (Ratna, 2015). The relationship between these elements can be analyzed through structures to reveal the beauty and unity of meaning contained in them. In line with Panjaitan & Marsela, poetry can be studied through a structural approach by detailing the relationships between its constituent elements (Panjaitan & Marsela, 2025). Likewise, Susilowati and Qur'ani, in their research show that poetry can be described into physical and mental structures that form the unity of its aesthetic meaning and value (Susilowati & Qur'ani, 2021).

Among the aspects that support to reveal the aesthetic value of poetry, Waluyo uses the term *versification* which discusses the arrangement of sounds in poetry (Waluyo, 2003). According to *The Oxford Companion to English Literature*, *versification* is the art of composing metric lines (Oxford University Press, 2018). In Arabic literature, the science that studies metric lines is '*arudh qowafi*'. These two sciences initiated by Imam Al-Khalil bin Ahmad Al-Farahidi are used as distinguishing parameters between *the Arabic sha'ir* and other forms of literature. Even considering their crucial functions, these two sciences are a single entity that cannot be separated from each other (Aeni et al., 2025).

The science of '*arudh*' is a science that discusses the combination of sounds that form the *pattern of shari'ir*, namely rhythm. Through the science of *arudh* the pattern of *wazan* and the changes that occur, so that it can be determined whether *taf'ilah* is *sahih* or *fasid* (Ad-Damanhuri, 2021). The change in question is none other than a variation that can enrich the tone, which is known as *zihaf* and '*illat*' (Masykuri, 2017). Furthermore, *taf'ilah* is the basis of the knowledge of '*arudh*' besides *bahar*. The *bahar* is a collection of repetitions of segments that make up *the sha'ir* (Jufri, 2022).

The second knowledge, *qawafi*. This science discusses the repetition of the final sound, namely rhyme (Hamid, 1995). Through the science of *qawafi*, six kinds of aspects will be studied, including *qafiyah* sentences, *qafiyah* letters, *qafiyah* harokat *qafiyah*, types of *qafiyah*, *qafiyah* names, and defects in *qafiyah*. Through the application of *arudh qowafi*, the elements of Arabic *sha'ir* musicality can be studied in depth (Latif & Jannah, 2022). In line with that, Hidayat and Hafidzi also reveal that the science of *arudh qawafi* is an effort to understand other aspects besides meaning (Hidayat & Hafidzi, 2025). That way, the metric competence of a poet will at least be revealed. However, rhythmic and rhyme structures are often challenging in themselves because of their demands for a balance between formal beauty and the integrity of meaning (Ibrahim & Maho, 2025).

Another aspect that supports the integrity of meaning is figurative language. An aspect that also reflects the poet's skill in presenting his poems. As Amanda and Walidin, figurative language is an alternative expression in achieving a more suggestive meaning (Amanda & Walidin, 2022). Figurative language also plays a role in sharpening the impression of storytelling (Jamaung et al., 2025). So figurative language is a language style that writers use to make their writing feel more alive.

Through stylistic analysis in his book, Syihabuddin divides the language style into rhetorical and figurative styles (Qalyubi, 2009). The term figurative language was quite popular in the XVIII century, where there was a term *figure of speech* to describe the style of figurative language. Language styles that have meanings deviate evaluatively and emotively from ordinary language. These deviations can be in the form of spelling, word formation, construction, and the application of a term. So in the rhetorical style it refers to a deviation from the usual construction to achieve an effect. This broad coverage of



both rhetorical and figurative aspects provides a comprehensive framework. So that the selection of the qalyubi theory is expected to be able to dissect the use of language in *classical Arabic sha'ir* in detail.

There are 21 different forms in the rhetorical style. Among the rhetorical styles used in this qasidah is paradox, a style of language used to convey meaning indirectly through a tangible contradiction with the existing facts (Nurul Izzah et al., 2025). In addition to paradoxes, there are also apophasis, pleonasm, erotesis, hyperbole, assonance, alliteration, correction, and oxymoron.

Apophasis is a style of language that poets use with affirmation and emphasis on something but seem to deny (Keraf, 2009). As for pleonasm, it is an expression that uses more words than necessary, which if eliminated the meaning remains intact. In the treasures of Arabic literature, pleonasm is known as *ithnab*. There is also erotesis, a style of language that uses questions that do not require answers, but only to achieve a certain effect. This style is also called *istifham bima'na al-taqrir* in rhetoric/balaghah (Rojak & Addriadi, 2022). The meaning and purpose of the question sentence in the form of pelonasm will at least adjust the context in the speech of the sentence. Next is hyperbole, which is an excessive expression to emphasize something. Furthermore, assonance, is the repetition of the same vowel sound in a series of words. Alliteration, on the other hand, is the repetition of the same consonant sound at the beginning or sequence of words.

There are also corrections and oxymorons of rhetorical styles that are found. Correction is a style of language such as affirming but then correcting it. Meanwhile, an oxymoron is a style of language that contains contradictions by using opposite words in the same phrase. In the treasures of Arabic literature, the oxymoron corresponds to *thibaq*, or *muqobalah* (Qalyubi, 2009).

On the other hand, figurative style refers to comparisons and equations whose deviations are further aberrant, particularly in meaning. There are 15 types of this figurative style. Among the figurative styles found in this qasidah are synecdoke pars prototo, personification and metaphor. Sinekdoke parsprototo is the use of a part of a thing to express the whole, in. Personification is the depiction of inanimate objects that are given human nature. While metaphor is a direct comparison of two things, namely without a conjunction, which in Arabic literature is known as *isti'arah*.

Synonymous with *classical Arabic sha'ir*, the term *diwan* is interpreted as an anthology of poems by a poet, where they compile their works into books or manuscripts (Hanif & Fathy, 2023).

In the Abbasid era there was a poet named Abbas bin Al-ahnaf. His poetry was only limited to love with his approach to expressing emotions, to the point that Al-Buhturi called it “*aghzaalunnaas*” which can be interpreted as “human allurers”(Maṭruh, 1881). His poems, which focus only on love, make ghazal poetry distinctive for its simplicity and eloquence. Emotions expressed with sincerity and gentle rhythm form the poetic identity in this diwan of Al-ahnaf. In fact, the poem has a special feature that lies in the use of a wide variety of words and the delivery of a deep message (Mutmainnah & Wahyuni, 2024). This is the basis for the researcher to dissect the aesthetic integrity of poets through the integration of sound elements and figurative language.

The study of the structure of Arabic sha'ir including versification of rhythm, rhyme and figurative language can be said to have not been reviewed too much, as well as the exploration of the diwan of Al-Ahnaf specifically is still limited. In 2025, Makbul et al., have conducted research on changes in rhyme and rhythm as well as thematic content in Qasidah Faidhotul Man Min Rohmati Wahhabil Manan by Habib Umar bin Hafidz (Patmanegara et al., 2025). The results of his research show that the Arabic sha'ir in Habib Umar's qasidah has a variety of rhythm and rhyme patterns that maintain the coherence of meaning, so that it is able to describe the integrity of the musicality of sha'ir.

The above research focuses on the rhyme, rhythm, and theme aspects partially. Therefore, the researcher will complement the study of classical poetry through a more comprehensive perspective, namely by analyzing musicality and stylistics. So that the research that will be achieved by the researcher lies in the integration of versification analysis and figurative language in *qasidah baiyyah* diwan Abbas bin Al-Ahnaf.

## METHODS

This study applies a qualitative approach with an analytical descriptive method, as this method is used to dissect the internal structure of literary texts in depth (Rohanda, 2016). The object of the research material is *Qasidah baiyyah* in *Diwan Abbas bin Al-Ahnaf*. This study uses *purposive sampling* techniques in data selection. *Purposive sampling* is a sampling technique, where the researcher selects a population to be used as a sample based on certain considerations that are relevant to the research objectives (Himam et al., 2026). Of the total 101 stanzas studied in the author's thesis, 12 stanzas from one *qasidah* title were taken as the main sample of analysis in this article. The selection criteria for the sample are based on the prominent rhyme and rhythmic variations and the diversity of language styles found in the verses, so it is hoped that it can represent the aesthetic depth and meaning in the *Diwan Al-Ahnaf* in more depth.

Furthermore, the data collection technique is carried out through a structured watch and record method. Deep and repeated reading of verses is carried out to understand the rhyme structure of rhythm and the use of figurative language. Then recording was carried out to identify variations in rhythmic rhymes and figurative language found.

The process of identifying rhythm and rhyme versification begins with *the taqthi*' technique using *khat 'arudhi* to map *taf'ilah segments*, syllable patterns (*harakah sakanah*), and identification of *hasywu*, 'arud, and *dharab* parts. This versification analysis is based on the *theory of 'arudh* to describe rhythm, as well as the *theory of Qawafi* to dissect the structure of rhyme. Furthermore, stylistic analysis is also used to describe the function and meaning of figurative language. The identification of figurative language is carried out by classification based on Syihabuddin's theory to map rhetorical and figurative aspects. Thus, the synthesis of these two stages aims to formulate a pattern of musicality and expressive power in the aesthetics of poetry Al-Ahnaf, which is then drawn into a comprehensive conclusion regarding versification and figurative language in *Qasidah baiyyah* diwan Al-Ahnaf.

## RESULT

The study reveals that the *qasidah baiyyah* in the diwan of Abbas bin al-Ahnaf primarily recounts the poet's love story. Based on the rhythm versification mapped through *khatt 'arudi* in several analytical tables, the poet employs *bahr mutaqarib* with *zihaf qabd* to restrain the reading flow via letter omission, and *illat hadhf* to elongate verses as an expression of frustration and sadness. Regarding rhyme verification, the verses predominantly feature a *qafiyah mutlaq* with a stable *mutawatir* pattern, despite minor *uyub* of the *sinad al-hadhw* type caused by *harakat* variations on the *madd* letter before the *rawi* (*ridf*). Furthermore, the poet utilizes rhetorical and figurative language styles to concretize his romantic experiences, enhance his self-image, and reinforce his emotional state.



Table-1  
Rhyme and Rhythm Versification

| Note      | Hashwu                |                       |                        | 'arudh           | Hashwu                |                        |                        | Dharb                  |
|-----------|-----------------------|-----------------------|------------------------|------------------|-----------------------|------------------------|------------------------|------------------------|
| Verse 1   | <i>katam-<br/>tul</i> | <i>hawaa<br/>wa</i>   | <i>hajartul</i>        | <i>habii baa</i> | <i>wa-<br/>admar</i>  | <i>tufilqal</i>        | <i>bi-<br/>shawqan</i> | <i>'ajiibaa</i>        |
| Symbol    | //0/0                 | //0/                  | //0/0                  | //0/0            | //0/0                 | //0/0                  | //0/0                  | //0/0                  |
| Metrical  | <i>fa'ulun</i>        | <i>fa'uulu</i>        | <i>fa'ulun</i>         | <i>fa'ulun</i>   | <i>fa'ulun</i>        | <i>fa'ulun</i>         | <i>fa'ulun</i>         | <i>fa'ulun</i>         |
| Variation | -                     | <i>maqbudh</i>        | -                      | -                | -                     | -                      | -                      | -                      |
| Verse 2   | <i>walam-<br/>ya</i>  | <i>kuhajrii</i>       | <i>hi'an-<br/>bigh</i> | <i>dotin</i>     | <i>walaa<br/>kin</i>  | <i>khashii-<br/>tu</i> | <i>'alaihil</i>        | <i>'uyuu-baa</i>       |
| Symbol    | //0/                  | //0/0                 | //0/0                  | //0              | //0/0                 | //0/                   | //0/0                  | //0/0                  |
| Metrical  | <i>fa'uulu</i>        | <i>fa'uulun</i>       | <i>fa'uulun</i>        | <i>fa'uu</i>     | <i>fa'uulun</i>       | <i>fa'uulu</i>         | <i>fa'uulun</i>        | <i>fa'uulun</i>        |
| Variation | <i>maqbudh</i>        | -                     | -                      | <i>mahdhuf</i>   | -                     | <i>maqbudh</i>         | -                      | -                      |
| Verse 3   | <i>sa-ar'ii</i>       | <i>wa-aktu</i>        | <i>mu<br/>asraa</i>    | <i>rahuu</i>     | <i>wa-ahfa</i>        | <i>zumaa-<br/>'ish</i> | <i>tu<br/>minhul</i>   | <i>maghii-<br/>baa</i> |
| Symbol    | //0/0                 | //0/                  | //0/0                  | //0              | //0/                  | //0/0                  | //0/0                  | //0/0                  |
| Metrical  | <i>fauulun</i>        | <i>fa'uulu</i>        | <i>fa'uulun</i>        | <i>fa'uu</i>     | <i>fa'uulu</i>        | <i>fa'uulun</i>        | <i>fa'uulun</i>        | <i>fa'uulun</i>        |
| Variation | -                     | <i>maqbudh</i>        | -                      | <i>mahdhuf</i>   | <i>maqbudh</i>        | -                      | -                      | -                      |
| Verse 4   | <i>fakam-<br/>baa</i> | <i>sitiina</i>        | <i>ilaa-<br/>qash</i>  | <i>duhuu</i>     | <i>akuffa</i>         | <i>humuu-<br/>lam</i>  | <i>yanaalu</i>         | <i>nashii-<br/>baa</i> |
| Symbol    | //0/0                 | //0/                  | //0/0                  | //0              | //0/                  | //0/0                  | //0/0                  | //0/0                  |
| Metrical  | <i>fa'uulun</i>       | <i>fa'uulu</i>        | <i>fa'uulun</i>        | <i>fa'uu</i>     | <i>fa'uulu</i>        | <i>fa'uulun</i>        | <i>fa'uulun</i>        | <i>fa'uulun</i>        |
| Variation | -                     | <i>maqbudh</i>        | -                      | <i>mahdhuf</i>   | <i>maqbudh</i>        | -                      | -                      | -                      |
| Verse 5   | <i>fayaaman</i>       | <i>rodiitu</i>        | <i>bimaa-<br/>qod</i>  | <i>laqii</i>     | <i>tumin-<br/>hub</i> | <i>bihii-<br/>mukh</i> | <i>ti'an-au</i>        | <i>mushii-<br/>baa</i> |
| Symbol    | //0/0                 | //0/                  | //0/0                  | //0              | //0/                  | //0/0                  | //0/0                  | //0/0                  |
| Metrical  | <i>fa'uulun</i>       | <i>fa'uulu</i>        | <i>fa'uulun</i>        | <i>fa'uu</i>     | <i>fa'uulu</i>        | <i>fa'uulun</i>        | <i>fa'uulun</i>        | <i>fa'uulun</i>        |
| Variation | -                     | <i>maqbudh</i>        | -                      | <i>mahdhuf</i>   | <i>maqbudh</i>        | -                      | -                      | -                      |
| Verse 6   | <i>wayaa-<br/>man</i> | <i>da'aa-<br/>nii</i> | <i>ilaihil</i>         | <i>hawaa</i>     | <i>falabbai</i>       | <i>tulam-<br/>maa</i>  | <i>da'aa-<br/>nii</i>  | <i>mujiibaa</i>        |
| Symbol    | //0/0                 | //0/0                 | //0/0                  | //0              | //0/0                 | //0/0                  | //0/0                  | //0/0                  |
| Metrical  | <i>fa'uulun</i>       | <i>fa'uulun</i>       | <i>fa'uulun</i>        | <i>fa'uu</i>     | <i>fa'uulun</i>       | <i>fa'uulun</i>        | <i>fa'uulun</i>        | <i>fa'uulun</i>        |
| Variation | -                     | -                     | -                      | <i>mahdhuf</i>   | -                     | -                      | -                      | -                      |

| Note      | Hashwu           |                  |                   | Arudh            | Hashwu           |                   |                  | Dharb            |
|-----------|------------------|------------------|-------------------|------------------|------------------|-------------------|------------------|------------------|
| Verse 7   | <i>wayaa-man</i> | <i>ta'allaq</i>  | <i>tuhuu naa</i>  | <i>shi'an</i>    | <i>fasyibtu</i>  | <i>wamaa aa</i>   | <i>naliian</i>   | <i>asyiibaa</i>  |
| Symbol    | //0/0            | //0/0            | //0/0             | //0              | //0/             | //0/0             | //0/0            | //0/0            |
| Metrical  | <i>fa'uulun</i>  | <i>fa'uulun</i>  | <i>fa'uulun</i>   | <i>fa'uu</i>     | <i>fa'uulu</i>   | <i>fa'uulun</i>   | <i>fa'uulun</i>  | <i>fa'uulun</i>  |
| Variation | -                | -                | -                 | <i>mahdhuf</i>   | <i>maqbudh</i>   | <i>sahih</i>      | <i>sahih</i>     | <i>sahih</i>     |
| Verse 8   | <i>la amrii</i>  | <i>laqodka</i>   | <i>dzabaz-zaa</i> | <i>'imuu</i>     | <i>na annal</i>  | <i>quluu-ba</i>   | <i>tujaazil</i>  | <i>quluu-baa</i> |
| Symbol    | //0/0            | //0/             | //0/0             | //0              | //0/0            | //0/              | //0/0            | //0/0            |
| Metrical  | <i>fa'uulun</i>  | <i>fa'uulu</i>   | <i>fa'uulun</i>   | <i>fa'uu</i>     | <i>fa'uulun</i>  | <i>fa'uulu</i>    | <i>fa'uulun</i>  | <i>fa'uulun</i>  |
| Variation | -                | <i>maqbudh</i>   | -                 | <i>mahdhuf</i>   | -                | <i>maqbudh</i>    | -                | -                |
| Verse 9   | <i>walau kaa</i> | <i>na haqqan</i> | <i>kamaa yaz</i>  | <i>'umuu-naa</i> | <i>lamaa kaa</i> | <i>na yajfu</i>   | <i>habiibun</i>  | <i>habiibaa</i>  |
| Symbol    | //0/0            | //0/0            | //0/0             | //0/0            | //0/0            | //0/              | //0/0            | //0/0            |
| Metrical  | <i>fa'uulun</i>  | <i>fa'uulun</i>  | <i>fa'uulun</i>   | <i>fa'uulun</i>  | <i>fa'uulun</i>  | <i>fa'uulu</i>    | <i>fa'uulun</i>  | <i>fa'uulun</i>  |
| Variation | -                | -                | -                 | -                | -                | <i>maqbudh</i>    | <i>sahih</i>     | <i>sahih</i>     |
| Verse 10  | <i>fakaifa</i>   | <i>yakuu-nuu</i> | <i>kamaa ash</i>  | <i>tahii</i>     | <i>habii-bun</i> | <i>yaraa-haa</i>  | <i>sanaa-tii</i> | <i>dunuu baa</i> |
| Symbol    | //0/             | //0/             | //0/0             | //0              | //0/0            | //0/              | //0/0            | //0/0            |
| Metrical  | <i>fa'uulu</i>   | <i>fa'uulu</i>   | <i>fa'uulun</i>   | <i>fa'uu</i>     | <i>fa'uulun</i>  | <i>fa'uulu</i>    | <i>fa'uulun</i>  | <i>fa'uulun</i>  |
| Variation | <i>maqbudh</i>   | <i>maqbudh</i>   | -                 | <i>mahdhuf</i>   | -                | <i>maqbudh</i>    | -                | -                |
| Verse 11  | <i>walam a</i>   | <i>ra mistla</i> | <i>ki fil'aa</i>  | <i>lamii</i>     | <i>na-nisfan</i> | <i>khatii-ban</i> | <i>wa nisfan</i> | <i>qadii-baa</i> |
| Symbol    | //0/             | //0/             | //0/0             | //0              | //0/0            | //0/0             | //0/0            | //0/0            |
| Metrical  | <i>fa'uulu</i>   | <i>fa'uulu</i>   | <i>fa'uulun</i>   | <i>fa'uu</i>     | <i>fa'uulun</i>  | <i>fa'uulun</i>   | <i>fa'uulun</i>  | <i>fa'uulun</i>  |
| Variation | <i>maqbudh</i>   | <i>maqbudh</i>   | -                 | <i>mahdhuf</i>   | -                | -                 | -                | -                |
| Verse 12  | <i>waanna</i>    | <i>kilau ta</i>  | <i>ti iinat</i>   | <i>turaaba</i>   | <i>lazidtit</i>  | <i>turaaba</i>    | <i>'alat tii</i> | <i>bi tiibaa</i> |
| Symbol    | //0/             | //0/             | //0/0             | //0/             | //0/0            | //0/              | //0/0            | //0/0            |
| Metrical  | <i>fa'uulu</i>   | <i>fa'uulu</i>   | <i>fa'uulun</i>   | <i>fa'uulu</i>   | <i>fa'uulun</i>  | <i>fa'uulu</i>    | <i>fa'uulun</i>  | <i>fa'uulun</i>  |
| Variation | <i>maqbudh</i>   | <i>maqbudh</i>   | -                 | <i>maqbudh</i>   | -                | <i>maqbudh</i>    | -                | -                |



Table-2  
Figurative Language Style

| No. | Verses                                                                                    | Translation                                                                                                                  | Style           |
|-----|-------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|-----------------|
| 1.  | <i>Katamtul hawaa wa-hajartul habiibaa<br/>Wa-admartu fil qolbi syauqon ajiibaa</i>       | I hide my desire for love and stay away from my lover,<br>And I keep in my heart an awesome longing.                         | Paradoxical     |
| 2.  | <i>Walam yaku 'an hajriihi<br/>'an bighdotin<br/>Wallakin khosyiitu 'alaihil 'uyuubaa</i> | Parting with him is not out of hatred,<br>But I am afraid to keep his name from all blemishes.                               | Apofascist      |
| 3.  | <i>Sa 'ar-ii wa aktumu asraarahuu<br/>wa ahfadzu maa 'isytu minhul maghiibaa</i>          | I will keep and keep secret all its secrets,<br>And preserve what was lost from him as long as I lived.                      | Pleonasm        |
| 4.  | <i>Fakam baastiiina ilaa washlinaa<br/>Akuffahumuu lam yanaaluu nashiibaa</i>             | How many have stretched out their hands to welcome my love,<br>But they never got a share (of that love).                    | Synecdoke       |
| 5.  | <i>Fayaa man radhiitu bimaa qod laqii<br/>Tu-minhubbi min hii mukhti 'an au mushiibaa</i> | O for whose love I am willing to accept whatever I get,<br>Whether it is in the form of mistakes or truths.                  | Oxymoron        |
| 6.  | <i>Wa yaa man da'aanii ilaihil hawaa<br/>Falabbaitu lammaa da'aanii mujiibaa</i>          | O who has been called by the desire of love<br>So I greeted him when he called me, as an obedient person.                    | Personification |
| 7.  | <i>Wayaaman ta'allaqtuhuu naa syian<br/>Fasyibtu wamaa aana lii an asyiibaa</i>           | O whom I have loved since I was young,<br>Until I was gray, even though it wasn't my time to go gray yet.                    | Hyperbole       |
| 8.  | <i>La'amrii laqodkadzabaz zaa'imuu<br/>-na annal quluuba tujaazil quluubaa</i>            | For the sake of my life, the claimants are lying,<br>Which says that the heart will repay the heart (love will reciprocate). | Correctio       |
| 9.  | <i>Walau kaana haqqon kamaa yaz'umuuna<br/>Lamaa kaana yajfuu habiiban habiibaa</i>       | If it were true as they say,<br>Of course, there will be no lover who stays away from his lover.                             | Paradoxical     |

| No. | Verses                                                                                     | Translation                                                                                                              | Style        |
|-----|--------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|--------------|
| 10. | <i>Wakaifa yakuunu kamaa<br/>asytahii<br/>Habiibun yaraa hasanaatii<br/>dzunuubaa</i>      | And how can my beloved be what I<br>want to be,<br>Whereas he sees my goodness as a<br>sin.                              | Erothesis    |
| 11. | <i>Walam ara mitslaki<br/>fil'aalamii<br/>-na nishfan katsiibaa<br/>wanishfan qadiibaa</i> | I've never seen anything like you in<br>this world,<br>Half sand dunes and half twigs                                    | Metaphorical |
| 12. | <i>Waannaki lau tati'iinat<br/>tturaabaa<br/>Lazidit turaaba 'alat tiibi<br/>tiibaa</i>    | And indeed, if you step on the ground,<br>Surely you will add fragrance (to) the<br>soil above the fragrance (original). | Hyperbole,   |

## DISCUSSION

### 1. Rhyme Rhythm Versification

In verse 1, the meter is based on bahar mutaqrīb sahih, featuring the eightfold repetition of the *taf'īlah fa'uulun* (//0/0) per stanza. Both the 'arud and dhorob are sahih, while the haswu undergoes *zihaf qabdh* (the deletion of the quiescent fifth letter), modifying *fa'uulun* to *fa'uulu* (//0/), as exemplified in the word derived from *ajjibaa* (//0/0), this rhyme features a *rawi mutlaq* (the letter *ba'*), making the poem a *qasidah baiyyah*, where the subsequent *alif* serves as *washl* and the preceding *ya'* acts as *ridf*. Regarding *harakat*, the *fathah* on the *ba'* is the *majra*, and the *kasrah* on the *jim* is the *hadhw*. This configuration classifies the rhyme as *qafiyah mutlaqah mardufah maushulah bil mad*, displaying a stable, defect free *mutawatir* pattern (a single vowel between two quiescent letters), which reinforces the poem's phonetic integrity.

In verse 2, the 'arudh undergoes *'illat al-hadzf* (removing a *sabab khafif*), reducing *fa'ūlun* (//0/0) to *fa'ū* (//0) as in *atin*, while the *dharb* remains *saheeh*. The *hashw* is affected by *zihaf al-qabdh*, modifying the foot to *fa'ūlu* (//0/) in *walamya* and *khashītu*. Maintaining the *Qasidah Ba'īyyah* framework, the rhyme (*qafiyah*) utilizes the segment *yūbā* (/0/0) from *uyūbā* (//0/0). It retains the same *rawi mutlaq* (*bā*) and *washl* (*alif*), but introduces a *wāw* as the *ridf*. Consequently, the *majra* remains a *fathah*, but the *hadhw* shifts to a *dhammah* on the letter *yā'*. While technically classified as *qafiyah mutlaqah mardufah mawshulah bi-al-madd* with a stable *mutawatir* pattern, this vowel shift in the *hadhw* position relative to the first verse introduces a rhyming defect ('*uyub al-qafiyah*) known as *sinad al-hadhw*.

In verse 3, the 'arudh undergoes *'illat al-hadzf*, reducing *fa'ūlun* (//0/0) to *fa'ū* (//0) as in *rahū*, while the *dharb* remains *saheeh*. The *hashw* is affected by *zihaf al-qabdh*, modifying the foot to *fa'ūlu* (//0/) in *wa-akta* and *wa-ahfa*. Consistent with the *Qasidah Ba'īyyah* framework, the rhyme (*qafiyah*) comprises the segment *ghībā* (/0/0) from the end-word *maghībā* (//0/0). It retains the identical *rawi mutlaq* (*bā'*) and *washl* (*alif*), with the letter *yā'* functioning as the *ridf*. Consequently, the *majra* remains a *fathah*, and the *hadhw* is a *kasrah* on the letter *ghayn*. Structurally, this configuration maintains a stable





mutawatir pattern classified as qafiyah mutlaqah mardufah mawshulah bi-al-madd. However, due to the vowel variation in the *hadhw* position relative to the preceding stanza (verse 2), this verse also exhibits the rhyming defect ('uyub al-qafiyah) of *sinad al-hadhw*.

In verse 4, the 'arudh undergoes 'illat al-hadzf, reducing fa'ûlun (/0/0) to fa'û (/0) as in *duhû*, while the dharb remains saheeh. The hashw is affected by *zihaf al-qabdh*, modifying the foot to fa'ûlu (/0/) in *simîna* and *akuffa*. Consistent with the Qasidah Ba'iyyah framework, the rhyme (qafiyah) comprises the segment *sîbâ* (/0/0) written as *cîbâ* in the original text derived from the end-word *nasîbâ* (/0/0). It maintains the same rawi mutlaq (bâ') and washl (alif), with the letter yâ' functioning as the ridf. Consequently, the majra remains a fathah, and the hadhw is a kasrah on the letter *shâd* (câd). Structurally, this creates a stable mutawatir pattern classified as qafiyah mutlaqah mardufah mawshulah bi-al-madd. Unlike the preceding two stanzas, this verse is entirely free from rhyming defects ('uyub al-qafiyah), thereby restoring the acoustic consistency of the poem.

In verse 5, the 'arudh undergoes 'illat al-hadzf, reducing fa'ûlun (/0/0) to fa'û (/0) as in *laqî*, while the dharb is implicitly saheeh. The hashw is affected by *zihaf al-qabdh*, modifying fa'ûlun to fa'ûlu (/0/) as in *radîtu*. Consistent with the Qasidah Ba'iyyah framework, the rhyme (qafiyah) comprises the segment *şîbâ* (/0/0) written as *siibaa* derived from the end-word *muşîbâ* (/0/0). It maintains the same rawi mutlaq (bâ') and washl (alif), with the letter yâ' functioning as the ridf. Regarding vocalization (harakat), the fathah on the bâ' is the majra and the kasrah on the *şâd* serves as the hadhw. Structurally, this configuration sustains a stable mutawatir pattern classified as qafiyah mutlaqah mardufah mawshulah bi-al-madd. Through this systematic formulation, this stanza also remains completely free from any rhyming defects ('uyub al-qafiyah), thereby ensuring the acoustic harmony of the poem.

In verse 6, the 'arudh undergoes 'illat al-hadzf, reducing fa'ûlun (/0/0) to fa'û (/0) as in *hawâ*, while both the dharb and hashw remain saheeh. Consistent with the Qasidah Ba'iyyah framework, the rhyme (qafiyah) comprises the segment *jîbâ* (/0/0) derived from the end-word *mujîbâ* (/0/0). It retains the same rawi mutlaq (bâ') and washl (alif), with the letter yâ' functioning as the ridf. Regarding vocalization (harakat), the fathah on the bâ' is the majra and the kasrah on the *jîm* serves as the hadhw. Structurally, this configuration sustains a stable mutawatir pattern classified as qafiyah mutlaqah mardufah mawshulah bi-al-madd. Through this systematic formulation, this stanza also remains completely free from any rhyming defects ('uyub al-qafiyah), thereby ensuring the acoustic harmony of the poem.

In verse 7, the 'arudh undergoes 'illat al-hadzf, reducing fa'ûlun (/0/0) to fa'û (/0) as in *shi'an*, while the dharb remains saheeh. The hashw within the '*ajuz* (second hemistich) is affected by *zihaf al-qabdh*, modifying fa'ûlun to fa'ûlu (/0/) as in *fashibtu*. Consistent with the Qasidah Ba'iyyah framework, the rhyme (qafiyah) comprises the segment *shîbâ* (/0/0) derived from the end-word *ashîbâ* (/0/0). It retains the identical rawi mutlaq (bâ') and washl (alif), with the letter yâ' functioning as the ridf. Regarding vocalization (harakat), the fathah on the bâ' is the majra and the kasrah on the *shîn* serves as the hadhw. Structurally, this configuration sustains a stable mutawatir pattern classified as qafiyah mutlaqah mardufah mawshulah bi-al-madd. Through this systematic formulation, the stanza remains completely free from any rhyming defects ('uyub al-qafiyah), thereby ensuring the acoustic harmony of the poem. In verse 8, the 'arudh undergoes 'illat al-hadzf, reducing fa'ûlun (/0/0) to fa'û (/0) as in *imû*, while the dharb remains saheeh. The hashw is affected by *zihaf al-qabdh*, modifying the foot to fa'ûlu (/0/) in *laqadka* and *qulûba*. Within the Qasidah Ba'iyyah framework, the rhyme (qafiyah) comprises the segment *lûbâ* (/0/0) from the end-word *qulûbâ* (/0/0). It retains the same rawi mutlaq (bâ') and washl

(alif), but features a wâw as the ridf. Consequently, the majra remains a fathah, but the hadhw shifts to a dhammah (originally written as *ammah*) on the letter lâ. Although this configuration sustains a stable mutawatir pattern classified as qafiyah mutlaqah mardufah mawshulah bi-al-madd, the vowel shift in the *hadhw* position relative to the preceding stanza (verse 7) introduces the rhyming defect ('uyub al-qafiyah) of sinad al-hadhw.

In verse 9, the 'arudh uniquely undergoes zihaf al-qabdh (deleting the quiescent fifth letter) instead of *hadzf*, modifying fa'ûlun (/0/0) to fa'ûlu (/0/) as in 'umûna, while both the dharb and hashw remain saheeh. Within the Qasidah Ba'iyyah framework, the rhyme (qafiyah) comprises the segment bîbâ (/0/0) from the end-word habîbâ (/0/0). It retains the same rawi mutlaq (bâ') and washl (alif), but reverts to a yâ' as the ridf. Consequently, the majra remains a fathah, but the hadhw shifts back to a kasrah on the preceding letter bâ'. Although this maintains a stable mutawatir pattern classified as qafiyah mutlaqah mardufah mawshulah bi-al-madd, this vowel shift from a *dhammah* (in verse 8) back to a *kasrah* in the *hadhw* position introduces the rhyming defect ('uyub al-qafiyah) of sinad al-hadhw.

In verse 10, the 'arudh undergoes 'illat al-hadzf, reducing fa'ûlun (/0/0) to fa'û (/0/) as in tahî, while the dharb remains saheeh. The hashw is affected by zihaf al-qabdh, modifying the foot to fa'ûlu (/0/) in fakaifa, yakûnu, and yarâha. Within the Qasidah Ba'iyyah framework, the rhyme (qafiyah) comprises the segment nûbâ (/0/0) from the end-word dhunûbâ (/0/0). It retains the same rawi mutlaq (bâ') and washl (alif), but features a wâw as the ridf. Consequently, the majra remains a fathah, but the hadhw shifts to a dhammah (written as *ammah* in the original text) on the letter nûn. Although this configuration sustains a stable mutawatir pattern classified as qafiyah mutlaqah mardufah mawshulah bi-al-madd, this vowel shift from a *kasrah* (in verse 9) to a *dhammah* in the *hadhw* position introduces the rhyming defect ('uyub al-qafiyah) of sinad al-hadhw.

*mardûfah mawcûlah bi-al-madd*, exhibiting a stable *mutawâtir* pattern where a single vowel rests between two vowelless letters (*sukûn*). However, this verse exhibits a rhyming defect (*uyûb al-qâfiyah*) specifically categorized as *sinâd al-hadhw*, which arises due to the vowel variation in the *hadhw* position compared to the metrical structure of the previous stanza.

In verse 11, the 'arudh undergoes 'illat al-hadzf, reducing fa'ûlun (/0/0) to fa'û (/0/) as in lamî, while the dharb remains saheeh. The hashw within the *sadr* (first hemistich) is affected by zihaf al-qabdh, modifying fa'ûlun to fa'ûlu (/0/) as in walam-a and ramithla, whereas the *hashw* in the second hemistich ('*ajuz*) remains saheeh. Within the Qasidah Ba'iyyah framework, the rhyme (qafiyah) comprises the segment îbâ (/0/0) from the end-word qaîbâ (/0/0). It retains the same rawi mutlaq (bâ') and washl (alif), with the letter yâ' acting as the ridf. Regarding vocalization (harakat), the fathah on the bâ' is the majra and the kasrah on the *şâd* (âd) serves as the hadhw. Although this configuration sustains a stable mutawatir pattern classified as qafiyah mutlaqah mardufah mawshulah bi-al-madd, the vowel shift from a *dhammah* (in verse 10) back to a *kasrah* in the *hadhw* position introduces the rhyming defect ('uyub al-qafiyah) of sinad al-hadhw. In verse 12, the 'arudh undergoes zihaf al-qabdh (deleting the quiescent fifth letter), modifying fa'ûlun (/0/0) to fa'ûlu (/0/) as in turâbu, while the dharb remains saheeh. The hashw within both the *sadr* and '*ajuz* is likewise affected by zihaf al-qabdh, as observed in wa-anna, kilawta, and turâba. Within the Qasidah Ba'iyyah framework, the rhyme (qafiyah) uniquely comprises the segment mîbâ (/0/0), which constitutes a single complete word. It retains the same rawi mutlaq (bâ') and washl (alif), with the letter yâ' functioning as the ridf. Regarding vocalization (harakat), the fathah on the bâ' is the majra and the kasrah on the mîm serves as the hadhw. Structurally, this configuration sustains a



stable mutawatir pattern classified as qafiyah mutlaqah mardufah mawshulah bi-al-madd. Through this systematic formulation, this stanza remains completely free from any rhyming defects ('uyub al-qafiyah), thereby ensuring the acoustic harmony of the poem.

## 2. Figurative Language Style

In verse 1, textual analysis reveals a structural paradox characterized by a conceptual antithesis between external abandonment and internal longing. The style is paradox, operates as a deliberate stylistic device; while normative behavioral patterns dictate that intense longing prompts a quest for proximity, the poet subverts this expectation by choosing physical detachment. Descriptive evaluation indicates that this antithetical tension serves an intentional thematic function: it conceptualizes self-restraint as a mechanism to preserve the chastity of love and safeguard the beloved's dignity. Consequently, this formal structure allows the poet to interiorize and immortalize his passion within a private psychological sanctuary, effectively shielding it from external scrutiny.

In verse 2, textual evidence demonstrates the utilization of *ta'ridh* (allusion/innuendo) as a primary stylistic device. Through this formal mechanism, the poet strategically negates any malicious intent before introducing the psychological justification of fearing potential shortcomings. Descriptively, the deliberate selection of the plural noun *al-uyûbâ* (the flaws) functions as a linguistic intensifier, magnifying the perceived abundance of vulnerabilities that could compromise the beloved's reputation. Methodological analysis indicates that this syntactic arrangement underscores a paradigm shift from egocentrism to altruism. Consequently, this structure redefines sublime love by prioritizing the beloved's dignity, illustrating a conscious suppression of personal desire despite the inherent risk of being misunderstood.

In verse 3, microstructural textual analysis reveals the utilization of *al-hashw al-tafîrî* (interpretative pleonasm) as a dominant stylistic device, which is systematically constructed through the lexical accumulation of verbs bearing closely related semantic significations. Specifically, the poet deliberately employs the verb *sa-ar'â* (I will guard/protect), despite its semantic components already being implicitly embedded within the broader conceptual scope of the preceding verb *aktumu* (I conceal). From a syntactic perspective, the omission of *sa-ar'â* would leave the core propositional meaning of the utterance structurally complete and coherent. Methodological evaluation indicates that this redundant inclusion functions not as a linguistic flaw, but rather as an intentional artistic strategy. Within the framework of descriptive aesthetics, this lexical reinforcement serves a dual purpose: it generates a specific metrical rhythm that accentuates the phonetic delivery, while simultaneously intensifying the psychological themes of absolute loyalty and unwavering emotional commitment toward the beloved.

In verse 4, macro-structural rhetorical analysis reveals the deliberate utilization of *al-majâz al-mursal* (synecdoche) operating via the restrictive relationship of *al-juz 'iyyah* (*pars pro toto*) within the phrase *bâsimîna... akuffahum* (stretching out their palms). Through this formal trope, the anatomical part (*al-akuff* / the palms) is explicitly manifested textually, whereas the ontological whole representing the comprehensive physical and spiritual selves of the competitors is semantically intended. Descriptive and hermeneutic evaluation indicates that the physical gesture of stretching out the palms functions as a highly charged symbolic signifier; it encapsulates not merely a physical action, but the collective supplications, futile endeavors, and existential exhaustion of those seeking this romantic or spiritual union. Methodologically, the employment of this trope serves a critical thematic function. It systematically

underscores the absolute deprivation of these competitors, stripping them of any legitimate claim to proximity. Consequently, this rhetorical structure implicitly allows the poet to formulate an exclusive ontological declaration: that his true love belongs solely to a singular possessor, entirely devoid of any rival or partner.

In verse 5, micro-rhetorical textual analysis reveals the deliberate integration of antithetical concepts within a singular syntactic unit, representing the formal device of *al-muṭābaqah* (antithesis/oxymoron). Specifically, the critical juxtaposition between *mukhti'an* (errant/being wrong) and *muṣīban* (accurate/being right) in the concluding phrase transcends the boundaries of mere superficial verbal play (*jinās lafẓī*). Methodological and descriptive evaluation indicates that this binary tension serves a profound epistemological function, effectively dismantling rigid binary logic. Within the framework of literary hermeneutics, the poet's refusal to confine his emotional experience to a single dimension signifies an absolute, conscious embracement of the entire spectrum of love's existential consequences. Consequently, this structural alignment of opposites operates as a powerful semiotic signifier, visually and conceptually embodying a state of absolute, unblemished psychological submission.

In verse 6, text-interpretative qualitative analysis reveals the strategic deployment of *al-isti'ārah al-makniyyah* (implicit metaphor/personification) as a powerful rhetorical device. Within this structural configuration, the abstract concept of passion (*al-hawā*) is systematically elevated from a passive affective emotion into an independent, anthropomorphic entity endowed with autonomous volition and the absolute capacity to supplicate and articulate demands. Descriptive and hermeneutic evaluation indicates that this metaphorical projection serves a profound thematic function within the poem's psychological landscape. By personifying passion, the poet constructs a vivid semiotic representation of the absolute hegemony exerted by the authority of love. Methodologically, this formal structure demonstrates how the emotional force effectively subverts the poet's rational agency, conceptualizing a psychological state wherein free will is paralyzed and replaced by total obedience and absolute responsiveness to the beloved.

In verse 7, text-based qualitative analysis reveals the intentional implementation of *al-mubālaghah* (hyperbole) as a dominant rhetorical device to amplify thematic intensity. Through this formal mechanism, the poet metaphorically asserts that the psychological weight of his enduring love has caused his head to flare up with premature gray hair (*fa-shibtu*), despite chronological evidence placing him in the prime of his youth. Descriptively, this hyperbolic distortion functions as a powerful linguistic signifier that externalizes a deeply interiorized emotional crisis, magnifying the cognitive and psychological impact of passion onto the physical body. Methodological evaluation indicates that this structural exaggeration transcends a mere dramatic expression; it serves a profound ontological purpose by framing the poet's internal suffering as an experiential reality independent of chronological time. Consequently, this rhetorical strategy effectively elevates the essence of his love above the transient boundaries of the human lifespan, transforming a personal lamentation into a sublime aesthetic statement.

In verse 8, text-interpretative qualitative analysis reveals the strategic employment of *al-istidrāk al-taṣḥīhī* (corrective retraction / *correctio*) as a primary rhetorical device to navigate complex emotional transitions. Through this formal technique, the poet initiates the utterance with the adversarial clause *laqad kadhaba al-zā'imūna* (indeed, the claimants have lied), subsequently deconstructing this premise to project an alternative philosophical vision regarding the concept of justice within the romantic sphere.



Descriptively, this syntactic shift externalizes a profound existential disappointment in love an affect that is historically and culturally romanticized thereby exposing the bitter reality that emotional sincerity does not inherently guarantee a reciprocal recompense. Methodological evaluation indicates that this corrective strategy serves an intentional therapeutic and aesthetic function; it re-semanticizes the unrequited nature of love, transforming it from a psychological trauma into an acceptable, integral component that validates the completeness of his devotion and absolute loyalty.

In verse 9, text-interpretative qualitative analysis reveals the intentional integration of *al-mufâraqah al-tanâqudiyyah* (rhetorical paradox) as a primary stylistic mechanism to articulate existential disillusionment. Specifically, through the strategic deployment of the verb of estrangement *yajfû* (he shuns / treats harshly), the poet deliberately subverts the customary, culturally romanticized attributes of the beloved, who is normatively expected to preserve physical proximity and emotional mindfulness within the relationship. Descriptively, this behavioral contradiction is utilized as a deliberate cognitive tool to emphasize the sheer absurdity and ontological friction of his romantic experience, framing the dynamic as though an inherent, corrupting flaw had irreversibly compromised their connection. Methodological evaluation indicates that this rhetorical structure serves a pivotal thematic function; it allows the poet to formulate a psychological justification for his ongoing suffering. By normalizing self-sacrifice, the textual narrative effectively redefines the nature of devotion, illustrating a profound awareness that physical proximity and reciprocated emotions are not absolute prerequisites within the metaphysical paradigm of true love.

In verse 10, text-based qualitative analysis reveals the intentional integration of *al-istifhâm al-inkârî al-taqrîrî* (rhetorical question/erotesis) as a dominant stylistic mechanism to convey existential sorrow. Within this structural configuration, the interrogative device deliberately bypasses its normative function of eliciting an empirical answer; instead, it operates as a profound stylistic vehicle to declare a state of absolute, localized despair. Descriptively, this rhetorical strategy serves a poignant visual and conceptual purpose, capturing the deep, unbridgeable chasm that separates the poet's pure, altruistic intentions from the beloved's persistent misinterpretation. Methodological and hermeneutic evaluation indicates that this linguistic choice highlights an emotional culmination marked by silent, tragic acceptance. Consequently, the textual narrative effectively objectifies the bitter paradox of the poet's condition, wherein his greatest merits and virtues are systematically distorted and accounted as nothing but sins and transgressions in the eyes of the one his heart loves the most.

In verse 11, micro-semantic qualitative analysis reveals that the strategic integration of the lexical items *al-kathîb* (the sand dune) and *al-qadîb* (the graceful branch) transcends the boundary of mere superficial verbal embellishment. Within the framework of literary aesthetics, the poet utilizes this *isti'ârah* (metaphor) to construct an ingenious, multidimensional visual synthesis. Descriptively, the trope operates through a dualistic paradigm of sensory imagery: the sand dune (*al-kathîb*) textually codifies curvature, voluptuousness, and softness, whereas the graceful branch (*al-qadîb*) structurally represents rectitude, a slender stature, and sharp physical contours. Methodological and semiotic evaluation indicates that this juxtaposition deconstructs conventional cultural standards of physical beauty, transforming literal anatomical descriptions into a sublime, idealized representation of harmony. Consequently, this formal structure serves a critical thematic function by revealing that the poet's attachment is not exclusively confined to the metaphysical dimension of emotional self-sacrifice; rather, he is simultaneously captivated by the physical attraction and sensory allure of the beloved, thereby establishing a balance between spiritual devotion and aesthetic eroticism.



In verse 12, macro-rhetorical qualitative analysis reveals that by depicting the beloved as adding fragrance to an already fragrant dust, the poet transcends conventional encomiums of corporeal beauty to hyper-metabolize the description of her spiritual essence. Within the framework of literary hermeneutics, this conceptualization effectively elevates fundamental, mundane elements like dust, transforming them into a sacred entity imbued with a pervasive, celestial aroma. Descriptively, this extreme variation of *al-mubâlaghah* (hyperbole) serves a profound ontological function, objectifying the absolute and purifying presence of the beloved; the very dust upon which she treads is textually emancipated from its normative association with defilement, becoming ennobled and sanctified by virtue of her essence and physical imprint. Methodological evaluation indicates that this stanza functions as the critical thematic climax (pinnacle) of the entire text. It successfully resolves the structural succession of emotional self-sacrifice, estrangement, and profound psychological suffering detailed in the preceding verses, consolidating them into a sublime state of absolute devotion.

Based on an analysis that includes aspects of versification and figurative language, it was found that these elements are manifestations that describe the condition of the poet which is not only determined by the bahar. Just as Ibrahim Anis views that the bahar chosen by the classical poets is not limited to a specific theme, but rather determined by the condition of the soul, just as the bahar mutaqrîb in *taf'ilah* which is varied into *Fa'û* indicates *bait musharra'* verse that contains deep destruction or sorrow (Anis, 1952). Overall, this emotional connection is not only reflected through the rhythmic structure, but can also be strengthened by the use of figurative language, as revealed in stanzas 2,3,4,5,6,7,8,10, and 11. Thus, this versification of rhythmic rhymes and figurative language cohesively emphasizes the emotional message conveyed by the poet, which is also able to shape the aesthetics of classical Arabic poetry.

## CONCLUSION

Based on the results of the analysis that has been carried out on Qasidah *baiyyah* by Abbas bin Al-Ahnaf, the researcher concludes that the versification of rhyme and rhythm in this qasidah shows a strong harmonization of musicality. The use of variations in the form of *zihaf qabdh* and *'illat hadzf* shows poetic flexibility without violating the basic rules, while the disparity of harokat or the discovery of *'uyub qafiyah* with the type of *sinad hadzwu*, actually reflects the poet's poetic flexibility in harmonizing limitations so as to enrich the rhyme texture. Furthermore, the form of figurative language used in such a diverse manner is effective in articulating ambivalence of feelings, concretizing the experience of love, and strengthening the poet's self-image. Thus, the researcher suggests that the analysis of Arabic poetry in terms of versification, in particular, does not stop at the identification of the structure of *taf'ilah*. Given that the nature of 'arudh is an auditory science, further research is expected to conduct performative aesthetic studies or declamation experiments to further test the validity of how variations of *zihaf* and *'illat* empirically affect the emotional perception of listeners through sound, not just text mapping. This structure is the answer to the problem. Conclusion is a generalization of the results of the analysis that originated from the problem. Avoid conclusions that are not based on the formulation of the problem.





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