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# The Poetics of Love in al-Asma’i’s Poetry *Ṣawt Ṣafīri al-Bulbulī Bulbulī* (A Roman Jakobson Poetic Function Analysis)

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**Abstract:**

Modern poetry surpasses artistic and academic limits, serving as a medium for reflection, social critique, and shared expression. Its enduring relevance derives from Roman Jakobson’s *poetic function*, emphasizing rhythm, rhyme, parallelism, and metaphor. This study explores that function in al-Asma’i’s classical Arabic poem *Ṣawt Ṣafīri al-Bulbulī*, focusing on phonological and syntactic elements that shape its aesthetic impact. This study applies a qualitative method using a structuralist approach. The primary data come from al-Asma’i’s *I’lamu an-Nāsi bimā Waqa’a lil-Baramakah ma’a Banī al-‘Abbāsi* (Dar al-Kutub al-‘Ilmiyyah). The analysis includes close reading, identification of phonological elements (assonance and alliteration) and syntactic structures, followed by data reduction and interpretation within Jakobson’s framework of language functions. The analysis of al-Asma’i’s classical Arabic poem *Ṣawt Ṣafīri al-Bulbulī* across phonological, syntactic, and semantic levels reveals the prominence of the poetic function. Phonologically, repeated consonants and vowels generate a musical tone akin to birdsong. Syntactically, sentence variations create balance and enhance aesthetic appeal. Semantically, metaphor and metonymy highlight expressive form rather than literal meaning. This study concludes that the aesthetic value of *Ṣawt Ṣafīri al-Bulbulī* resides not only in its thematic content but also in its linguistic structure. Jakobson’s principle of equivalence between the axes of selection and combination serves as the core mechanism shaping the poem’s aesthetic effect. Hence, examining the poetic function enables a deeper understanding of poetry as a linguistic art form grounded in creativity and socio-cultural context.

**Keywords:** Classical poetry; Jakobson; Poetic function

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## Introduction

Amid the dynamic changes of society, poetry has transcended its traditional academic and artistic boundaries to become a medium for reflection, social critique, and collective expression. It serves as a channel for articulating emotions love, joy, or sorrow through language endowed with aesthetic power. The enduring vitality of poetry lies in its poetic function, which, according to Roman Jakobson (Jakobson, 1987:62), emphasizes the form and delivery of a message rather than its content. Rhythm, rhyme, repetition, and metaphor shape how meaning is experienced, allowing poetry to evoke emotion, strengthen memory, and cultivate empathy. Poetry thus emerges as both a personal and communal expression, grounded in social reality and daily human experience. It conveys meaning through distinctive linguistic forms that

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move and engage readers. Viewing poetry through the framework of the poetic function reveals how linguistic structures generate meaning and aesthetic resonance, reaffirming that language while primarily a communicative tool (Wedananta, 2022) also serves as a vehicle for creativity and cultural reflection.

For a literary writer, language serves not only as a medium to express ideas but also as a means to convey specific messages to society. As for the Arabic poetry, it can be said that Arabic wisdom literature is a type of literature popular in the ancient near east. It consists of phrases by teachers and sages with the aim of teaching and guiding virtue, principles, morals and divine commands (Khayoon, 2024:52). These ideas often stem from the writer's intuition, imagination, and personal experiences within their social context. Therefore, literature is an intuitive written work, an imaginative creation, and at the same time, a form of art brought into being through the creative process of a writer or poet who is a member of a society with an artistic sensibility. According to Siswo Sugiarto, literary language can be utilized in such a way that it enhances the creative capabilities of the author. Language, in this context, functions not only as a medium of creation but also as a form of artistic expression in itself (Abdurrahman, 2011). Language functions as a tool for social interaction and as an expression of the speaker's identity.

With the view of (Tussaadah et al., 2020) who state that poetry is a form of emotional expression shaped by the various experiences lived by the poet. Poetry contains linguistic beauty that can captivate readers or listeners an effect achieved through imaginative processes and a balanced selection of words that contribute to its aesthetic quality. One of the most influential works in Arabic literature is the classical poem *Sawt Shafiri al-Bulbuli* ("The Song of the Nightingale"), written by al-Asma'i, a prominent 8th-century poet and linguist renowned for his mastery of intricate and elegant wordplay. Classical Arabic poetry holds immense aesthetic value, whether in terms of sound, diction, or compositional structure. Each verse crafted by al-Asma'i reflects his meticulous choice of words, which are not only complex but also emotionally evocative. This work not only demonstrates the poet's skill in constructing verses that are challenging to memorize, but also attests to the powerful allure of the Arabic language in conveying beauty and emotion. The poem's sophisticated diction makes it difficult to recall verbatim; however, it is precisely this complexity that leaves a lasting impression on all who hear it.

Every word in a poem carries layers of meaning that together create harmony and aesthetic unity. Poetry, therefore, is not merely a sequence of verses but a form of language that foregrounds its expressive and artistic potential. Within this framework, Jakobson's concept of the *poetic function* emphasizes that language in poetry is valued not only for what it communicates but also for how it is expressed through sound patterns, rhythm, and syntactic balance (Jakobson, 1960). This aesthetic focus distinguishes poetic language from ordinary communication, as it transforms linguistic structure into an art form that evokes emotion and beauty. Recent studies reaffirm that this interplay between linguistic form and emotional expression remains central to understanding poetic discourse across cultures. Although Jakobson's theory has served as a foundational framework in stylistic and linguistic studies, its application has largely focused on Western modern poetry, such as Russian and English works (Brooke, n.d.). In contrast, studies on classical Arabic poetry employing the poetic function framework remain scarce. Most linguistic research on Arabic poetry tends to emphasize semantic and rhetorical aspects (*balāghah*), while overlooking phonological and syntactic structures as integral elements of poetic beauty.

Therefore, this study seeks to address this research gap by analyzing how Jakobson's poetic function is linguistically realized in the classical Arabic poem *Ṣawṭ Ṣafīrī al-Bulbulī* by al-Asma'i. By doing so, the study aims to extend the application of Jakobson's theory to the Arabic literary tradition and to demonstrate

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how sound, structure, and meaning interact synergistically to construct the aesthetic dimension of Arabic poetic language.

Parallelism, the repetition or equivalence of linguistic elements, provides the structural backbone of poetry, transforming it from a subjective expression into an organized, analyzable linguistic system. Roman Jakobson posits that the poetic function projects the principle of equivalence from the axis of selection into the axis of combination, emphasizing that a poem's aesthetic effect stems from its deliberate linguistic architecture rather than merely its lexical meaning. This creates a fundamental paradox: poetry is simultaneously predictable in its formal, linguistic structure (governed by parallelism) and enigmatic in its semantics, as the poetic function deliberately obscures literal meaning to enrich interpretation.

Phonology in poetry does not merely study phonemes and their features but also examines how sound equivalence operates within poetic structure. Jakobson (1960:358-359) explains that the *poetic function* transfers the principle of equivalence such as sound, stress, or syllabic length from the axis of selection to that of combination, producing rhythm, meter, and other aesthetic effects. In ordinary language, words are chosen based on meaning; in poetry, however, sound and form become equally significant. Thus, poetic structure is built upon recurring patterns of sound and rhythm that generate beauty beyond literal meaning.

Based on the theoretical framework of Roman Jakobson's poetic function, which emphasizes the aesthetic dimension of language through the projection of equivalence from the axis of selection to the axis of combination (Jakobson, 1987:71), this study is guided by the following research problem: How is the poetic function linguistically realized in the classical Arabic poem "Sawt Shafiri Bul-buli"? This central problem is operationalized into three specific research questions: How is the principle of equivalence manifested at the phonological level through patterns of repetition such as alliteration and assonance? How does syntactic structure, including parallelism and variation, contribute to the poem's aesthetic form? What role do semantic devices, particularly metaphor and metonymy, play in projecting equivalence and shaping meaning? The overarching aim is to provide a comprehensive explanation of how the synergistic interplay among these three linguistic strata coalesces into a coherent architecture, thereby constituting the fundamental basis for the poem's aesthetic beauty and expressive force.

## Literature Study

Previous studies, such as those conducted by (Sari et al., 2022) and (Hasanah et al., 2019), have predominantly been confined to examinations of literary style and diction in poetry, without undertaking an in-depth analysis of the other elements that collectively constitute a poem's beauty and aesthetic structure. Meanwhile, the study by (Mustika & Isnaini, 2021) focused its analysis on the conceptual meaning of love through a semiotic approach, yet it did not elaborate on the interconnections between linguistic levels that generate the poetic effect. Consequently, these prior studies remain descriptive and partial, failing to demonstrate a systematic relationship between linguistic form and poetic function.

In contrast to previous research, this study develops its analysis by employing Roman Jakobson's theory of the Poetic Function as an integrative framework to map the interconnections between the phonological, syntactic, and semantic dimensions in the classical Arabic poem *Ṣawṭ Ṣafiri al-Bulbulī*. This approach not only delineates the aesthetic use of language but also reveals the mechanism of the equivalence principle projected from the axis of selection onto the axis of combination in the process of creating poetic effects.

Thus, the novelty of this research lies in the applied and interdisciplinary application of Jakobson's model to demonstrate how the linguistic architecture in poetry constructs poeticity beyond lexical meaning. This

approach transcends the tendencies of previous stylistic and semiotic studies, which have often treated the form, meaning, and function of language in literary works as separate entities.

### Research Methods

This research is qualitative in nature and employs a structural or formal method, utilizing the theory of language functions with a focus on the poetic function in the object of study, namely poetry. The study examines the intrinsic elements of poetry by applying Roman Jakobson’s concept of the poetic function, and it centers on the interpretation of data gathered by the researcher. The primary data in this study is derived from a primary source: the poem *"Sawt al-Safiri al-Bulbuli,"* which appears in the literary work *I’lamu an-Nāsi bimā Waqa’a lil-Baramakah ma’a Banī al-‘Abbāsi*. This text was authored by Muhammad Diyab al-Itsladi and published by Dar al-Kutub al-‘Ilmiyyah in 2004.

The steps for data collection in this study include (1) reading all the verses of the poem *"Sawt Sofiri Bul-Buli"*, (2) identifying sentences related to phonological forms, secondly identifying sentences related to syntactic structures in the poem, thirdly identifying sentences related to semantic structures in the poem, (3) selecting data and performing data reduction, (4) interpreting the data descriptively, (5) presenting the data in the form of research findings, and (6) drawing conclusions.

### Rresult

Analysis	Linguistic Focus	Main Findings	Poetic and Aesthetic Effects	Relation to Jakobson’s Poetic Function
Phonological	Sound patterns: alliteration, assonance, rhythm, and phonetic texture.	صَوْتُ صَفِيرِ الْبُؤْبُلِ هَيْجَ قَلْبِي الثَّمَلِ  فَكَمْ فَكَمْ تَبْمَنِي عَزِيلٌ عَقَيْلِي  وَأَنْتَ يَا سَيِّدَ لِي وَسَيِّدِي وَمَوْلَى لِي  أَنَا الْأَيْدِيْبُ الْأَلْمَعِي مِنْ حَيِّ أَرْضِ الْمُؤَصِّلِ	Language is employed not merely as a communicative tool but as a means to emphasize sound patterns as carriers of emotional meaning.	Language is used not merely as a means of communication, but to highlight the sound patterns as carriers of emotional meaning.
Syntactic	Sentence structure and variations in grammatical patterns (S–P–O–C), parallelism, and inversion.	وَقَيْبِي سَقَوْنِي قَهْوَةً كَالْعَسَلِ لِي	Linguistic structure functions as an aesthetic instrument rather than merely a vehicle for literal meaning.	The structure of language becomes an aesthetic instrument, not merely a constructor of literal meaning.
Semantic	Use of metaphor and metonymy.	قَطَفْتُ مِنْ وَجْنِيهِ مِنْ لَثْمٍ وَرَدَ الْحَجَلِ	It reinforces the dominance of the poetic function, in which the message is organized to foreground its	It reinforces the dominance of the poetic function, in which the message is constructed to emphasize its

			expressive and symbolic form.	expressive and symbolic form.
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## Discussion

In the analysis of the poetic function based on Roman Jakobson's framework applied to Al-Asma'i's poem "Sawt Shofiri Bul-buli," the researcher focuses on the phonological, syntactic, and semantic levels. According to Jakobson, the phonological level pertains to the patterns of linguistic sounds and their function in verbal communication, particularly in poetry. The phonological analysis of this poem involves two key elements: alliteration and assonance. Assonance is a stylistic device characterized by the repetition of identical vowel sounds (Keraf, 1991:130), whereas alliteration is marked by the repetition of the same consonant sounds (Keraf, 1991:130). The analysis of the poem is presented as follows, based on this framework.

### 1. Phonological Level in the Poem Sawt Shofiri Bulbuli

Language is formed by two main components. First, there are vowel sounds produced by human speech organs that carry specific meanings. Second, there is a relationship between these sounds and the objects or concepts they represent. These sounds can create vibrations perceived by the auditory senses (Nurjannaah, 2024:1).

#### (1) Alliteration in the Poem Sawt Shofiri Bulbuli

At the phonological level, five distinctive examples of alliteration were identified in the poem Sawt Shofiri Bul-Buli. The analysis below details these occurrences.

##### a) Alliteration of Alveolar Consonants (س) and (ص)

The analysis reveals a repetition of the emphatic consonant (ص) a voiceless alveolar fricative with an abrupt release. This sound is articulated with the tongue tip pressed against the base of the upper front teeth and a raised soft palate.

صَوْتُ صَفِيرِ الْبُلْبُلِ      هَيَّجَ قَلْبِي التَّمِيلِ  
فِي وَسْطِ بُسْتَانِ حُلِيِّ بِالزَّهْرِ وَالسُّرُورِ لِي

In the first line, the consonant (ص) appears twice in the initial position of *sawtu* and *shofiri*. The sibilant /s/ phonetically mimics a bird's whistle, creating an instance of onomatopoeia and alliteration that enhances the line's.

In the subsequent lines, the softer /s/ sound (س) occurs medially in *wasati*, *bustānin*, and *al-surūr*. This whisper-like quality reinforces a calm and romantic atmosphere, with the word *surūru* (joy) directly contributing to the poet's expression of happiness.

##### a) Palatal Consonant (ش)

Palatal consonant *shīn* (ش) is articulated by raising the middle part of the tongue to the hard palate above it.

شَوَى شَوَى وَشَاهِشُ عَلَى وَرَقٍ سَفَرَجَلٍ

In the example above, the sound *sh* (ش) appears four times, distributed across initial, medial, and final positions. It occurs three times in the initial position in *shawā* (شَوَى), *shawā* (شَوَى) and once across the medial and final positions in *washāhishu* (وَشَاهِشُ).

### b) Consonant Dorso Velar (ك)

The dorso-velar consonant is a voiceless plosive, is articulated by rising the back of the tongue toward the hard palate. In the example

فَكَمَ فَكَمَ تَيْمَنِي غَزِيلٌ عَفِئَلِي

In the example above, the /k/ sound (ك) appears twice in the medial position within the repeated word *fakam*. Its alternation with the /m/ sound (م) creates a distinct rhythmic pattern.

### c) Alveodental Consonant (د) and (ط)

The apico-dental consonants include *dāl* (د) and *tā'* (ط). The consonant *dāl* (د) is a voiced dental plosive, while *tā'* (ط) is a voiceless dental plosive (Nurjannaah, 2024:37).

وَالْغُودُ دَنْ دَنْدَنْ لِي وَالطَّبَلُ طَبَّ طَبَّلَ لِي

From the data above, the consonant *dāl* (د) appears four times: once in initial position in *dan* (دَنْ), and in medial position in *wa-l-ūdu* (وَالْغُودُ) and *dandana* (دَنْدَنْ). Meanwhile, the consonant *tā'* (ط) appears three times: in initial position in *tab* (طَبَّ) and *tabbala* (طَبَّلَ), and in medial position in *wa-t-tablu* (وَالطَّبَلُ).

## (2) Assonance in the Poem Sawt Shofiri Bulbuli

The poem *Şawtu Şafîri al-Bulbul* The poem *Şawtu Şafîri al-Bulbul* features a prominent pattern of assonance that enhances its aesthetic quality and reinforces its thematic message. This study specifically examines seven distinctive stanzas where the repetition of vowel sounds is particularly pronounced and reliable. According to (Andari, 2023), such patterns are significant as readers naturally emphasize syllables or words they perceive as important, a dynamic that these chosen stanzas effectively demonstrate.

### 1) Assonance of the sound "a" or (ا) in the Poem Şawt Şhofîri Bulbuli

وَأَنْتَ يَا سَيِّدَ لِي وَسَيِّدِي وَمَوْلَى لِي  
فَوَلَوْلَتْ وَوَلَوْلَتْ وَلِي وَلِي يَا وَاوَيْلَ لِي

The phonetic appeal of this stanza is demonstrated by the dominant repetition of the "a" vowel (ا). In the first line, the sound appears ten times, distributed across particles and morphemes such as *wa-*, *'a-*, *-ta*, *-ya*, *-sā*, *-da*, *-mā*, and *-lā*. The second line intensifies this pattern with thirteen occurrences, notably through the frequent repetition of *wa-* and the suffix *-lā*.

The repetition of the vowel sound "a" in the above data not only creates a harmonious rhythm but also evokes a romantic tone, reflecting the poet's deep admiration for the beloved. This is supported by a study conducted by (Suwardo, 2012) in analyzing rhyme in poetry. The recurring vocal rhythm leaves an impression on the reader or listener, inviting them to experience the sensation, urgency, and beauty embedded in the poet's choice of words. This analysis is supported by the findings of (umi Latifah, 2025),

who examined stylistic features in the Qur'an, highlighting the contribution of assonance and alliteration to the aesthetic function and beauty of Surah At-Takwir.

**a) Assonance of the Vowel Sound "i" or (ـِ) in the Poem *Şawt Şhofîri Bulbuli***

أَنَا الْأَدِيبُ الْأَلْمَعِي مِنْ حَيِّ أَرْضِ الْمُؤَصِّلِ  
أَقُولُ فِي مَطْلَعِهِ صَوْتٌ صَفِيرِ الْبُؤْبُلِ

The assonance of the "i" sound (ـِ) in these lines establishes a tone of confidence and intellectual refinement. In the first line, the sound is repeated seven times, notably in words like *al-adību*, *al-alma'ī*, and *al-Mūşili*. This repetition, particularly the long vowel "ī," evokes a sense of elevation and brilliance, mirroring the meaning of "*al-alma'ī*" (the brilliantly intelligent) as the poet introduces himself.

The pattern continues in the second line with four occurrences of the "ī" sound in words like *fī*, *maṭla'ihā*, and *al-bulbuli*. This assonance highlights the poet's pride and contributes to a flowing, melodic quality, aptly suited for the poem's introductory theme. The sharp "ī" in *şafîri* (whistling) phonetically mimics the high-pitched, piercing quality of birdsong. As noted by (Jafar, 2024), such stylistic devices are central to the poem's effect. This analysis will employ the Prague functional aesthetic technique to examine how this phonetic repetition functions to emphasize the poet's emotion and clarify the verse's moral meaning.

**b) Assonance of the "u" Sound in the Poem *Sawt Şhofîri BulBuli***

In the poem *Sawt Şhofîri Bul-Buli*, there are several instances of assonance with the "u" sound. However, the researcher will focus on three stanzas that contain this "u" assonance because these stanzas exhibit population characteristics. Below are examples of the "u" assonance in *Sawt Şhofîri BulBuli*:

فَقُلْتُ لَا تُؤَلُّوْ لِي وَنَيْبِي الْوُلُوْ لِي

The first data set contains five instances of "u" assonance, all distributed in the middle of the sentence: فَقُلْتُ, تُؤَلُّوْ, الْوُلُوْ, تُؤَلُّوْ, الْوُلُوْ. The "u" assonance in the first stanza creates a flowing rhythm, emphasizing an emotional atmosphere like the poet's voice, which soothes or gently yet firmly reprimands. Meanwhile, in the word الْوُلُوْ, the assonance evokes a shimmering and elegant impression, perfectly aligning with the metaphor. The repetition of this sound enhances the visual imagery and aesthetic value.

وَالنَّاسُ تَرْجَمُ جَمَلِي فِي السُّوقِ بِالْفُلُقُلِ

In the third data set, the assonance of the vowel *ū* appears four times, all occurring medially in the words الْاَدْبُ, يَعْجَزُ, رُخْرَفَتْ, نَطْمَتْ. The interplay of sounds conveys a sense of diligence and precision, aligning with the idea that the poet intricately composes fragments of verse with artistic beauty. The *ū* assonance underscores the grandeur of the work.

**2. The Syntactic Level in the Poem *Şawt Şhofîri Bulbuli***

Syntactic structure encompasses the functions, roles, and syntactic categories within a sentence. At the syntactic level, there are three key elements of analysis: syntactic structures, syntactic units, and aspects related to syntax (Chaer, 2014:206).

**1) Syntactic Structure in the Poem *Şawt Şhofîri Bulbuli***

Syntactic function refers to the relational role between linguistic elements analyzed based on their position within an utterance. These functions include the subject (S), predicate (P), object (O), and complement (C). It is important to note that the appearance of these syntactic functions does not necessarily follow a rigid S-P-O-K order, as noted by (Chaer, 2014). Moreover, not all functions must be present in every sentence structure. There is variation in which functions may be omitted and which are essential in order for a construction to be considered a valid syntactic structure. It is emphasized that the predicate function is a crucial element in syntactic structure, typically realized by a verb or a category functioning as a verb. Meanwhile, other perspectives highlight that the subject and predicate are the most fundamental elements, whereas the object and adjunct are optional and may be absent from a sentence. The following is the syntactic structure found in the poem *Ṣawtu Ṣhofīr Bulbulī*:

صَوْتُ صَفِيرِ الْبُلْبُلِ	هَيَّجَ	قَلْبِي	النَّمْلِ
S	P	O	C

The data exemplifies an S-P-O-C structure where the grammatical subject (فاعل), *ṣawtu ṣafīri al-bulbulī*, precedes the verbal predicate (فعل). This order results from the transformation of an original nominal sentence into a verbal one through the insertion of the verb *hayyaja*. Semantically, this subject is the agent that instigates the action.

A syntactic and semantic breakdown of the subject phrase is as follows, **صَوْتُ**: Functions as the *Mubtada'* (in a nominal sentence) and *Fā'il* (agent in a verbal sentence); semantically, it is the primary subject. **صَفِيرِ**: Serves as the first *muḍāf ilayh* (annexed element), specifying the type of sound. **الْبُلْبُلِ**: Acts as the second *muḍāf ilayh*, identifying the source of the sound.

This layered *iḍāfah* (annexation) structure creates a semantic narrowing effect: from the general concept of a "sound" to the specific type "whistle," and finally to the precise source, the "nightingale." The core predicate is the past tense transitive verb **هَيَّجَ** (*hayyaja*), which requires a direct object. It expresses the action performed by the subject upon the object, forming the main clause of the sentence.

The phrase **قَلْبِي** ("my heart") functions as the direct object (*maf'ūl bih*) of the verb *hayyaja*, appearing in the accusative case as the recipient of the action. It answers the question, "What was stirred?" and forms the core element upon which the predicate acts.

The word **النَّمْلِ** ("intoxicated" or "deeply moved") serves as an adjective (*na't*) describing the noun **قَلْبِي** ("my heart"), specifying its emotional state "my intoxicated (or shaken) heart." It specifies the emotional state of the heart as "intoxicated" or "deeply moved." Poetically, it can also be interpreted as a circumstantial adjunct (*hāl*), describing the condition of the heart at the time it was stirred. In both readings, its role is to complement the object and enrich the verse's expressive depth.

وَفِيئَةٍ	سَقَوُ	فَهُوَ + نِي	كَالْعَسَلِ لِي
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S	P	O	C
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The sentence follows a Subject-Predicate-Object-Complement (S-P-O-C) structure. The subject is realized by *وَفْتِيَّةٌ* (a group of young men), where the prefixed particle *wāw* functions not as a conjunction but as a poetic marker of a circumstantial adjunct (*hāl*), setting the scene as "in the company of young men." The predicate is the verb *سَفَّوْا* (they gave to drink), a plural past-tense form whose subject is the embedded pronoun *-ū* (they), referring back to the young men. The object construction is bipartite: the pronominal suffix *-ni* (me) serves as the indirect object, while *فَهُوَّةٌ* (a drink) functions as the direct object. Finally, the phrase *كَالْعَسَلِ* (like honey) acts as a descriptive complement, semantically operating as a *hāl* that modifies the direct object by illustrating the drink's honey-like quality.

### 3) The Semantic Level in the Poem *Sawt Shofiri Bulbuli*

In literary poetics, various devices including imagery, symbolism, and metaphor are employed to uncover a poem's full experiential and semantic depth. Roman Jakobson's framework places metaphor and metonymy at the core of this exploration, positing that all language operates along two fundamental axes: selection (the paradigmatic axis) and combination (the syntagmatic axis).

The classical Arabic poem *Şawt Şafīr al-Bulbul* by al-Aşma'ī exemplifies this, displaying a poetic function where the message foregrounds its own form. Its rich linguistic play, vivid imagery, and symbolic structure convey meaning beyond the literal level. Within Jakobson's model, the poem's aesthetic expression is fundamentally shaped by metaphor and metonymy. The following is an analysis of the semantic level in *Şawt Şofīri Bulbuli*:

#### a) Metaphor in the Poem *Sawt Shofiri Bulbuli*

Semantic analysis reinforces the findings from the phonological and syntactic levels by probing the deeper meanings and core semantic structures of the text. According to Roman Jakobson (cited in Bredin, 1984:100) metaphor involves applying the name of one object to another to suggest a similarity, thereby evoking both entities simultaneously. It is a form of figurative language that implies a comparison without using explicit words of likeness, moving beyond literal meaning (Tiyana Sulis, Jismulatif, 2024:386). The following are examples of metaphors found in the poem *sawt shafiri bulbuli*:

صَوْتُ صَفِيرِ الْبُؤْبُلِ هَيْجَ قَلْبِي التَّمِيلِ

The "bulbul" (الْبُؤْبُلِ) in this poem transcends its literal meaning as a songbird to function as a potent symbol of love and longing. This represents a metaphorical shift where the bird's name is transferred to signify the emotional state its song evokes. Operating on a connotative and symbolic level, the bulbul becomes a poetic substitute for direct expressions of yearning. This use of animal metaphor to convey abstract emotions finds support in literary studies, such as the analysis by (Ulya et al., 2016), and is rooted in cultural and literary traditions where the bulbul embodies the voice of a lover's impassioned heart.

Similarly, the word "al-thamil" (التَّمِيلِ) literally "intoxicated" is employed metaphorically to depict emotional intensity rather than a physical state of inebriation. Drawing on a common trope in classical Arabic literature, it describes a heart intoxicated by overwhelming love or passion. The metaphor "qalbī al-thamil" (my intoxicated heart) thus powerfully conveys a state of being consumed by emotion, leading to inner

turmoil, instability, and a loss of rational control. This expression enriches the poem with profound psychological resonance, illustrating how powerful emotions can dominate consciousness and blur the line between reason and passion.

The metaphor (قَلْبِي النَّمْلُ) profoundly conveys that the speaker's heart is overwhelmed by intense feelings of love or passion, to the point of losing control, akin to someone intoxicated by alcohol. This expression symbolizes the overpowering intensity of emotion that consumes the inner self, resulting in instability, restlessness, and a state of emotional intoxication. Such a metaphor enriches the poem with deep psychological and emotional resonance, expressing a universally relatable human experience. It illustrates how powerful emotions, particularly love can dominate one's consciousness and blur the boundaries between rationality and passion.

قَطَّفْتُ مِنْ وَجْنَتِهِ مِنْ لَثْمٍ وَرَدِ الْخَجَلِ

This verse employs a delicate poetic metaphor, fusing visual symbolism with emotional depth, a hallmark of classical Arabic poetry. The poet transforms the beloved's reddening cheeks a physical sign of shyness or intimate emotion into a blooming rose. The verb قَطَّفْتُ ("I plucked"), typically associated with picking flowers, metaphorically conveys an act of intimate admiration, representing the poet's aesthetic and emotional absorption of the beloved's beauty.

The verse radiates tenderness and romanticism, portraying love not through direct expression but through gentle, rich imagery. Love is depicted as a "blushing rose," and affection as a reverent "plucking," suggesting that beauty and modesty are to be appreciated with delicacy. In essence, the line creates a metaphorical interplay between body and emotion, physicality and symbolism, conveying love as something soft, radiant, and delicate like a flower in bloom.

### b) Metonymy in the Poem Sawt Shofiri Bulbuli

According to Roman Jakobson (Bredin, 1984:101), metonymy is a rhetorical device where the name of one object is applied to another with which it shares a close, experiential association.

وَالْغُودُ دَنْ دَنْدَنْ لِي وَالطَّبْلُ طَبَّ طَبَّلَ لِي

In this verse, the poet uses the names of musical instruments al-`ūd (the lute) and al-ṭabl (the drum) to evoke an atmosphere of festivity and celebration. The phrase lī ("for me") personalizes this atmosphere, suggesting a world rejoicing in the poet's joy. Crucially, the poet is not describing a literal performance. Instead, the instruments function metonymically; they are substitutes for the inner emotional state of exuberance and vitality they conventionally symbolize. Thus, the poetic function of this metonymy is not to state meaning directly, but to evoke it indirectly. Through the vivid imagery and onomatopoeic sounds of the instruments, the poet stimulates the reader's imagination to feel the celebratory emotion itself.

### Conclusion

This study concludes that the aesthetic beauty of al-Asma'i's poem *Ṣawt Ṣafīri al-Bulbulī* lies not only in its thematic portrayal of love but also in its intricate linguistic architecture. Through the lens of Roman Jakobson's poetic function, the research demonstrates how the interplay of phonological, syntactic, and semantic elements constructs poeticity as a linguistic art form. At the phonological level, patterns of

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alliteration and assonance generate a musical rhythm that mimics birdsong and amplifies emotional resonance. At the syntactic level, structural variations and parallelisms create balance and visual rhythm, enhancing the poem's aesthetic harmony. At the semantic level, the use of metaphor and metonymy deepens symbolic expression, emphasizing the expressive form of the message rather than its literal meaning. Collectively, these findings confirm that the poem's beauty emerges from the projection of equivalence between the axes of selection and combination an essential mechanism of Jakobson's poetic function. From an applicative perspective, this study offers several contributions to Arabic linguistics and literary studies, it broadens the application of Jakobson's theory to classical Arabic texts, which have traditionally been analyzed through rhetorical (*balāghah*) approaches. This interdisciplinary application encourages further exploration of the interconnectedness among phonological, syntactic, and semantic levels in Arabic poetry. To education, the findings provide a pedagogical model for teaching poetry appreciation using a functional-linguistic approach. This method helps students move beyond thematic interpretation toward understanding how linguistic mechanisms create aesthetic effects. To interdisciplinary research, the study establishes a methodological bridge between structural linguistics, stylistics, and cultural studies, enabling Jakobson's framework to illuminate the cultural and emotional dimensions embedded in classical Arabic poetic expression. To practical literary work and translation, understanding the poetic function can guide poets, translators, and critics in preserving rhythm, sound, and aesthetic nuance across languages and cultural contexts. In essence, this research enriches the theoretical discourse of Jakobson's poetic function while offering concrete and pedagogically valuable insights for linguistic, literary, and cultural studies.

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