



The Aesthetics of Poetic Function in *Al-Gharaniq Al-'Ulaa*: A Structural Analysis Based on Jakobson's Theory

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ABSTRACT

This study aims to examine the poetic function in Khazal Al-Majidi's poem *Al-Gharaniq Al-'Ulaa* using a structural approach based on Roman Jakobson's theory of language function. The analysis focuses on three primary linguistic levels: phonology, syntax, and semantics. Through this approach, the study explores sound elements such as assonance and alliteration, sentence structure, and symbolic meaning in the poem, contributing to the formation of aesthetic effects and complex poetic messages. The data collection procedures in this study involved several stages: (1) reading the entire poem *Al-Gharaniq Al-'Ulaa*; (2) identifying lines related to phonological features; (3) identifying lines related to syntactic structures; (4) identifying lines that reflect semantic structures; (5) selecting and reducing data to ensure relevance and focus; (6) interpreting the selected data descriptively; and (7) presenting the findings in the form of research results, followed by drawing conclusions. The data were analyzed using a structural approach based on Roman Jakobson's language function theory. The results show that the poem utilizes intensive repetition of vowel and consonant sounds to create certain rhythms and emotional nuances. At the syntactic level, a flexible and stylish grammatical structure is found, supporting the delivery of meaning both implicitly and explicitly. Meanwhile, from a semantic perspective, the poem contains strong metaphors and symbolism, especially in the representation of "gharaniq" as a symbol of noble values lost in the chaos of meaning. Thus, the poetic function in this poem not only serves to embellish the form but also to strengthen the content and spiritual depth of the message conveyed. This research emphasizes the importance of a poetic approach in understanding the aesthetic and semantic dimensions of modern Arabic poetry.

Keywords: aesthetics, poetic function, structural analysis

Fungsi Estetika Puisi dalam *Al-Gharaniq Al-'Ulaa*: Analisis Struktural Berdasarkan Teori Jakobson

ABSTRAK

Penelitian ini bertujuan untuk mengkaji fungsi puitik dalam puisi *Al-Gharaniq Al-'Ulaa* karya Khazal Al-Majidi. Fokus analisis diarahkan pada tiga tataran linguistik utama, yaitu fonologi, sintaksis, dan semantik. Melalui pendekatan ini, penelitian mengeksplorasi elemen bunyi seperti asonansi dan aliterasi, struktur kalimat, serta makna simbolik dalam puisi berkontribusi terhadap pembentukan efek estetis dan pesan puitik yang kompleks. Prosedur pengumpulan data dalam penelitian ini melibatkan beberapa tahapan: (1) membaca keseluruhan puisi *Al-Gharaniq Al-'Ulaa*; (2) mengidentifikasi baris yang berkaitan dengan ciri fonologis; (3) mengidentifikasi baris yang berkaitan dengan struktur sintaksis; (4) mengidentifikasi baris yang mencerminkan struktur semantik; (5) memilih dan mereduksi data untuk memastikan relevansi dan fokus; (6) menafsirkan data yang dipilih secara deskriptif; dan (7) menyajikan temuan dalam bentuk hasil penelitian, diikuti dengan penarikan kesimpulan. Data dianalisis menggunakan pendekatan struktural berbasis teori fungsi bahasa Roman Jakobson. Hasil penelitian menunjukkan bahwa puisi memanfaatkan pengulangan bunyi vokal dan konsonan secara intensif untuk menciptakan ritme dan nuansa emosional tertentu. Pada tataran sintaksis, ditemukan struktur gramatikal yang fleksibel dan penuh gaya, mendukung penyampaian makna secara implisit maupun eksplisit. Sementara itu, dari sisi semantik, puisi memuat metafora dan simbolisme yang kuat, terutama dalam representasi "gharaniq" sebagai simbol nilai-nilai luhur yang tersesat dalam kekacauan makna. Dengan demikian, fungsi puitik dalam puisi ini tidak hanya berfungsi sebagai penghias bentuk, tetapi juga memperkuat isi dan kedalaman spiritual dari pesan yang disampaikan. Penelitian ini mempertegas pentingnya pendekatan puitik dalam memahami dimensi estetis dan semantik puisi modern Arab.

Kata kunci: fungsi, estetika, puisi, analisis struktural

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INTRODUCTION

For a literary writer, language does not merely function as a medium for expressing ideas, but also serves as a communicative tool for conveying specific messages to society. These ideas are rooted in the writer's intuition, imagination, and personal experiences within their surrounding social and cultural contexts. Thus, literary works can be understood not only as intuitive and imaginative creations, but also as artistic products born from the creativity of individual writers or poets who are part of a community endowed with aesthetic sensitivity. According to Siswo Sugiarto, literary language possesses a high degree of flexibility, enabling it to support a writer's artistic creativity and expressive power. In fact, in the context of literature, language does not function merely as a tool for creation, but also carries aesthetic value, thereby making it a form of artistic language (Abdurrahman, 2011:32). As cited in (Noermanzah, 2019; Abdurrahman, 2011) emphasizes that language is a means of communication characterized by distinctive features that differentiate it from other forms of communication found in God's creations. Meanwhile, Arek (2018:3) explains that language is a system composed of meaningful sound symbols, arbitrary and conventional in nature, with characteristics that are productive, unique, universal, and variable, as well as functioning as a marker of group identity. Beyond communication, language is also utilized across various fields such as education, economics, health, the arts, and others (Arifian, 2018). One such artistic application is poetry.

Poetry is one of the oldest forms of literary expression that has persisted throughout history. As a medium of language that is both dense and aesthetic, poetry does not merely present beauty, but also conveys philosophical, religious, social, and political dimensions. Through each stanza and line, poetry offers an emotional experience as well as a reflection on reality, thereby creating a rich space of interaction between poet and reader. Poetry is often described as the language of emotion, capable of evoking profound responses

through just a few carefully chosen words (Akastangga, 2020:28). The evolution of poetry over time reflects the dynamics closely tied to sociocultural changes. For instance, traditional forms such as the *pantun* or *haiku* follow rigid structural conventions, whereas modern poetry tends to adopt more flexible forms while maintaining the intensity of its message (Eagleton, 2013:47). Poetry, as a form of literary expression, possesses unique characteristics that distinguish it from other genres. These distinguishing features lie in its structure, form, and the use of language imbued with high aesthetic intensity.

One of the most prominent aspects that sets poetry apart is its linguistic density. Poetic language is typically concise yet rich in meaning, as every word is deliberately selected to produce emotional, symbolic, and aesthetic effects. According to (Pradopo, 2019:12) poetry is suggestive and associative in nature. As such, it does not convey meaning in a direct manner, but instead relies on the power of sound, rhythm, and imagery to construct a unique poetic experience for the reader. This distinctiveness positions poetry as an art form that emphasizes beauty within the constraints of linguistic structure, where language is often used not in its literal (denotative) sense, but in a figurative (connotative) way that links one meaning to another. In poetry, poets often express their thoughts and ideas concerning events or occurrences that unfold within the fabric of society (Djafar & Sartika, 2021). As a form of literary art, poetry preserves the beauty of language in a way that captivates both readers and listeners. This beauty emerges from the power of imagination and the poet's precision in selecting and arranging words harmoniously, thus producing a profound aesthetic effect.

A notable example of classical literature is the poem *Asy-Sya'ir*, composed by Abu Nawas, a renowned 8th-century poet and linguist known for his mastery in crafting intricate and enchanting wordplay. The poem narrates his encounter with a young maiden who arrives at his home in a state of intoxication. Through this narrative, Abu Nawas



demonstrates his remarkable ability to convey aesthetic elegance and irony in a poetic form. The term “poetic” itself carries two distinct meanings: a narrow and a broad one. In the narrow sense, it refers to a linguistic approach used to analyze literary texts, especially poetry. In its broader sense, however, “poetic” pertains to one of the fundamental functions of language. This broader understanding is supported by Tussaadah et al, (2020:323), who assert that poetry serves as an expression of emotion, often rooted in the poet’s lived experiences and the various events they witness or endure.

In essence, poetry transcends its own boundaries, yet it consistently implies the presence of the poetic function (Jakobson, 1987:72). According to Jakobson (1987:66), among the six language functions he identified, the referential function is considered the most dominant. He views language as the primary verbal tool for conveying messages. Nevertheless, Jakobson emphasizes that the other five functions also play significant roles and should not be overlooked. Furthermore, he explains that in verbal communication, these functions interact and do not operate in isolation. In other words, each utterance in verbal communication generally exhibits one predominant language function, while the others continue to exist as complementary elements. These components of communication form a comprehensive theoretical framework for understanding the communicative process as a whole.

Literary works, as noted by (Pradopo, 2020:126), are structures of meaning or meaningful structures thus necessitating structural critique to interpret the interwoven signs within such systems. Based on this theoretical foundation, the present study adopts Roman Jakobson’s theory of the poetic function. In Jakobson’s view, the poetic function is a linguistic aspect that centers on language itself, particularly its form and expressive beauty. This function emphasizes the formal and aesthetic features of language as the core element of the message, rather than its content or referential

meaning alone. The poetic function is understood as the projection of the principle of equivalence from the axis of selection (the paradigmatic axis) to the axis of combination (the syntagmatic axis). This projection allows for creative freedom in shaping both the form and meaning of language. Structurally, this principle manifests through a range of repetitive patterns such as alliteration, assonance, rhyme, syntax, and semantics all of which contribute to the aesthetic effects of poetic discourse (Jakobson, 1987:71).

Jakobson outlines three primary implications of the poetic function. First is the speaker’s creative autonomy, in which the speaker as a creator has the freedom to choose from various linguistic forms and meanings along the paradigmatic axis and project them creatively into syntagmatic structures. Second is the principle of balance, where the selection and arrangement of language elements are guided by harmony and coherence between form and meaning. Third is the operational mechanism of the poetic function, which is reflected in the selection of words that share similarities whether in sound or form and their combination into syntactic structures or poetic lines to produce aesthetic effects (Jakobson, 1987:71). As a key element of literary works, stylistic choices are inseparable from the nature and conventions of literature (Pradopo, 2025:7). Thus, any interpretation of literary texts must take into account stylistic features as part of interpretative approaches grounded in the essence and literary conventions of the work itself.

Several previous studies have focused on the intrinsic elements of poetry. One such study is conducted by Palupi (2018) titled *Naluri Kematian dalam Kumpulan Puisi Ghirah Gatha Karya Lan Fang: Kajian Puitika Roman Jakobson* (“The Instinct of Death in the Poetry Collection *Ghirah Gatha* by Lan Fang: A Study of Roman Jakobson’s Poetics”). This research applies Roman Jakobson’s theory of poetic function, demonstrating how each level of linguistic analysis contributes to the enhancement of aesthetic elements in poetic texts.

Another study by Hasanah, Dian Uswatun Achsan, Ferdian Akbar Al Aziz, dan Iqbal Syahrul

(2019), entitled *An Analysis of Figurative Language in Fadli Zon's Poetry*, reveals that Fadli Zon's works prominently employ four types of figurative language antithesis, repetition, personification, and epithet. These stylistic devices play a crucial role in reinforcing both the aesthetic expression and the depth of meaning within the poems. Additionally, the study conducted by Dewi Susilowati, Hidayah Budi Qur'ani (2021) titled *An Analysis of the Poem "Tanah Air" by Muhammad Yamin Using a Structural Approach*, focuses on two core aspects: the physical and inner structures of the poem. Another relevant study by Katharina Woli Namang and Desideratio Primus Naitili explores how the aesthetics of modern poetry can reflect human emotional and spiritual dynamics through the analysis of both physical and internal poetic elements.

In the literature reviewed, no prior study has been found that specifically addresses the poetic function in the poem *Al-Gharaniq Al-'Ulaa* by Khazal Al-Majidi. Therefore, an analysis of the poem's intrinsic elements and linguistic functions becomes essential not only to avoid duplicating existing research, but also to assert the originality of this study. The novelty of this research lies in its effort to uncover in detail how sound elements, rhyme, and rhetorical structures in *Al-Gharaniq Al-'Ulaa* contribute to the construction of its distinctive aesthetic and romantic effects. As such, the reader is invited not only to grasp the semantic meaning of the text, but also to appreciate how the message is conveyed artistically through the medium of language. The primary objective of this study is to examine and describe the poetic function embedded in *Al-Gharaniq Al-'Ulaa*. The focus of the analysis is directed toward structural aspects, particularly at the phonological and syntactic levels. This study is limited to the analysis of the poem's textual content and does not address external aspects such as the poet's biography or audience reception. This limitation is intended to ensure a concentrated analysis of the poem's internal structure and the meanings it conveys as a literary work.

METHOD

This study employs a qualitative research design using a structural method, also known as the formal method, grounded in Roman Jakobson's theory of language functions. The research specifically focuses on the poetic function as applied to poetry, which serves as the primary object of analysis. The aim of this study is to examine the intrinsic elements of poetry by utilizing the poetic function approach, with an emphasis on the in-depth interpretation of data conducted by the researcher. The primary source for this research is the poem *Al-Gharaniq Al-'Ulaa* by Khazal Al-Majidi, which is featured in the poetry anthology *Anaa Hiitun*, published by Hindawi in 2018.

The data collection procedures in this study involved several stages: (1) reading the entire poem *Al-Gharaniq Al-'Ulaa*; (2) identifying lines related to phonological features; (3) identifying lines related to syntactic structures; (4) identifying lines that reflect semantic structures; (5) selecting and reducing data to ensure relevance and focus; (6) interpreting the selected data descriptively; and (7) presenting the findings in the form of research results, followed by drawing conclusions.

For data analysis, this study applies Roman Jakobson's theory of the poetic function, employing a structural method focused on three linguistic levels: phonology, syntax, and semantics. The technique of analysis consists of four main steps: (1) reading the poem *Al-Gharaniq Al-'Ulaa* thoroughly, (2) identifying and collecting stanzas that are relevant to the research questions, (3) reducing the data based on the structural aspects being studied, and (4) analyzing the interrelation of these elements and describing how they contribute to the overall unity and meaning of the poem.

RESULT

The findings of the study "*The Aesthetics of Poetic Function in Al-Gharaniq Al-'Ulaa: A Structural Analysis Based on Jakobson's Theory*" reveal that Khazal Al-Majidi's poem exhibits a



highly integrated poetic structure that operates effectively across the phonological, syntactic, and semantic levels.

At the **phonological level**, the poem demonstrates an intensive use of assonance particularly the repetition of vowel sounds *u* and *I* and alliteration involving consonants such as *ر*, *ل*, and *ش*. These sound patterns generate a distinctive rhythm and musicality, evoking specific emotional and spiritual atmospheres. The *u* sound conveys a sense of sacredness and mysticism, while the *i* sound creates a magical, incantatory tone that enhances the performative power of the poem. Thus, sound in this poem functions not merely as ornamentation but as a meaningful medium that bridges emotion, spirituality, and aesthetics.

At the **syntactic level**, the poem employs flexible and stylistically expressive sentence structures, often arranged in the Subject–Predicate–Object–Complement (S–P–O–C) pattern. The grammatical forms are not used in a purely functional way but serve aesthetic and symbolic purposes. Through creative syntactic variations, verbs, nouns, and adverbs collaborate to form vivid imagery and emotional resonance. Syntax, therefore, becomes a stylistic device that not only organizes linguistic form but also reinforces rhythm, balance, and the expressive depth of the poetic message.

At the **semantic level**, the poem is rich with metaphors and symbolic expressions most notably the recurring image of *gharaniq* (mythical birds). This symbol represents noble ideals and spiritual values that have lost their direction in a chaotic world. The deliberate ambiguity of meaning invites philosophical interpretation, transforming the poem into a reflection on human alienation and the erosion of moral and spiritual ideals in modern life. The intertwining of metaphor and symbolism deepens the poem’s philosophical resonance, linking aesthetic beauty with metaphysical and ethical critique.

Overall, the analysis shows that *Al-Gharaniq Al-Ulaa* harmoniously integrates sound, structure,

and meaning in a unified aesthetic system. The poetic function, as conceptualized by Roman Jakobson, is fully realized in this poem not merely as a decorative aspect of language, but as the core mechanism through which form and meaning converge. Consequently, the poem stands as both an artistic and intellectual expression, illustrating how poetic language can convey profound spiritual and philosophical insight while maintaining formal elegance and musical beauty.

DISCUSSION

In a study on Roman Jakobson’s poetic function in the poem “*As-Syaair*”, the researcher begins by examining the phonological level of the poem. According to Jakobson, the phonological level encompasses the sound patterns of language and the role these sounds play in verbal communication, particularly in poetry. Phonological analysis is not limited to the examination of phonemes and their distinctive features, but also includes how the principle of sound equivalence is transferred from the axis of selection to the axis of combination within a poem. This shift generates rhythm, meter, and various other aesthetic effects (Jakobson, 1960:358-359).

Therefore, phonological analysis in poetry encompasses two primary aspects: alliteration and assonance. Assonance is a stylistic device characterized by the repetition of identical vowel sounds (Keraf, 1991:130), while alliteration refers to the repetition of identical consonant sounds (Keraf, 1991:130). Secondly, at the syntactic level, the poetic potential embedded within the morphological and syntactic structure of language what can be termed “poetry in grammar” and its manifestation in literary works “grammar in poetry” constitute dimensions that have received relatively little attention from literary critics and are often overlooked by linguists. Nevertheless, these elements are precisely the ones masterfully employed by creative writers (Jakobson, 1960:375).

Subsequently, the analysis proceeds to the semantic level. In poetic works, the internal meaning of a word particularly the semantic weight carried by its components—regains its significance. Terms such as “cocktails” (not in reference to the beverage, but rather as an example of language play in poetry) may reactivate associations with their original meanings, such as “bird feathers.” Ambiguity is an inherent and inseparable characteristic of any message that foregrounds itself; in other words, ambiguity is one of the essential features of poetry (Jakobson, 1960:369-370). Based on this concept, the semantic analysis of the poem “*Al-Gharaniq Al-'Ulaa*” is elaborated as follows:

1. Phonological Level in the Poem *Al-Gharaniq Al-'Ulaa*

In the formation of vowels, there are no obstructions except at the vocal cords, which are not considered articulatory points. In contrast, consonants are speech sounds produced by obstructing the airflow at certain points within the vocal tract, thus resulting in articulation. Meanwhile, semivowels are technically classified as consonants, but their articulation does not fully result in pure consonantal sounds (Reysha Miranti, 2025:151).

1.1 Assonance in the Poem *Al-Gharaniq Al-'Ulaa*

The poem *Al-Gharaniq Al-'Ulaa* exhibits a strong and consistent use of assonance throughout its stanzas, generating a poetic resonance that deepens the meaning conveyed. The repetition of vowel sounds not only enhances the aesthetic beauty of the poem but also plays a vital role in reinforcing its semantic significance. Although assonance is present across nearly all sections of the poem, this study focuses specifically on four stanzas that most prominently display this feature. The selection of these stanzas is based on the uniqueness and consistency of their assonance patterns, making them ideal examples for further analysis.

1.2 Assonance of the “u” Sound in the Poem *Al-Gharaniq Al-'Ulaa*

الغرائقُ العُلى في التايه

In the above example, there are two instances of the vowel assonance “u,” both occurring in the middle of the line, specifically in the words الغرائقُ and العُلى. The repetition of the “u” vowel sound creates a deep and resonant rhythm, evoking the fluttering of wings or echoes in an empty space. This sound contributes to a mysterious and sacred atmosphere, in alignment with the majestic imagery of the mythological bird (*Gharaniq*). The assonance of “u” accentuates the elevated status of the *Gharaniq*, enhancing the poem’s mythical tone. Thus, it can be concluded that the use of the “u” assonance in this line reinforces the mythological ambiance and serves as a semantic link between *grandeur* (العُلى) and *bewilderment* (ال'ُتايه), subtly suggesting a spiritual paradox.

1.3 Assonance of the “i” Sound in the Poem *Al-Gharaniq Al-'Ulaa*

امثلى تازفائى ان اصولا اجانك ل اكي تلم اسخى امن اس ارفوا تا امثلاك الى اعقارب؟

In this example, there are seven instances of the vowel assonance “i,” distributed across both the medial and final positions of several words: امثلى (on the letter ‘ayn) تازفائى (on *kaf*) اصولا (on *lam*) اجانك (on *kha*) ل اكي (on *tha* and *kaf*) تلم اسخى (on *ra* and *bâ*). The repetition of the “i” sound produces a magical and incantatory effect, echoing the tone of a spell or curse an impression reinforced by the literal meaning of the line, “to transform the thieves into scorpions.” The “i” assonance sharpens the rhythm and intensifies the sense of verbal potency.

Moreover, this assonance also emphasizes the theme of feminine power. The “i” vowel draws attention to the female subject (تا امثلاك), portraying her not as a passive figure but as an active and authoritative presence. The contrast between the words تا امثلاك (your statues) and اعقارب



(scorpions) heightens the transformation from beauty to danger, underscoring a thematic shift from aesthetic representation to retribution. In conclusion, the “i” assonance contributes significantly to the poem’s performative power,

reinforcing the curse-like rhythm and drawing a

stark contrast between loss (*the stolen statues*) and punishment (*the transformation into scorpions*). It also strengthens the portrayal of the female figure as a magical and assertive agent of justice.

2. Alliteration in the Poem *Al-Gharaniq Al-Ulaa*

At the phonological level, the researcher selected five core data points from the poem *Sawt Shofiri Bul Buli* that exemplify alliteration. These five examples were chosen due to their distinctiveness compared to the others. The following is an analysis of alliteration within the poem *Sawt Shofiri Bul Buli*:

2.1 Interdental Consonants ر and ن

أَمْثَلِي تَرْفَاعِي أَنْ
أَصُولًا أَجَا لِكْ لِي كَيْ تَأْمَ اسْبُخِي، مَنْ لَسَ أَرْقُوا تَا
أَمْثَلِيكَ، إِلَى أَعْقَابِي؟

The interdental consonant (ر) is articulated with a trilled or non-voiced vibration (Nurjannaah, 2024:37). In the line above, the (ر) sound appears

three times in the middle of words: تَرْفَاعِي ل

أَعْقَابِي. The repetition of this (ر) sound creates a sharp, rhythmic cadence reminiscent of a drumbeat. This phonetic texture corresponds with the harsh, angry, or threatening tone of the line.

In Arabic phonology, the letter (ر) is often associated with strength or harshness, as in words like رعد “thunder” or صراخ “scream”. Within this poetic context, the alliteration of (ر) reinforces the themes of insult تَأْمَ اسْبُخِي “you will be transformed”, theft سَلُّ أَرْقُوا “they stole”, and threat أَعْقَابِي

“scorpions”). The repeated (ر) sound intensifies the sense of punishment and emotional force in the poem’s message.

In the data above, the alliteration of the consonant (ل) appears four times, all occurring in the middle of the sentence, specifically in the

words: إِيصْلَاحُ إِلَى، أَعْمَالِكِ، الَّذِي أَنْ. The letter ل,

articulated with a smooth lateral airflow along the sides of the tongue, creates a sense of fluidity and softness when repeated. This phonetic quality aligns with the semantic context of the line, which discusses أَحْوَاكِ. The repeated ل subtly reinforces the tone of warmth and compassion embedded in the message. Through its gentle resonance, the alliteration of ل unconsciously enhances the emotional depth of the verse, contributing to the overall poetic function by mirroring the affective content in sound.

2.2 Palatal Consonant ش

لَمْ أَشَبَّتْ أَهَا
أَبْغَادِيَّةً وَاعْتَجَّهَا
أَيُّحْرُقُ أَلْ شَارِعَ

The palatal consonant ش is a fricative sound, produced by forcing air through a narrow passage between two articulatory organs such as the tongue and the teeth or the lips and the teeth resulting in audible friction. In the sentence under analysis, the alliteration of ش appears twice, in the words أَمَا أَشَبَّتْ أَهَا and أَلْ شَارِعَ. The repetition of the ش sound creates a sharp, rhythmic phonetic effect that enhances the dynamic and dramatic tone of the line. This is

particularly evident in the phrase أَلْ شَارِعَ، where the alliteration amplifies the sense of heat, passion, and intensity qualities that are tied to the word أَعْتَجَّهَا, which is portrayed as so captivating that it metaphorically sets the street ablaze.

This alliteration generates a sonic harmony characteristic of poetic or lyrical prose, enriching the aesthetic experience of the text. The repetition of ش also forges a connection between أَبْغَادِيَّةً and أَلْ شَارِعَ، unifying the imagery of

movement with the sensation of heat. In conclusion, the alliterative use of ش enhances both the auditory and semantic

dimensions of the line. It accentuates the contrast between alluring elegance (غنج) and metaphorical destruction (حرق), demonstrating how sound patterns in Arabic can deepen poetic meaning and intensify expressive beauty.

2.3 Bilabial Consonant ب

بَابُ الْجَنِّ لِرَاصُوبِ امِينِ لَالِ طِبِ

The bilabial consonant ب is an occlusive sound, produced by completely obstructing the airflow at the point of articulation namely, by bringing both lips together and then releasing it. In the sentence under analysis, the alliteration of ب appears three times, specifically in the words

بَابُ , اصُوبِ , and طِبِ .
 اوتاعير

The repeated use of the ب sound in this context conveys a sense of softness and fluidity, aligning with the line's imagery of "crossing the bridge" (اوتاعير الجسار). The bilabial consonant contributes to a steady, harmonious rhythm that mirrors the movement of someone walking. This effect reinforces the poem's tone of quiet determination or contemplative motion.

The alliteration of ب creates phonological cohesion by linking key elements in the sentence: the action (اوتاعير), the medium (الجسار), the direction (هولب), and the destination (ال).

Together, these elements form a coherent sonic and semantic structure that supports the poem's theme of purposeful journey or transition.

In conclusion, the alliteration of the ب sound enhances the auditory quality of the verse while simultaneously reinforcing its meaning. It draws the reader's attention to the flow of movement and direction, amplifying the poetic expression of a guided passage or intentional path.

3. Syntactic Level in the Poem *Al-Gharaniq Al-Ulaa*

Syntactic structure encompasses the functions, roles, and syntactic categories within a sentence. At the syntactic level, there are three key

components to consider: syntactic structure, syntactic units, and syntactic related elements (Chaer, 2014:206). This aligns with the statement by (Tarmini & dan Sulistiawati, 2019:7), who explain that a sentence is generally composed of a combination or sequence of words arranged according to the grammatical rules of a language. In linguistic theory, words are grouped based on similarities in form or behavior. This is because each word in a sentence has a distinct classification, typically divided into three categories: (1) syntactic function, (2) syntactic category, and (3) semantic role.

3.1 Syntactic Functions in the Poem *Al-Gharaniq Al-Ulaa*

Syntactic function refers to the relationship between linguistic components based on their roles and positions within a sentence. These include subject (S), predicate (P), object (O), adverbial (C), and complement. As Chaer (2014:208) notes, the arrangement of these elements is not strictly bound to the rigid S-P-O-C pattern. Furthermore, the presence of all syntactic functions in every sentence is not obligatory; there is flexibility in omitting certain elements as long as the sentence structure adheres to grammatical norms.

ام شئيت اها البغاليه و اغنيتها الجزق ال اشرع

ت	لم الشئيت	ال	البغاليه
S	P	O	C

The example above demonstrates that the sentence follows an S-P-O-C (Subject–Predicate–Object–Complement) structure. The subject, serving as the grammatical agent of the sentence, initiates the action. In Arabic grammar, this type of sentence is referred to as *jumlah fi'liyyah* (verbal sentence). Semantically, the subject functions as the instigator of the event, the mover of the action.

The phrase ام شئيت اها consists of a verb, a subject, and an object, and thus reflects an S-P-O structure. It is derived from the past tense verb مشى ("to walk"), with ت functioning as a *dhamir*



muttasil (attached pronoun) representing the first-person singular subject “I”, and هَا as another attached pronoun indicating the feminine object “her”. Therefore, مَشَيْتُهَا literally translates as “I walked her” or, more contextually and poetically, “I walked with her.”

The word ابْغِدَادِيَّة serves as an *hāl* (adverbial modifier of manner), describing the manner in which the action was performed. It is a *nisbah* adjective (relational adjective) derived from a place name *Baghdad* and takes the feminine form with the suffix -ِيَّة due to its agreement with the feminine object. The final *fathah* indicates that the word is in the accusative case (*mansūb*) as required for *hāl* constructions. Thus, the phrase لَمْ أَشَيْتْهَا ابْغِدَادِيَّة can be understood literally as “I walked her in a Baghdadian manner” or more poetically as “I walked with her in a Baghdadian style.” This construction not only expresses a physical action but also conveys a specific mood, cultural identity, and aesthetic nuance. The use of ابْغِدَادِيَّة enriches the poetic and stylistic layers of the sentence, evoking an image of graceful, possibly elegant movement perhaps characteristic of a woman from Baghdad.

3.2 Syntactic Categories in the Poem

Syntactic categories group words into the same class based on their formal properties. These categories are also commonly referred to as *parts of speech*. A word class refers to a group of words that share similar formal behaviors. In Indonesian, the primary word classes include: (1) *nomina* or nouns (n), (2) *verba* or verbs (v), (3) *adjektiva* or adjectives (a), and (4) *adverbia* or adverbs (adv) (Tarmini & Sulistiawati, 2019:11).

إِنَّ الشُّسَّ الَّ ظَبَاءُ نَتَا احْتَدُّ إِلَى ارْكُضِ الْخَلْفَا هَا

This verse contains a sentence structure that reflects the main syntactic categories in Arabic

grammar, namely verb (V), noun (N), and adverb (Adv). These three categories are essential components in the grammatical construction of meaning and sentence structure. In this line, there are two verbal elements (V). The first is أَتَتْ, a *fi'el māḍī nāqis* (defective auxiliary verb in the past tense), which indicates a past state or condition. This verb functions to form a *jumlah ismiyyah* (nominal sentence) through the structure of “ism kāna” (the subject of kāna) and “khabar kāna” (the predicate of kāna). The second verb is نَتَا احْتَدُّ, a *fi'l mudāri* (imperfect verb), denoting an ongoing action performed by the subject. It functions as the *khabar* of *kāna*, describing the activity undertaken by the main subject.

The nominal category (N) in this sentence is found in the phrase لِّلْأَلْتِ الِ ظَبَاءِ, an *id āfah* construction composed of two nouns:

سِلَّ الِ (herds/offspring) as the *mudāf* and الِ ظَبَاءِ (gazelles) as the *mudāf ilayh*. This phrase functions as the *ism kāna* (subject of *kāna*) and serves as the agent performing the action in the sentence.

As for the adverbial category (Adv), it is represented by two constructions. The first is إِلِ ارْكُضِ, a verbal noun (*masdar*) derived from the root verb رَكَطَ (to run), preceded by the preposition لِ, and functioning as a purpose adverb (*maf'ūl li-ajlih*), meaning “for running.” The second is the phrase الْخَلْفَا هَا, a locative adverb (“*zarf makān*”), meaning “behind her” or “in pursuit of her.” This element clarifies the spatial direction of the subject’s movement.

Overall, the sentence displays a complete syntactic structure: it begins with an auxiliary verb, followed by a complex nominal subject, a main active predicate, and two adverbial elements expressing purpose and location, all of which enrich the semantic dimensions of the action. Translated fully, this verse means: “*And the herds of gazelles were gathering to run in pursuit of her.*”

The verse not only showcases a complex linguistic structure but also conveys a vivid sense of dynamic movement through the interplay of active verbs, poetic subject, and spatial-temporal modifiers. Thus, the syntactic structure of this verse plays a crucial role in constructing a strong poetic image.

3.3 Semantic Roles in the Poem *Al-Gharaiq Al-Ulaa*

Semantic roles refer to the relationships between a predicate and a noun within a proposition. Commonly used terms include agent, patient (or theme), experiencer, beneficiary, attribute, and various types of adverbial semantic roles such as locative (place), instrumental (means), temporal (time), and source (origin) (Tardini & Sulistiawati, 2019:11). The following section presents the data and its analysis:

تَأْتِرُ بِحِذَاءِ مَنْ مَاءٍ شَارِعِ حَيْفَا.

In the data above, the agent embedded within the verb form (تَأْتِرُ) functions as the subject actively carrying out the action. This agent is a living being that serves as the primary actor of the verb, which denotes a movement from one place to another. The patient or target in this sentence is (شَارِعِ حَيْفَا), functioning as the direct object that undergoes the action of crossing. Semantically, this target plays a central role as a complement to the transitive predicate, since the act of crossing semantically requires an object or space traversed to complete its meaning.

In addition, the instrumental role is realized in (بِحِذَاءِ مَنْ مَاءٍ), which represents the means or tool used by the agent to perform the crossing. Although this “shoe made of water” may appear unusual in a literal sense, it can be interpreted metaphorically as a symbol of softness, impermanence, or spiritual fluidity in the subject’s movement. Interestingly, the phrase شَارِعِ حَيْفَا carries a dual semantic function: it serves both as the target of the action and as a locative expression (place adverbial). This demonstrates that a single element may fulfill more than one semantic role,

depending on the syntactic and semantic perspectives adopted.

Thus, the sentence structure reflects a complex web of semantic relationships among the agent (هي), the predicate (تَأْتِرُ), the instrument (بِحِذَاءِ مَنْ مَاءٍ), and the target/place (شَارِعِ حَيْفَا), all of which work together to form a cohesive and poetic unit of meaning within the context of the poem.

4. The Semantic Level in the Poem *Al-Gharaiq Al-Ulaa*

In the study of literary poetics, various analytical devices are available to uncover the full spectrum of experience and meaning embedded in a poem. These poetic devices include imagery, symbolism, irony, paradox, metaphor, and metonymy. From the perspective of Roman Jakobson’s poetics, the last two metaphor and metonymy hold particularly significant roles. Jakobson argued that all linguistic activity operates along two fundamental axes: the axis of selection and the axis of combination. The axis of selection is associated with metaphor, as it functions through processes of association or comparison, whereas the axis of combination pertains to metonymy, which operates based on contextually related connections (Palupi, 2018:5).

الغرانيقُ العُلُ في التَّايَةِ

The verse “الغرانيقُ العُلُ في التَّايَةِ” can be translated literally as “*The exalted Gharaniq birds are in the wilderness.*” Though seemingly simple, this line contains layers of symbolic meaning that are rich in poetic expression. Metaphorically, the verse operates on two main levels: first, a transcendental personification metaphor manifest in the phrase “الغرانيقُ العُلُ”, and second, a situational metaphor found in the expression “في التَّايَةِ”

The word “الغرانيقُ” is the plural of “عُرْنُوقُ” (*ghurnūq*), a term for a tall bird, often associated with cranes or other water birds known for their graceful form and ability to soar to great heights. In the corpus of classical Arabic



literature, *gharaniq* refers not merely to a biological species but evolves into an aesthetic and spiritual symbol representing elevation, nobility, and that which is sublime or difficult to attain. In some traditions, *gharaniq* are even regarded as mythological birds that mediate between the human and the divine, making them a powerful metaphor for lofty hopes, spiritual nobility, or transcendent ideals.

The use of the word “الْعَلَّ”, meaning “the highest,” “the sublime,” or “the noble,” reinforces this interpretation. The phrase “الغرائيقُ الْعَلَّ” thus refers not merely to majestic beings, but rather personifies something ideal or sacred such as knowledge, aspiration, faith, or a purified soul positioned at the uppermost level of symbolic meaning. In this context, the *gharaniq* may be understood as a metaphorical embodiment of all that human beings dream of yet often find difficult to attain.

Meanwhile, the word “التايه” carries connotations of loss, confusion, or alienation. In both Islamic and Jewish traditions, this term refers to the period of “errancy,” namely the forty-year wandering of the Israelites in the desert without clear direction a symbol of spiritual disconnection and the absence of life orientation. In the context of this poem, “في التايه” conveys a condition in which something noble and sublime, which ought to occupy a place of exaltation, is instead trapped in a state of disorientation, estrangement, or exile from its true purpose.

Thus, the expression “الغرائيقُ الْعَلَّ” can be interpreted as a poetic representation of lofty ideals, noble values, or spiritual idealism that has become lost within a world that no longer recognizes moral direction or spiritual purpose. It reflects a condition in which great aspirations such as justice, wisdom, or humanity become estranged within a disordered system, unable to find a place to grow or be realized. In pre-Islamic Arab tradition, the *gharaniq* birds are also known through the mythological narrative of the “Verses of the Gharaniq” (*āyāt al-gharānīq*), further reinforcing their image as symbols of high

spirituality or sacred entities connected to the transcendent realm.

CONCLUSION

The poem *Al-Gharaniq Al-'Ulaa* by Khazal Al-Majidi exhibits a strongly pronounced poetic function through linguistic elements that encompass phonological, syntactic, and semantic levels. On the phonological level, the poem employs repetition of vowel sounds such as “u” and “i”, as well as consonants such as “ر”, “ل”, and “ش”. These repetitions create a distinctive rhythm, enhancing the emotional and symbolic intensity of the poem’s meaning. The resulting rhythm contributes to the aesthetic effect conveyed by the poetic lines.

On the syntactic level, the poem displays variation in form and flexible sentence structure. Several lines follow a subject–predicate–object–complement (S-P-O-C) pattern, which not only reflects grammatical regularity but also supports the construction of a poetic style. This structure demonstrates how word choice and arrangement can enhance the expression of emotion and the poet’s ideas.

Meanwhile, on the semantic level, the poem is rich with symbols and metaphors that deepen the layers of meaning. One of the most prominent is the symbol of *gharaniq*, representing ideals or noble values that are caught within confusing and chaotic circumstances. The poem’s inherent ambiguity becomes one of its most compelling features, illustrating how poetry can convey profound messages in an indirect and nuanced manner.

All of these elements come together to form a work that is not only aesthetically beautiful in form, but also rich in meaning. The poem becomes a medium for the poet to express philosophical reflection and social critique of modern life, particularly the disappearance of a place for noble values. In this context, the poetic function serves as an effective means to bridge form and content, allowing readers not only to appreciate the beauty

of the language, but also to contemplate the deeper meanings embedded within it.

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