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## Analysis of Language Style in the Poetry Saaqulu Laki Uhibbuki by Nizar Qabbani

**Muhammad Nazar**

Sunan Kalijaga State Islamic University, Indonesia  
[Nazarmuhd83@gmail.com](mailto:Nazarmuhd83@gmail.com)

**Sindy Febrianisa**

Sunan Kalijaga State Islamic University, Indonesia  
[Sindyfebrianisa0126@gmail.com](mailto:Sindyfebrianisa0126@gmail.com)

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### Abstract

**Keywords:**

Language Style,  
*Saaquluu Laki Uhibbuki*, Nizar  
Qabbani.

In literary works, every author is free to express the results of his thoughts. Likewise, Nizar Qabbani, in his literary work entitled "*Saaquluu Laki Uhibbuki*" has his own language style to tell the story of my feelings which were mixed together when he was writing this poem. And tell about the process of selecting the best sentences from the best sentences to write in this poem. Therefore, a stylistic study is needed, looking at the linguistic forms used by Nizar Qabbani in order to understand the meaning of the poem. The method used in this analysis is descriptive qualitative, then continued with data collection methods in the form of listening methods with basic techniques in the form of tapping techniques, then continued with free-involved listening techniques, proficient and note-taking. The results of this research show that the author uses several language styles according to Syihabb Qalyubi's perspective. The research results include, first, the phonological aspect of emphasizing the vowel "i" in each stanza in the poem. Second, the morphological aspect contains repetition of sentences as well as *fi'il madhi*, *mudhori'* and *amr* which have their own influence on the poetry. Third, the syntactic aspect is the sentences *taqdhim* and *ta'khir*, *kalam khobar* and *insha'*. Fourth, the imagery aspect which contains *majaz mursal*, *majaz kinayah*, *tasybih mua'kad*, *tasbih mursal*, *majaz isti'arah*, *isti'arah*

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makniyyah in his poetry.

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### Abstrak

**Kata Kunci:**  
Gaya Bahasa,  
Saaquluu Laki  
Uhibbuki,  
Nizar Qabbani

*Dalam karya sastra, setiap pengarang bebas mengungkapkan hasil pemikirannya. Begitu pula Nizar Qabbani, dalam karya sastranya yang berjudul "Saaquluu Laki Uhibbuki" mempunyai gaya bahasa tersendiri untuk menceritakan kisah perasaanku yang bercampur aduk saat ia menulis puisi ini. Dan ceritakan tentang proses pemilihan kalimat terbaik dari kalimat terbaik untuk ditulis dalam puisi ini. Oleh karena itu, diperlukan kajian stilistika, mencermati bentuk kebahasaan yang digunakan Nizar Qabbani agar dapat memahami makna puisi agar dapat mengetahui apa maksud yang ingin disampaikan oleh pengarang. Metode yang digunakan dalam analisis ini adalah deskriptif kualitatif, kemudian dilanjutkan dengan metode pengumpulan data berupa metode menyimak dengan teknik dasar berupa teknik sadap, kemudian dilanjutkan dengan teknik menyimak bebas terlibat, mahir dan mencatat. Hasil penelitian menunjukkan bahwa penulis menggunakan beberapa gaya bahasa menurut sudut pandang Syihabb Qalyubi. Hasil penelitian meliputi, pertama, aspek fonologis penekanan huruf vokal "i" pada setiap bait puisi. Kedua, aspek morfologi mengandung pengulangan kalimat serta fi'il madhi, mudhori' dan amr yang mempunyai pengaruh tersendiri terhadap puisi. Ketiga, aspek sintaksis pada kalimat taqdhim dan takkhir, kalam khobar dan insya'. Keempat, aspek imargery yang memuat majaz mursal, majaz kinayah, tasybih mua'kad, tasbih mursal, majaz isti'arah, isti'arah makniyyah dalam puisinya.*

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### Introduction

Nature can inspire poets to create literary works, one of which is that nature has always been an image for a few people to be able to express and provide brilliant thinking power that can penetrate all fields of linguistic elements, one of which is language in literature. Literary language always contains ambiguity in every sentence. Because many sentences that come from nature can interpret all things related to words and language. This has a very significant impact on fans of literary works, especially readers who pay attention to the language style in the work. According to Wellek and Werren, literary language is full of emotional, connotative, stylized and expressive indirectness, emotional here has a very broad meaning of ambiguity, not only

that, literary language is permeated by events in history and memories. This means that language always has additional meanings, far from the meaning of the original words (Wellek & Wierzbicka : 1989).

The meaning of ambiguity is present through the language style expressed by the poet in his literary work. Language style is something that is closely related between one word and another in forming a meaning. Wahab said that language style is a meaning that can be grasped by readers, so they not only know the words but also know their meaning (Abdul Wahab : 1990). A form of literary work that contains language styles in it is poetry. The language style in the poetry contains many deviations. The deviations in the poetry are forms of beauty that have been created by the author, in order to provide a sensation of beauty for the audience. This is a consideration that aspects of beauty are born from deviations in the language style that is present. Therefore, in order to find out the language style that has been used by the author in the formation of literary works in the form of poetry, a method in the form of stylistic analysis is needed.

According to Riyono, stylistics guides readers to understand literary works by understanding the language used by the author well. Most literary critics tend to take shortcuts and process the interpretation of literary works in a moral and ideological context without considering any linguistic texture. Stylistics as a language has its own uniqueness when compared to everyday communication language. Stylistics is language that has been created and even engineered to represent literary ideas (Rinono, A. : 2016). One of the literary works that contains many linguistic styles is poetry. Poetry is a string of words expressed by a poet who is able to convey experiences, feelings and understanding so that they can be channeled to readers and listeners (Ahmad, M.I. : 2020). One of the Arab poets who is famous for the language style of his poetry is Nizar Qabbani. Nizar Qabbani was born in Damascus in 1932. He was born to a father who had high nationalism. Where his father took part in the Syrian liberation movement. Meanwhile, his grandfather was a poet, composer

and actor who was the first person to lay the foundations of theater in Egypt (Loya, A. : 1975). Nizar Qabbani's skill and prowess in composing poetry was inherited from his grandfather who had talent in the world of literature and art. Thanks to his skills, Nizar is known as a gazal poet. The poetry or poetry written by Nizar has a beautiful language style, but is full of meaning. One of his poems that requires meaning is entitled This research on Saquulu Laki Uhibbuki's poetry is a form of the researcher's anxiety regarding how the meaning of this poetry can be understood by readers. Therefore, research on this poetry is important to do.

The poem Saaqulu laki Uhibbuki is one of Nizar Qabbani's poems, in this poem the poet describes how great his love is which has not been expressed, so he pours it into a poem. This poem carries a female theme in accordance with the character of Nizar Qabbani, who wrote a lot of poetry with a female theme. This poem uses a lot of language styles that are difficult to understand implicitly (Sukran Kamil, 2007).

Research related to the stylistic study of Nizar Qabbani's poetry has been studied by Sofi Ghoniyah who described the language style of imagery in Nizar Qabbani's poetry, which produces simile, metaphor, antonomasia and synecdoche language styles (Anti, Nizar, and Ghoniyah : 2020). Likewise, Ali Mufti and friends, who mentioned the smiling language style in Nizar Qabbani's poetry. Produced 39 types of simile language styles in the poem (Ali Mufti, dkk : 2022). This is different from Miftahul Ilmi, who said he analyzed Nizar Qabbani's Ikhtibari poetry with an explanation of Syihabuddin Qalyubi's stylistics (Miftahul Ilmi : 2021). In contrast to Azalia Khusna, she mentions genetic stylistics in the poetry of Abu Nawas and Imam Syafi'i (Khusna Azalia : 2018). The difference between this research and previous research is related to the material objects used along with the approach, which no other research has carried out. This research attempts to reveal the meaning of the poetry of Saaquulu Lai Uhibbuki (Rosli et al., 2023). From discussions related to research on stylistic studies. This research focuses on all forms of linguistic styles that

were incomplete in previous research using a stylistic approach. So you can interpret the style of language used by Nizar Qabbani in his poetry.

### Method

This research uses a descriptive qualitative approach. Because this research reveals the form of language style presented in Nizar Qabbani's poetry. So, an in-depth analysis is needed of material objects in the form of poetry *سأقول لك: أحبك* and formal objects in the form of language style by looking at the signs presented through Michael Riffaterre's heuristic and hermeneutic reading by looking at the elements of language style explained by Syihabuddin Qalyubi. The data for this research is every stanza of Nizar Qabbani which is stated in the poem.

The data collection method in this research uses the listening method with basic techniques in the form of tapping techniques which are then continued with the free-involved listening and note-taking techniques (Nur Ezzatull Fadtehah Hedel & Marry Fatimah Subet, 2020). By observing the speech in each stanza in the poem and then tapping the data as a whole. Next, record the findings data based on the results of observations and wiretapping. After the data is collected, it is continued by analyzing the data by classifying the data based on the language style in the *sya'ir* *سأقول لك: أحبك*.

### Result and Discussion

The following is the poetry that researchers will examine in this research, namely Nizar Qabbani's poetry entitled *Sya'ir Saaquulu Laki Uhibbuki*

#### Heuristic Reading

I will tell you "I love you"..	سأقول لك: أحبك
When all the old love languages end	حَتُّ تَنْتَهِي كُلَّ لُغَاتِ الْعِشْقِ الْقَدِيمَةِ
There is nothing left for the lover to say or do.	فَلَا يَبْقَى لِلْعِشَاقِ شَيْءٌ يَقُولُونُو.. أَوْ يَفْعَلُونُو

Then my mission will begin.	عندئذ ستبدأ مهمتي
In changing the stones of this world..	في تغيت حجارة نذا العالم
And change the geometry	وفي تغيت نندستو
tree after tree..	شجرة بعد شجرة
Planet after planet..	وكوكبا بعد كوكب
Dan puisi demi puisi.	وقصيدة يعد قصيدة
I will tell you "I love you"..	سأقول لك: أحبك
The distance between your eyes and my notebook narrows.	وتضيق الدسافة بت عينيك وبت دفاتري
The air you breathe becomes my lungs	ويصبح الهواء الذي تتنفسينو يمر برثي أنا
The hand you place on the car seat becomes...	وتصبح اليد التي تضعيها على مقعد السيارة
This is my hand...	بي يدي أنا
I'll say it, when I can,	سأقولنا، عندما أصبح قادراً
To awaken my childhood, my horses, my soldiers,	على استحضار طفولتي، وخيولي، وعساكري،
And my paper boat	ومراكبي الورقية
And bring back the blue time with you on the beaches of Beirut..	واستعادة الزمان الأزرق معك على شواطئ ببتوت
When you tremble like a fish between my fingers...	حتكنت ترتعشتكسمة بت أصابعي
Aku akan melindungimu, saat kau tidur	فأغطيك، عندما تنعست
With a sheet of summer stars..	بشرشيف من نجوم الصيف
I will tell you "I love you"..	سأقول لك: أحبك
And ears of wheat until ripe.. need you..	وسنابل القمح حتى تنضج.. بحاجة إليك

And the springs burst..	وَأَلْيُنَابِيعَ حَتَّى تَنْفَجِرَ
And civilization to prepare..	وَالْحَضَارَةَ حَتَّى تَتَحَضَّرَ
Birds learn to fly...	وَالْعَصَافِيرَ حَتَّى تَتَعَلَّمَ الطَّيْرَانِ
And butterflies until you learn to draw..	وَالْفَرَاشَاتِ حَتَّى تَتَعَلَّمَ الرَّسْمَ
I practice divination	وَأَنَا أَمَارِسُ النَّبُوَّةَ
need you	بِحَاجَةٍ إِلَيْكَ
I will tell you "I love you"..	سَأَقُولُ لَكَ: أَحْبَبُكَ
When the line really falls between you and the poem..	عِنْدَمَا تَسْقُطُ الْحُدُودُ نَهَائِيًا بَيْنَكَ وَبَيْنَ الْقَصِيدَةِ
And sleep becomes writing paper	وَيَصْبِحُ النَّوْمُ عَلَى وَرَقَةِ الْكِتَابَةِ
Not as easy as you imagine..	لَيْسَ الْأَمْرَ سَهْلًا كَمَا تَتَصَوَّرِينَ
beyond the rhythm of poetry..	خَارِجَ إِيقَاعَاتِ الشَّعْرِ
Also to have a dialogue with a body that I don't know how to spell.	وَلَا أَنْ أَدْخُلَ فِي حَوَارِ مَعَ جَسَدٍ لَا أَعْرِفُ أَنْ أَتَهَجَّاهُ
word for word..	كَلِمَةً كَلِمَةً..
And little by little...	وَمَقْطَعًا مَقْطَعًا...
I don't suffer from an intellectual complex.	إِنِّي لَا أَعَانِي مِنْ عَقْدَةِ الْمُتَقَفِينَ..
But my nature rejects bodies that don't speak intelligently...	لَكِن طَبِيعَتِي تَرْفُضُ الْأَجْسَادَ الَّتِي لَا تَتَكَلَّمُ بِذَكَاءٍ...
Eyes that don't ask questions.	وَالْعَيُونَ الَّتِي لَا تَطْرَحُ الْأَسْئَلَةَ
The condition of passion for me is related to the condition of poetry	إِنْ شَرَطَ الشَّهْوَةَ عِنْدِي، مَرْتَبُطٌ بِشَرَطِ الشَّعْرِ
A woman is a poem, and I died while writing it	فَالْمَرْأَةُ قَصِيدَةٌ أَمُوتُ عِنْدَمَا أَكْتُبُهَا..

I will die when I forget it.	وأموت عندما أنساها..
I will tell you "I love you"..	سأقول لك "أحبك"..
When I recovered from the schizophrenia that tore me apart..	عندما أبرأ من حالة الفصام التي تمزقني..
I will return as one...	وأعود شخصاً واحداً..
I will say it, when the city and the desert are at peace within me.	سأقولها، عندما تتصالح المدينة والصحراء في داخلي.
All tribes will leave the shores of my blood.	وترحل كل القبائل عن شواطئ دمي..
That a sage from the third world dug up on top of my body.	الذي حفره حكماء العالم الثالث فوق جسدي..
More than thirty years of experience...	التي جربتها على مدى ثلاثين عاماً...
You are destroying my masculinity.	فشوهت ذكورتني..
I sentence you to eighty lashes.	وأصدرت حكماً بجلدك ثمانين جلده..
accused of effeminacy...	بتهمة الأنوثة...
So. I won't tell you (I love you).. today..	لذلك. لن أقول لك (أحبك).. اليوم..
Maybe I won't say it tomorrow	وربما لن أقولها غداً..
It takes nine months for the earth to bloom	فالأرض تأخذ تسعة شهور لتطلع زهره
And the night suffers greatly..to give birth to its star..	والليل يتعذب كثيراً.. ليلد نجمه..
And humanity has waited for thousands of years... to come with a prophet...	والبشرية تنتظر ألوف السنوات.. لتطلع نبياً..
Why don't you wait a moment..	فلماذا لا تنتظرين بعض الوقت..
be my love?	لتصبحي حبيبتي؟؟.



accused of effeminacy...	بتهمة الأنوثة...
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Why don't you wait a moment..	فلماذا لا تنتظرين بعض الوقت..
be my love.?	لتصبحي حبيبتي؟؟

### Heurmeneutic Reading

The meaning of this sentence is when I have perfected the text in the form of poetry with the aim of letting the woman know how crazy I am about her, even when at that time I didn't know writing. In the next stanza, the meaning that can be obtained from this sentence is and When this poem exists, that is the picture of what I will do to that woman (Gusti et al., 2023). I can feel calm as if I am surrounded by the sea when I write poetry for the woman. When I was no longer able to write this poem, he again remembered the warmth he got when writing this poem which came from the woman. In fact, when I wrote the poem, he felt like he was getting light when he remembered the woman.

The next stanza is an affirmation from the first sentence to the tenth sentence that through this poem I really can only love the woman in this poem. I have achieved everything I wanted to convey to the woman through this poem. This poem is finished so I can rest and feel relieved. Furthermore, I am not ready to love a woman other than the woman referred to in this poem, I also cannot love another woman because she also does not know what her character

is like (Ghafar et al., 2016). At the end of the stanza, the me mentioned feels free from the things that weigh on his mind, but the me also cannot talk to people who don't think first before acting. He goes on to say that the criteria for me is only what he mentions in this poem, namely the woman in this poem. Then at the end the heart stops beating, causing the end of a person's life (Abu Bakar, 2023). When he wrote about the woman it was as if his heartbeat stopped for a moment. Finally, I forgot about the woman and the poetry there, and my heart beat seemed to stop at the same time.

### Phonology

#### Use of Assonance

If observed and read repeatedly, readers or listeners can feel the dominance of the vowel "i" in this poem by Nizar Qabbani. In language style, this phenomenon is called assonance, namely a language style that takes the form of repeating the vowel sound "i" in poetry which seems lighter when compared to other vowels.

### Morphology

#### Use of Ta'kid

ويصبح الهواء الذي تتنفسينه يمر برئتي أنا..

*The air you breathe becomes my lungs*

هي يدي أنا..

*This is my hand...*

The use of ta'kid in this verse. is a form of confirmation by the author of what he expresses in his poetry. The poetry he wrote was a form of honesty about his feelings for his lover.

#### Use of Tikrar al-Kalimah

Nizar Qabbani in his poetry uses a lot of repetition in a number of his poems. The following data can be found regarding word repetition in poetry.

سأقول لك: أحبك ٥...x

*I will tell you: that I love you 5x..*

At the beginning of each stanza in the poem, it always starts with the words *سأقول لك: أحبك*. This word is a form of affirmation conveyed by the author. This means that this word is the main sentence in this poem. Next, Nizar Qabbani as a poet also repeats one stanza of the poem which is repeated twice.

From this stanza fragment, the author has repeated the stanza twice. It means that the me described by the author really loves the woman he dreams of. He even said that it took nine months for him to express these feelings. And it was very painful for him. Remembering that his lover never responded to his love.

*كوكب بعد كوكبا* is a sentence that means star. This sentence is not aimed at *menta'kid*, but here it shows the meaning of many things. This is based on another example, Ibnu Malik and Ibn Usfur made lafaz that are similar to this lafaz, but the opinion there says that lafaz like this is included in *ta'kid mardud* (rejected) but what is meant is to make many (Mohd Nathir, 2021). The stars in this sentence are the planets. Planets are celestial bodies that do not emit their own light and revolve around the sun. 35 Planets will circulate and will circle the sun in the same direction. The time required for a planet to circulate depends on the distance of the planet to the sun. The meaning that can be obtained from this line is that no matter how many different sentences I write in the poem, they will all still return to the woman.

### **Use of Fi'il**

In the *Saaqulu* male poem: *Uhibbuki*. Nizar Qabbani uses many choices of *fi'il mudhori'*, *fi'il madhi*, and *fi'il amr*.

### **Fi'il Mudhori'**

The *fi'il* most often used by the author is *fi'il mudhori'*, of which *fi'il mudhori'* is mentioned 66 times, *fi'il mudhori'* shows that the poet is experiencing a situation at that time and perhaps it will always continue as in said below.

أقول، أحبك، يقولونه، يفعلونه، تضيق، يصبح، تتنفسين، يمر، تصبح، أصبح، ترتعشين، أغطي ،  
تنعسين، تسقط، تتصورين، أدخل، أعرف، أتهجاه، تتكلم، تطرح، أموت، أكتب، أنسا، أبرأ، تمزقني ،  
وأعود، تتصالح، وترحل، تطلع، تنتظرين.

### Fi'il Madhi

In the poem Saaquulu male: Uhibbuki, Nizar Qabbani uses the word fi'il madhi or past tense verbs to convey a message to his lover. Most of the past tense verbs at the beginning refer to anti (a female second person pronoun). As for the final part of his poem, the verbs he uses are mostly directed at the first person pronoun, namely "I/Me".

حفرت، جربتها، شوهت، أصدرت

Then he began to move on to expressing his own actions with the past form of the verb "I/Me".

كنت، كلمت

This structure gives the impression that it was the lover who first caused the anxiety within him. Then at the end of the presentation the poet defends himself with the form of the verb "I".

### Fi'il Amr

لتصبحي حبيبي؟؟.

لتصبحي حبيبي؟؟.

Fi'il amr is only repeated twice in the poem. As a form of confirmation that the poet really wants the woman he loves to know that he really loves her and wants to be loved again.

### Syntax

#### Use of *al-Taqdim wa al-Ta'khir*

سأقول لك "أحبك.."

فلا يبقى للعشاق شيءٌ يقولونه.. أو يفعلونه..

عندئذ ستبدأ مهمتي..

In the stanza of the poem above, the author puts many objects first. For example, in this sentence, it should be Saaqulu Uhibbuki Laki. سأقول لك "أحبك"

### Use of *Kalam Khobar*

In this stanza there are many kalam khobar in the form of fi'liyah numbers (Salleh et al., 2022). The purpose of its use includes Faidah al-Khabar which is a form of conveying the mukhathab of news to the mutakallim,

### Use of *Kalam Insha'*

*Kalam Insha'* is a sentence delivered by a mukhathab that does not contain right or wrong because of its essence. In this sya'ir there is a form of kalam insha' as in the following data:

لتصبحي حبيتي؟؟.

### Imagery

#### Use of *Majaz Mursal*

تنتهي. حُتْ تنتهي كل لغات العشق القديمة

Contains mursal majaz. Mursal majaz is a majaz whose relationship is not in the form of similarity. The word العشق means excessive love, often associated with love for women and being crazy about them (women). القديمة is interpreted as praaksara. The preliterate period is also called the prehistoric period, namely a time when humans did not know writing. 32 The meaning of this sentence is when I have perfected the text in the form of poetry with the aim of letting the woman know how crazy I am about her, even when at that time I didn't know writing. sentence contains فال ييقي للعشاق شيء يقولونو.. أو يفعلونو. contains three stanzas. The word ييقي comes from يَ

#### Use of *Majaz Kinayah*

الرسم والفراشات حست تتعلم

Butterflies can paint. This sentence is part of majaz kinayah, namely a pronunciation to show another meaning. 45 Butterflies are synonymous with

beauty because they have various colors in their species. Butterflies have a perfect life cycle consisting of several stages, namely egg, larva, pupa and imago. 46 It is from this process that nails can become as beautiful as we see.

#### Use of *Tasybih Mursal*

تُبَّتْ ترتعشت كسمكة حُتْ كُنْ أصابعي

Meaning: When you shiver like a fish between my fingers. In the sentence تِبَّتْ ترتعشت كسمكة كُنْ there are mursal beads, namely. The word shivering like a fish here means that when we humans are in the water like fish it will cause coldness and shivering. The meaning that can be found in this line is that when I was no longer able to write this poem, he remembered again the warmth he felt when writing this poem, which came from the woman.

#### Use of *Majaz Isti'arah*

وخيول، طفوليت استحضار، علي وعساكري

It means bringing back my childhood, the love of horses and soldiers. This sentence contains an *isti'arah* figure of speech, namely borrowing meaning. Bringing back can be interpreted as feeling something that was previously felt. Childhood here is meant during kindergarten education (TK). Kindergarten is a form of education for the age range of four to six years. 38 So this is the time to learn to use a pen well, the time to scribble on paper with a very happy feeling because you can release the feelings that are in your mind and put them into writing in the form of scribbles (Sa'ad. & Halim, 2021). Horses can function as an important means of transportation, for war purposes, for entertainment, and even for food.

#### Use of *Makniyah Isti'arah*

دفاتري تُوب لك بُت عيني، ادلسافة، وتضييق

which means when the distance folds itself between your eyes and my books. The word تضييق comes from the words قَضَا - قَضِيَ which means narrow, shrinking, becoming narrow, tight and closing. ادلسافة means distance,

space, arrangement, coverage, interval and hold. The two words are a form of majaz istiarah makniyyah, namely an istiarah whose musyabahih is discarded and as a condition one particular characteristic is specified. So the meaning obtained in this line is when the distance is very close, like the distance between a woman's eyes and the poems written by me when I read them.

### **Conclusion**

Based on the discussion above, it can be seen that Nizar Qabbani's poem entitled "Saaqulu Laki: Uhibbuki" tells how the process of me starting to write a poem is an expression of his love for the woman until the stanza of the poem is finished. This poem also tells about my feelings which were mixed together when he was writing this poem. And tell about the process of selecting the best sentences from the best sentences to write in this poem . The theme of this poem is the woman who inspired me to write a poem. This form of love is packaged in depth through various perspectives in Arabic stylistic studies, including aspects of phonology, morphology, syntax, semantics and immargery.

Of the five stylistic elements, the first element is contained, the phonological aspect which has the emphasis on the vowel "i" in each stanza in the poem. Second, the morphological aspect contains repetition of sentences as well as fi'il madhi, mudhori' and amr which have their own influence on the poetry. Third, the syntactic aspect includes the sentences taqdhim wa ta'khir, kalam khobar and insha'. Fourth, the imargery aspect which contains majaz mursal, majaz kinayah, tasybih mua'kad, tasbih mursal, majaz isti'arah, isti'arah makniyyah in his poetry.

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