



The Construction of Imagery as a Representation of the Fall of Andalusia in the Poem *Li-Kulli Shay'in* by Ar-Rundi: A Stylistic Study

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ARTICLE INFO

Article History:

Submitted/Received 02 Jun 2026

First Revised 06 Sept 2026

Accepted 12 Oct 2026

Publication Date 19 Oct 2026

Keywords:

Ar-Rundi

Fall of Andalusia

Imagery

Li-Kulli Shay'in

Stylistics

ABSTRACT

This research aims to explore the diversity of imagery representing the fall of Andalusia in Ar-Rundi's poem "*Li-Kulli Shay'in*" through a stylistic approach. Without the use of types of imagery, a poem may lack vividness, leaving the reader unengaged on a sensory level. The study is motivated by the need to understand that poetry serves not merely as an aesthetic expression but also as a repository of memory regarding social dynamics and the history of civilization—specifically concerning the fall of Andalusia as a symbol of Islamic civilization. A descriptive-qualitative method was employed, focusing on the analysis of imagery elements based on Burhan Nurgiyantoro's and Syihabuddin Qalyubi classification. Research findings indicate that imagery not only embellishes the poem *Li-Kulli Shay'in* but also helps deepen the reader's emotional engagement in understanding the tragedy behind the collapse of Andalusian civilization.

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1. INTRODUCTION

One of the literary works that documents a major tragedy in Islamic history is the poetry concerning the fall of Al-Andalus. The collapse of Islamic rule in the region was not merely a civilizational event but also a political one, marking the loss of a center of knowledge, culture, and religious identity that had endured for centuries. Mosques converted into churches, the expulsion of Muslims, and the loss of symbols of Islamic glory became deep historical wounds. These events are not only recorded in historical documents but also immortalized in literary works steeped in lamentation, nostalgia, and social criticism.

Various issues—political, economic, religious, humanitarian, educational, familial, and others—can be revealed through the cultural values embedded in literary works (Ismail et al., 2023). Imagination, forged from elements of the real world, demonstrates literature's capacity to construct a fictional realm. This imaginative space is then reintroduced into reality, the empirical world, even though it has been altered from its original context (Aweida, 2025). This demonstrates that the power of imagery in literary works can capture reality with a deeper sense of meaning, or conversely, simplify reality.

Through literature, human beings gain lessons, wisdom, and a sensitivity that enriches human values. Therefore, literature is not limited to texts that are read but also encompasses what is heard and felt (‘Allāf, 2023). Arabic literature serves not only as an expression combining artistic beauty with profound meaning but also as a medium that records the social dynamics and historical journey of a civilization (A. Tjalau & Safii, 2023). Arabic literary works are a reflection of the life of the Arabs. A mirror that shows how rich they are in knowledge. Literary works composed by Arabs are not just far-fetched expressions but a reality behind the birth of literary works (Umroh & Ni’mah, 2024).

Among the various genres of literary works, poetry possesses a more concentrated and intense expressive power in conveying tragedy. Poetry is the main parameter that measures how intellectual a person was (Syaifuji & Irawan, 2021). The play of metaphors, the density of diction, and the power of imagery enable poetry to convey experiences of loss and devastation more profoundly than narrative prose. Poetry is also a literary work that does not make direct reference to the world of phenomena but instead offers its representation through a distinctive and unconventional use of language that creates an alternative imaginary world (Isti’anah et al., 2020).

Arabic verse or poetry holds a highly significant position as a representation of the identity, social values, and emotional expression of Arab society. One type of poetry, known as elegy (*ritsa’*), is capable of expressing grief not merely as a personal lament, but often evolves into a representation of collective suffering (Nur’aini, 2026). Poetry acts as a vehicle for understanding specific historical contexts through the use of language that is rich in meaning and symbolic in nature. Consequently, research into the representation of history in poetry is crucial for uncovering the implicit meanings behind the wording, as well as for exploring the author's perspectives and interpretations regarding past events (Septiansi et al., 2025). Through visual, auditory, and kinetic imagery, readers do not merely understand events rationally but also experience them emotionally. Thus, poetry can be positioned as an effective medium for representing historical tragedies.

In this context, Abu al-Baqa' Ar-Rundi's poem *Li-Kulli Shay'in* occupies a central position as one of the most representative elegies on the tragedy of Andalusia. This poem not only recounts the destruction in factual terms but also builds an emotional atmosphere through a series of powerful and symbolic imagery. Lamentations over the repurposed mosque, personified weeping in inanimate objects, and depictions of changing times demonstrate that Ar-Rundi constructs the tragedy through imaginative and evocative language. The fall of Andalusia is not merely recorded as a historical event; it also serves as an inspiration for writers to express sorrow and historical reflection through their works (Hayati et al., 2026). Therefore, this poem deserves to be understood not merely as a historical text, but as a stylistic text that constructs a representation of tragedy through the construction of imagery.

Although the poem *Li-Kulli Shay'in* has been extensively discussed in the context of Andalusian history and the theme of lamentation, studies that specifically examine the construction of imagery as a stylistic representation of tragedy remain relatively limited. Previous research has tended to emphasize imagery as a means of concretizing expressions and bringing words to life (Ismail et al., 2023). There are also studies that discuss Andalusian poetry but focus only on identifying quotations that enhance the diction within it (Sarifah, 2020). Others tend to highlight the linguistic style of Andalusian poetry generally in terms of thematic aspects, historical context, or the natural imagery contained within it (Almazaidah & Abuhammam, 2025). It is this gap that indicates a research gap in understanding Ar-Rundi's poetry from a stylistic perspective that is more focused on the construction of imagery.

Imagery is a sequence of words arranged to convey the poet's sensory experiences to readers, as if they could see, hear, and feel them directly through their own experiences, so that the thoughts in the poet's mind are clearly depicted in the readers' minds (Rumbajan, 2019). In Arabic literary theory and the tradition of Arabic rhetoric, the creation of imagery is often associated with the use of *tashbīh* and *isti'ārah*, which enhance the suggestive power of language. Ali Al-Jarim and Musthofa Amin define *tashbīh* as a comparison between two things that share a similarity in one or more aspects, using the letter kaf (meaning "like" or "as") either explicitly or implicitly. Meanwhile, according to them, *isti'ārah* is similar to *tashbīh*, except that one of its elements is omitted, and the relationship is always based on the aspect of musyabahah (similarity) (Al-Jarim & Al-Amin, 2023). Imagery also helps create a vivid atmosphere in literary works, particularly poetry, and enhances their aesthetic value (Rahmayani et al., 2023). Imagery is a means of stimulating the reader's senses through the use of specific linguistic expressions, creating the impression that the reader is seeing, hearing, or feeling what is depicted in the work (Ismail et al., 2023).

Regarding the use of diction, if we examine various literary works more closely, we will find a highly systematic sequence of words that evoke strong emotional resonance when the author expresses their feelings. Beyond the power of its diction, the effectiveness of the message conveyed in the poetry is supported by the use of imagery that engages multisensory experiences (Reksa & Supriadi, 2026). This is what gives literary works their aesthetic value and imbues them with various implied meanings. This aligns with what is cited by Kristiana et al (2021), who state that poetry is a literary work created using concise, succinct language, rhythmically structured with imaginative

word choices to ensure a powerful delivery (Kristiana et al., 2021). In addition to being powerful in recitation, imaginative words also represent the author's imagination or feelings in responding to an issue, so that readers of the work can understand what the author conveys and feels through the sequence of words.

One of the key elements in the study of stylistics is imagery. Imagery refers to linguistic descriptions that evoke sensory experiences for the reader. According to Syihabuddin Qalyubi, in more detail, he mentions five levels in stylistic analysis (*khamṣat mustawayāt fī 'ilm al-uslūb*); *al-mustawā al-ṣawtī* (phonological level), *al-mustawā al-ṣarfī* (morphological level), *al-mustawā al-naḥwī aw al-tarkībī* (syntactic level), *al-mustawā al-dalālī* (semantic level), and *al-mustawā al-taṣwīrī* (imagery level) (Qalyubi, 2017).

Imagery can be categorized into several types, including visual (sight), auditory (hearing), kinetic (movement), tactile (touch), and olfactory (smell) (Nurgiyantoro, 2010). Imagery in various literary works can be revealed through a stylistic analysis approach because imagery is a branch of stylistic discourse that is extensively discussed in the field of stylistics. Stylistics, as a branch of modern linguistics, can explain the references to word usage or linguistic structures that distinguish one literary work from another (Husna, 2018). Stylistics in the context of modern linguistics is closely related to an author's language choices, both in terms of lexical, grammatical, and semantic aspects that give a distinctive characteristic to his work (Khairunni'ma et al., 2026).

To understand both the explicit and implicit messages in a literary work, it is necessary to analyze the work concretely. A concrete analysis of a literary work can be conducted by examining language, which serves as the medium of literature (Ilmi, 2021). In stylistic studies, imagery is understood as a linguistic device that brings sensory experiences into the reader's mind, making the depicted events feel concrete and vivid. Thus, analyzing imagery from a stylistic perspective allows researchers to systematically trace how a text represents meaning and constructs emotional effects.

A community's historical experiences, social traumas, and emotional upheavals can be represented symbolically and imaginatively through distinctive linguistic structures. Literary works often serve as the most effective medium for articulating and documenting major events that shake a nation's cultural identity. Such representations are constructed through choices of language, symbols, and imagery that shape the reader's emotional experience. Therefore, it is crucial to examine language and literature to uncover the historical and collective emotional constructs represented through stylistic devices.

Against this backdrop, this study aims to analyze how imagery is constructed in the poem *Li-Kulli Shay'in* and how this construction represents the fall of Andalusia as a historical and emotional tragedy. This study is expected to demonstrate that imagery in Ar-Rundi's poetry does not merely function as an aesthetic ornament but as a representational device that constructs a collective experience of grief through linguistic and stylistic means. Thus, this study underscores the importance of a stylistic approach in enriching the study of classical Arabic literature, particularly in understanding the relationship between language, history, and collective emotion. This contribution is expected to enrich stylistic studies and broaden knowledge regarding the understanding of history through the diction of classical Arabic poetry.

2. METHODS

The material object of this study is the poem *Ritha' al-Andalus* by Abu al-Baqa' al-Rundi, while the formal object comprises the types of imagery, aesthetic functions and meanings in depicting the fall of Andalusia. The Imagery is analyzed using Burhan Nurgiyantoro's theory (visual, auditory, kinetic, and tactile), complemented by Syihabuddin Qalyubi's theory regarding imagery studies, specifically limited to three aspects of the *mustawā al-taṣwīrī* (level of imagery): *tashbīh* (simile), *isti'ārah* (metaphor), and *majāz* (figurative expression).

The data and sources used by the researcher as a reference for this study consist of primary and secondary data. The primary data in this study is the poem *Li-Kulli Shay'in* by Abu Baqa' Ar-Rundi, comprising 43 verses (Al-Rundi, 2022). The secondary data consists of information obtained from various journals and books related to the current study.

This study employs a stylistic approach, focusing on the analysis of imagery as an aesthetic element in literary works. The stylistic approach was selected because it enables an examination of the relationship between linguistic form and the meaning it evokes—particularly in terms of reflecting the reader's sensory experiences through the text. Stylistic analysis also reveals how an author constructs aesthetic and emotional effects through distinctive language choices (Pradopo, 2019) This is a qualitative-descriptive study aimed at providing an in-depth description of the types, meanings, and functions of imagery in the poem *Li-Kulli Shay'in* by Ar-Rundi.

Data collection was carried out through a literature study, intensive reading of poetry texts, and note-taking techniques to capture quotations that contain elements of imagery. The data were then classified according to the type of imagery found in the poetry stanzas. After that, the quotes were analyzed through the stages of identification, classification, description, and interpretation to explore their meaning and aesthetic function in the context of the fall of Andalusia. The final result of this process is formulated in the form of a conclusion regarding the role of imagery in strengthening the atmosphere, feelings, and inner experiences of the reader in the historical representation implied through poetry.

3. RESULTS AND DISCUSSION

3.1 Result

Following a systematic analysis of the poem *Li-Kulli Shay'in*, the researcher identified three types of imagery associated with Syihabuddin Qalyubi's framework and four types of imagery based on Burhan Nurgiyantoro's classification. The analysis yielded fourteen instances of imagery, which can be categorized into four major representations of the lament over the fall of Andalusia: the collapse of civilization, collective suffering, the dynamics of the collapse of an era, and the intensification of emotional wounds. Table 1 presents the classification of these imagery types, their respective frequencies, and their thematic representations.

Table 1. *Classification of Imagery Types and Their Representations in the Poem Li-Kulli Shay'in*

No	Imagery		Data	Representation
	Syhabuddin Qalyubi	Burhan Nurgiyantoro		
1	<i>Tashbīh</i>	Visual Imagery (Vision)	5	The Collapse of Civilization
2	<i>Isti'ārah</i>	Auditory Imagery (Hearing)	4	Collective Suffering
3	Majaz	Kinesthetic Imagery (Movement)	3	The Dynamics of the Collapse of an Era
4		Thermal Tactile Imagery (Touch)	2	Intensification of Emotional Wounds
	Amount		14	

As presented in Table 1, the fourteen instances of imagery identified in *Li-Kulli Shay'in* are distributed across four categories of imagery: visual imagery (five instances), auditory imagery (four instances), kinesthetic imagery (three instances), and thermal-tactile imagery (two instances). Visual imagery represents the most frequently identified category, suggesting the importance of visual representation in conveying the destruction of Andalusian civilization. Auditory imagery reflects the collective suffering associated with the historical tragedy, while kinesthetic imagery conveys the dynamics of the collapse of an era. Meanwhile, thermal-tactile imagery emphasizes the intensity of emotional wounds experienced in response to the loss of Andalusia. These findings demonstrate how different sensory dimensions contribute to the poem's expression of historical grief and its literary representation of civilizational decline.

3.2 Discussion

These findings reveal the various imageries Ar-Rundi used to express his lament over Andalusia after it was conquered by Christian forces. The following is an explanation of each of the imageries identified:

Visual Imagery

Visual imagery is the type of imagery most frequently used by poets to concretely convey the physical world as seen by the poet into the reader's mind (Pradopo, 2019). Concretely, this means a phenomenon observed by the poet is presented as if the readers are also seeing it, even though they rely solely on reading the poet's verses and absorbing their meaning (Waluyo, 2021). In the poem *Li-Kulli Shay'in*, there are five lines containing visual imagery, as seen in the following excerpt:

هِيَ الْأُمُورُ كَمَا شَاهَدْتُهَا دُولٌ - مَنْ سَرَّهُ زَمَنُ سَاءَتْهُ أَرْمَانُ

"Everything I have seen is a cycle—those who rejoice in one era will be overcome by sorrow in others".

In this excerpt from the poem, Ar-Rundi expresses his view on worldly matters, conveying it through the visual imagery conveyed by the phrase *syāhadtuhā*. Furthermore, he demonstrates *tashbīh* employing the phrase *al-umūru* (*mushabbah*) when referring to the world, indicating that worldly affairs are not static but constantly changing (*mushabbah bihi*) (شَاهَدْتُهَا دُولٌ); just as a person may find joy in their present life, they will inevitably face sorrow in the life to come. Furthermore, the phrase *syāhadtuhā*, which contains visual imagery, feels more impactful than using the phrases *nadzara* or *ra'a*—though all three essentially convey the same meaning.

Furthermore, in another excerpt from the poem, there are also visual imageries as follows:

وطفلة مثل حُسن الشمس إذ برزت - كأنما هي ياقوت ومرجان

"And a beautiful girl, as radiant as the rising sun—who seems like a jewel and beautiful coral".

In this passage, Ar-Rundi expresses his view of the beautiful young women of Andalusia by likening them to the splendor of the sun's radiant rise when one beholds them, and describing their beauty as that of sparkling gemstones and coral (*Tashbīh*). In doing so, Ar-Rundi employs visual imagery to convey his opinion about the girls of Andalusia to his readers, using the terms *yāqūt* (gem), *marjān* (coral), and *ḥusn al-shams* (the beauty of the sun) as *musyabbah bihi* and *tiflatu* as *mushabbah*, while *adatu tashbīh* are *mitslu* and *Ka'anna*. Ar-Rundi draws nature in his imagery, much like the poets of Andalusia who often expressed their longing for the natural environment (Almazaidah & Abuhammam, 2025).

Next, in another line of the poem that also contains visual imagery:

حيث المساجد قد صارت كنائس - ما فيهن إلا نواقيس وصلبان

"Mosques have been turned into churches—which are now filled with bells and crosses".

In conveying his sorrow to his readers, Ar-Rundi used the verb *shoro* (to change), which effectively conveys the transition from one state to another—specifically, the transformation of mosques into churches. The terms *nawāqīs* (bells) and *ṣulbān* (crosses) illustrate the use of *majāz mursal juz'īyyah*, as bells and crosses serve merely as parts representing the concept of a church. Ar-Rundi saw that the magnificent mosques, once bustling with Muslims performing their prayers, had vanished and been replaced by churches. The symbols of monotheism were gone, replaced by the sounds of bells and the sight of crosses.

There is also another excerpt containing the following visual imagery:

يا أيها الملك البياض رأيتُهُ

"O king, bearer of the white flag."

In this excerpt, Ar-Rundi addresses a king named Ya'kub bin Abdul Haq. This king was also known for his bravery toward anyone, especially non-believers. By utilizing the color white on the flag, Ar-Rundi is conveying a visual imagery to his readers that this king named Ya'kub is not only a brave man, but also the hope that Andalusia may return to the fold of the Muslim community through his hands.

Next, another line of the poem that contains visual imagery is:

وأيّن حمص وما تحويه من نزه - ونهرها العذب فيّاض وملائن

"And where is the beauty of Homs and all it has to offer in terms of scenic spots—and its clear, abundant, and full rivers?"

The poet uses *Isti'ārah Makniyyah* (Personification). The river (*nahr*) is likened to a noble and very generous human being who never stops giving food and drink to the people around him. His human character is hidden (*musta'ār minhu* deleted), but his generous nature (*fayyāḍun*) appears as a guide (*qarīnah*).

In the excerpt above, Ar-Rundi describes the beauty of the city of Homs, located in the region of Andalusia, noting that among its attractions are its captivating scenery and rivers that are abundant in water and crystal-clear. The city of Homs also stands out from other cities, such as Cordoba. By

using the words *nahruhā al-‘adhb fayyāḍun wa-mal’ān*, Ar-Rundi tells his readers just how beautiful the city of Homs is.

The five poetic excerpts above clarify and sharpen the reader's visual senses. Readers feel as though they can see the clear river waters of Homs, behold the beauty of Cordoba, witness a brave and gallant king, and observe the beautiful, strong maidens of Andalusia. Yet, beneath the beauty and happiness evoked by this imagery, the author also reveals a sense of sorrow through the depiction of a mosque that has been converted into a church.

Auditory Imagery

Auditory imagery is a literary technique that uses words to evoke sound perceptions in the reader's mind, thereby triggering emotional responses. This imagery also allows readers to understand a situation through words alone, making the atmosphere in the poem feel real and drawing readers into the poet's message. In the *Likulli Syaiin*, the researcher identified three lines containing auditory imagery in conveying the poet's feelings, as follows:

وَلَوْ رَأَيْتَ بُكَاَهُمْ عِنْدَ بَيْعِهِمْ - هَالِكُ الْأُمُرِ وَاسْتَهْوَتْكَ أَحْزَانُ

"If you pay attention to their cries as they are sold—you'll surely be shocked, stunned, and then overcome with deep sadness."

This excerpt illustrates the use of *isti'ārah makniyyah* (implicit metaphor), specifically in the word *aḥzān* (*musta'ār lahu*), which is likened to a rushing torrent of water (*musta'ār minhu*) capable of sweeping things away (*istilā*). In this verse, Ar-Rundi seeks to depict the plight of the Muslims of Al-Andalus who were to be enslaved and sold. To express and describe these feelings, Ar-Rundi uses the word *buka'*, which means "weeping," so that when readers see and read this verse, it evokes the sound of weeping in their minds and allows them to feel the pain in the hearts of the Muslims of Al-Andalus.

The following excerpt is taken from another verse:

يُقَوِّدُهَا الْعِلْجُ لِلْمَكْرُوهِ مُكْرَهَةً - وَالْعَيْنُ بَاكِئَةٌ وَالْقَلْبُ حَيْرَانُ

"He was forcibly abused by the unbelievers—tears streamed down his face, and his heart was filled with panic and pain."

In the excerpt of verse above, the auditory imagery used by Ar-Rundi remains consistent with that of the previous verse; however, in this excerpt, Ar-Rundi describes the plight of Muslim women in Andalusia who are being forcibly molested by accursed infidels. As a result, tears flow from the women due to the indecent treatment they endure. Ar-Rundi employs the phrase *bākiyah* (those who weep) in his poem to convey this scene to his readers. In this poem, Ar-Rundi inserts another *majāz mursal juz'iyyah* in the word *al-‘ayn*, which represents two eyes, and becomes the *majaz aqli* of the soul (the eyes represent the entire body feeling sorrow). And the *majaz aqli* in the word *al-qolbu*, which represents the woman's captive soul.

The following excerpt contains another line from the poem:

تَبْكِي الْحَنِيفِيَّةُ الْبَيْضَاءُ مِنْ أَسَفٍ - كَمَا بَكَى لِفِرَاقِ الْإِلَفِ هَيْمَانُ

"In Islam, people cry out of sadness and regret—just as loved ones cry when parting"

In this poem fragment, the first line (*Ṣadr*) creates personification (*Isti'ārah*) in the image. *al-l-ḥanīfiyyah al-bayḍā'* (straight and clean Islamic religion) as if crying like humans. and entire stanza

resembles the first line (*Ṣadr*) as *mushabbah* and the second line (*‘ajuz*) as *mushabbah bihi* with the help of the *adatu tashbīh*, كما. This poetic stanza sharpens the listener's senses by using *malfuf tashbīh*.

Ar-Rundi also employs the term *bukā’* (weeping) along with its derivatives: the present tense verb *tabkiy*, meaning to be weeping, and the past tense verb *baka*, meaning to have wept. By using these two expressions, which evoke auditory imagery, he aims to convey to his readers that Islam truly feels the sorrow of the fall of Andalusia, much like the weeping of a lover forced to part from their beloved. This resonates with the reader, evoking the same sorrow felt by Ar-Rundi.

Next is another excerpt from a poem that also contains auditory imagery, as seen in the following excerpt:

حَتَّى الْمِحْرَابُ تَبْكِي وَهِيَ جَامِدَةٌ - حَتَّى الْمِنَابِرُ تَبْكِي وَهِيَ عِيدَانُ

“Even the mihrabs weep—the pulpits gaze on with sorrow.”

In this excerpt from the poem, Ar-Rundi continues to recount the fall of Andalusia. The war was, devastating so much so that Ar-Rundi depicts its ferocity by personifying the mihrab and the minbar (*musta‘ār lahu*), both of which are inanimate objects. These structures are likened to human beings a rhetorical device *isti‘ārah makniyah* clearly evident in this verse with the verb *tabkiy* (weeping) serving as the contextual indicator (*qorinah*). The auditory imagery evoked by the verb *tabkiy* instills a sense of profound grief in the reader; furthermore, the verb suggests that the *mihrab* and *minbar* themselves share in this sorrow, despite being lifeless objects devoid of soul or emotion.

The auditory imagery in the poem *Li-Kulli Shay’in* shows that Ar-Rundi does not just present the sound of crying as an aesthetic element, but uses it as a medium to emphasize the traumatic experiences of the Al-Andalus Muslim community. The use of the words *bukā’*, *bākiyah*, *tabkī*, and *bakā* creates the impression of repeated crying sounds, so that the reader seems to hear directly the wails of the victims who have lost their freedom, honor, and sense of security. Thus, the crying in the poem can be understood as a symbol of collective sadness over the social and humanitarian destruction that accompanied the fall of Al-Andalus.

Kinesthetic Imagery

Kinesthetic imagery, also known as motion imagery, refers to imagery that involves the visualization of moving objects in a way that allows the eye to perceive them (Arina et al., 2022). Therefore, the vivid and lifelike effects of the atmosphere in a poem are able to create visual dynamics and build imaginative representations in each reader’s mind. The poem *Li-Kulli Shay’in* contains four kinesthetic imageries, as explained below:

يُمَزِّقُ الدَّهْرُ حَتْمًا كُلَّ سَابِغَةٍ - إِذَا نَبَتَ مَشْرِفَاتٌ وَخِرْصَانُ

“Time will surely destroy every pleasure—when swords and spears are no longer effective.”

In the poetic excerpt above, we encounter the verb *yumazziqu*, which roughly translates to "destroy" or "tear apart." However, within the context of this poem, Ar-Rundi does not intend to convey that time (*ad-dahru*) is literally or physically causing destruction. Here, the word *ad-dahru*—serving as the *musta‘ār lahu* (the term to which the meaning is transferred)—is used metaphorically to refer to swords and spears. The imagery in this stanza incorporates a form of *isti‘ārah takhyiliyyah* (imaginative metaphor) by omitting the *musta‘ār minhu* (the source term)—specifically the

"sword"—from the first line; subsequently, the word *nabat* in the second line clarifies the personification, effectively likening *ad-dahru* to a sword. Thus, the true meaning Ar-Rundi sought to convey is that the events of that era utterly devastated everything; he even employed a metaphor likening protective armor—worn in battle—to something pierced by "time" itself after swords and spears had grown dull. The combination of kinesthetic imagery and metaphor in depicting the events of that era vividly illustrates a truly cataclysmic phenomenon.

Another excerpt from the poem *Li-Kulli Shay'in* can be found in the following passage:

أَتَى عَلَى الْكُلِّ أَمْرٌ لَا مَرَدَّ لَهُ - حَتَّى قَضُوا فَكَأَنَّ الْقَوْمَ مَا كَانُوا

"Something has come to befall everything; no one can resist it—until it all comes to an end, as if they had never existed."

In the excerpt of verse above, the kinesthetic imagery is embodied in the verb *atā*, which means "has come." The act of coming is used to describe an event whose arrival cannot be prevented by any human being. Here, Ar-Rundi intends to describe the events that befell the Muslims of Andalusia, who were undergoing various trials and tribulations until they all passed away, and their time on earth seemed as though it had never actually existed. In the following stanza, Ar-Rundi explains it as if a person in a semi-conscious state were recounting those events.

Furthermore, the following excerpt also contains lines with kinesthetic imagery:

دَارَ الزَّمَانُ عَلَى دَارَا وَقَاتِلِهِ - وَأَمَّ كِسْرَى فَمَا آوَاهُ إِيوَانُ

"Time has turned against Dārā and his murderer—and as for Kisrā, even the palace of Īwān could not protect him."

In the excerpt from the poem above, the word *dāra* appears as a verb meaning "to spin" and "to turn." In this line, Ar-Rundi seeks to explain to readers the reign of a king named Dara, whose rule came to an end with the passage of time and who was killed by an assassin. The same is true of Kisra, a king who enjoyed residing in his magnificent palace, yet that palace could not protect him, as Ar-Rundi likens it.

Thermal Tactile Imagery (Touch)

In their article, Efrlina Amelia and Fahmi Rakhman state that tactile imagery—particularly that related to temperature, such as heat and cold—is depicted as a means of portraying sensory experiences that can enhance the aesthetic quality of literary works (Amelia & Rakhman, 2024). Through careful word choice, poets can create an atmosphere that allows readers to imaginatively experience physical sensations, as if they were actually feeling the temperature or conditions being experienced by the characters in the narrative. Such depictions not only enrich the readers' imagination but also deepen their emotional engagement with the story.

This poem, *Li-Kulli Shay'in*, contains two tactile or sensory imageries used to describe something to the reader, so that the reader can also experience that sensation. Here are the details:

وَأَيْنَ حَمَصٍ وَمَا تُحْوِيهِ مِنْ نُرٍّ - وَهَرُّهَا الْعَذْبُ فَيَّاضٌ وَمَلَأَ

"Where is Homsh, with its lush gardens—and its river, whose waters flow swiftly and feel refreshing?"

Based on the excerpt from the poem above, Ar-Rundi has not yet finished describing the sorrow of Andalusia until its territories were lost and slipped from the grasp of the Muslims. He begins to inquire about each city in Andalusia one by one, mentioning the distinctive features of the various cities within the region, such as the city of Homs, which is famous for its many recreational spots and its rivers, which are currently overflowing with water. To describe this more clearly, Ar-Rundi uses a tactile thermal imagery with the word *al-ʿadhb*, which means “fresh,” allowing readers to also appreciate the natural beauty of the city of Homs.

In addition, there are also thermal tactile imageries in other lines of the poem, as follows:

لَمِثْلُ هَذَا يَذُوبُ الْقَلْبُ مِنْ كَمَدٍ - إِنْ كَانَ فِي الْقَلْبِ إِسْلَامٌ وَإِيمَانٌ

“How bitter all this is, breaking every heart—if only Islam and faith still dwelled in our hearts.”

In this verse, a tactile thermal imagery is evident in the verb *yadzūbu*, which means to soften or melt. The word *yadzubu* becomes *qorinah* from *al-qolbu* (*mustaar lahu*) which is similar to a candle (*mustaʿār minhu*). This adds imagery in the form of *istiʿārah makniyah*. Ar-Rundi uses this imagery to describe a state of mind overwhelmed by excruciating sorrow, expressed through the word *kamadin*. When examined in terms of their literal meanings, the words *kamadun* and *huznun* have a slight difference. The difference is that *kamadun* refers to an overwhelming sorrow that is almost unbearable to hide from others, whereas *huznun* denotes a general feeling of grief or distress, often visible on a person’s face. Thus, to describe sorrow, *kamadun* is a more precise and fitting expression to capture the emotional state of the Muslim community in Andalusia.

An Analysis of the Construction of Imagery and Representations of the Fall of Andalusia

The poem *Li-Kulli Shayʿin* does not present the fall of Andalusia as a historical account, but rather as an emotional and symbolic experience constructed through a progressively interwoven system of imagery. The structure of imagery in this poem moves from a universal reflection on transience toward the concretization of the tragedy of Andalusia, culminating in a representation of the collective suffering of the Muslim community.

In the opening section, Ar-Rundi begins with a conceptual imagery of the law of transience.

لِكُلِّ شَيْءٍ إِذَا مَا تَمَّ نَقْصَانُ
فَلَا يُعَرِّ بِطَيْبِ الْعَيْشِ إِنْسَانُ

Here, no specific imagery of tragedy has yet emerged; rather, there is a universal depiction of the cycle of life. After this stanza, the imagery begins to represent the story of Andalusia.

Visual Imagery as a Representation of the Collapse of Civilization

حَيْثُ الْمَسَاجِدُ قَدْ صَارَتْ كَنَائِسَ - مَا فِيهِنَّ إِلَّا نَوَاقِيسُ وَصَلْبَانُ

The depiction of the fall of Andalusia in the poem *Li-Kulli Shayʿin* is conveyed not through direct historical narration, but through imagery that creates a visual experience of the drastic transformation of a civilization. Verses describing a mosque turned into a church, bells replacing the call to prayer, and crosses filling the place of worship illustrate both spatial and symbolic transformations. These visual imageries not only depict the physical alteration of buildings but also represent a shift in religious and cultural identity.

In other verses, the collapse of civilization is also evident:

أَيْنَ الْمُلُوكِ ذُو النَّجَاجِ
وَأَيْنَ مَا شَادَهُ شَدَّادُ فِي إِرَمِ

This series of rhetorical questions evokes visual imagery of crowns, palaces, gold, and a great kingdom. This imagery of grandeur is immediately followed by a repeated question of absence (Where?). This rhetorical repetition serves as a stylistic strategy to construct a sense of emptiness. The visual imagery of crowns and palaces does not stand merely as a symbol of luxury, but rather as a contrast to ruin. This technique conveys the idea that no matter how great a civilization's glory, it will eventually vanish. Thus, Andalusia is positioned on par with the great civilizations that have fallen. Consequently, the visual imagery in this poem functions as a stylistic device to construct a representation of the collapse of Islamic civilization in Andalusia. This is in line with the view the Arabic language is a mirror of civilization, and there are literary works with artistic values and elements that can be proud of and taken into account (Oktavia, 2022).

Auditory Imagery and Representations of Collective Suffering

حَتَّى الْمَحَارِبُ تَبْكِي وَهِيَ جَامِدَةٌ - حَتَّى الْمَنَابِرُ تَبْكِي وَهِيَ عِيدَانُ

Ar-Rundi's lament is reinforced by the prevalence of words that evoke auditory perceptions, particularly weeping. Verbs such as *tabkī* and *baka* do not merely denote the act of crying, but create an atmosphere of pervasive sorrow, even personified in the *mihrab* and the pulpit. This personification extends the subject of suffering from humans to religious symbols. These auditory imageries transform historical tragedy into a collective emotional experience that readers can "hear." Thus, the auditory imagery in this poem serves as a representational construction of the collective suffering of the faithful.

Kinesthetic Imagery and the Dynamics of the Collapse of an Era

دَارَ الزَّمَانِ عَلَى دَارٍ وَقَاتِلِهِ - وَأَمَّ كِسْرَى فَمَا آوَاهُ إِيوَانُ
يُمَزِّقُ الدَّهْرُ حَتْمًا كُلَّ سَابِغَةٍ - إِذَا نَبَتَ مَشْرِفِيَّاتٍ وَخَرَصَانُ

Movement in the poem is conveyed through verbs such as *dāra az-zamān* (time turns), *atā 'ala al-kulli* (something comes to befall everything), and *yumazziqu ad-dahru* (time shatters). This movement is not merely a physical activity, but a metaphor for the inevitable dynamics of history. Time is personified as an active, destructive force. This kinesthetic imagery constructs a representation in which the destruction of Andalusia is part of a historical cycle that is in motion and not static. Thus, the imagery of movement in this poem represents tragedy as a dynamic and destructive historical process.

Tactile Imagery and the Intensification of Emotional Wounds

لِمِثْلِ هَذَا يَذُوبُ الْقَلْبُ مِنْ كَمَدٍ - إِنْ كَانَ فِي الْقَلْبِ إِسْلَامٌ وَإِيمَانُ

In addition to visual and auditory imagery, Ar-Rundi also employs tactile imagery to intensify the inner experience. Phrases such as *yadhūbu al-qalb* (the heart melts) evoke a physical sensation of profound grief. Grief is not merely understood psychologically but visualized as a painful melting. This imagery reveals that the suffering caused by the fall of Andalusia is felt in the most intimate realms—the heart and faith. Therefore, the tactile imagery in this poem serves as a conceptual metaphor and a stylistic strategy to concretize emotional wounds through sensory experience.

These four types of imagery do not stand alone as mere aesthetic embellishments; rather, they are interrelated, constructing three primary layers of representation: the symbolic and spatial collapse of civilization, the collective suffering of the people, and spiritual and existential wounds. Thus, the power of the poem *Li-Kulli Shay'in* lies in its ability to construct collective memory through stylistic devices, not merely in its historical value.

The findings of this study complement previous research that focused solely on imagery as a means of concretizing expressions and bringing words to life (Ismail et al., 2023). Some studies discuss Andalusian poetry but focus only on identifying quotations that enhance the diction within it (Sarifah, 2020). Others tend to highlight the linguistic style of Andalusian poetry generally in terms of thematic aspects, historical context, or the natural imagery contained within it (Almazaidah & Abuhammam, 2026). This study demonstrates that historical context can be imbued with beautiful and profound imagery, allowing the fall of Andalusia to be seen, heard, and felt simply by reading Arrundi's poem, *Li-Kulli Shay'in*.

4. CONCLUSION

A study of Ar-Rundi's poem *Li-Kulli Shay'in* reveals that the poet consistently employs imaginative power through diverse imagery capable of evoking an emotional response from the reader regarding historical events. Furthermore, the poet effectively depicts the collapse of Andalusia using various stylistic devices, such as simile (*tashbīh*), personification (*isti'ārah*), and metaphor (*majaz*), thereby transforming the historical event into a work of beauty to be appreciated, rather than merely a static historical record. The four types of imagery that significantly shape the structure and meaning of *Li-Kulli Shay'in* not only enhance the poem's stylistic beauty but also represent three primary layers of meaning: the symbolic and spatial collapse of a civilization, the collective suffering of the faithful, and the spiritual and existential wounds associated with the fall of Andalusia—a symbol of Islamic civilization's glory.

These findings demonstrate that Ar-Rundi's poetry is not merely an aesthetic product, but also a complex vehicle for cultural and emotional communication. Therefore, further study is highly recommended to examine other stylistic aspects in classical Arabic literary works that often allude to historical narratives, such as the exploration of stylistic devices, word choice, or rhetorical structure. Such an approach can enrich our understanding of the expressive dynamics in Arabic poetry and pave the way for interdisciplinary studies that bring the literary heritage of the East closer to a broader contemporary readership.

DECLARATION OF AI-ASSISTED TECHNOLOGIES

The author used the Pro version of ChatGPT as a technological aid to refine the wording of the text.

FUNDING INFORMATION

The authors declare that no funding was received for this study.

AUTHOR CONTRIBUTIONS STATEMENT

Name of Author	C	M	So	Va	Fo	I	R	D	O	E	Vi	Su	P	Fu
Ika Selviana	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓
Fikri Muhammad Hanif		✓				✓	✓	✓	✓		✓	✓		
C : Conceptualization	I : Investigation					Vi : Visualization								
M : Methodology	R : Resources					Su : Supervision								
So : Software	D : Data Curation					P : Project administration								
Va : Validation	O : Writing - Original Draft					Fu : Funding acquisition								
Fo : Formal analysis	E : Writing - Review & Editing													

CONFLICT OF INTEREST STATEMENT (*mandatory*)

Authors state no conflict of interest.

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