

Stylistics Literature in *Qashidah Burdah* by Imam Abu Abdillah bin Sa'id Al-Bushiry

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Abstract. *Qashidah burdah* is rich in linguistic style and content, however it is regrettable that many readers simply read without experiencing the beauty of language and the depth of meaning. Stylistic analysis may be used to examine the usage of linguistic style in literature and its consequences for meaning. The goal of this research is to define the components that influence the stylistics and linguistic style of *qashidah burdah*. To accomplish this purpose, a form of qualitative study using a content analysis technique was applied. According to the findings of the phonological analysis of *qashidah burdah* chapters 9 and 10, *sawamit* (consonant), *sawait* (vowel), and *qafiyah* (verse) were evaluated from a phonological aspect; As for the lexical aspect, there are 7 pairs of words *at-Taraduf* (synonyms) and a pair of *adb-Dhiddhu* (antonyms); From the grammatical aspect there is *taqdim ta'kebir* and from the morphological aspect there is *Ikhtiyar al-Sighab*, *al-'Uduul bi al-Sighab 'an al-Asl al-Siyaqi*, *Al-idmar fi maudi'*, and *al-Izdimajiyah*; from the aspect of language style there are assonance, alliteration, anastrophe, apostrophe, polysyndeton, ellipsis, and euphemism; and aspect of rhetoric there is simile, metaphor, epithet, synecdoche, irony, and personification.

Keywords: Stylistics literature; *Qashidah Burdah*; linguistics

Stilistika Sastra dalam *Qashidah Burdah* Karya Imam Abu Abdillah bin Sa'id Al-Bushiry

Abstrak. *Qashidah burdah* sarat dengan gaya bahasa dan makna, tetapi sangat disayangkan masih banyak para pembaca *qashidah burdah* yang hanya sebatas membaca, tanpa merasakan keindahan bahasa dan kedalaman maknanya. Penggunaan gaya bahasa dalam sastra dan implikasinya terhadap makna dapat dianalisis melalui analisis stilistika. Tujuan penelitian ini adalah untuk mendeskripsikan unsur pembentuk stilistika dan gaya bahasa yang digunakan dalam *qashidah burdah*. Untuk mencapai tujuan tersebut, digunakan jenis penelitian kualitatif dengan pendekatan analisis isi. Berdasarkan hasil analisis *qashidah burdah* bab 9 dan 10, ditemukan *sawamit* (konsonan) dan *sawait* (vokal) serta *qafiyah* (pantun) ditinjau dari aspek fonologis; Adapun aspek leksikal ditemukan 7 pasangan kata *at-Taraduf* (sinonim) dan sepasang *adb-Dhiddhu* (antonim); Dari aspek gramatikal terdapat *taqdim ta'kebir* dan aspek morfologi terdapat *Ikhtiyar al-Sighab*, *al-'Uduul bi al-Sighab 'an al-Asl al-Siyaqi*, *Al-idmar fi maudi'* *al-izhar*, dan *Izdimajiyah*; dari aspek gaya bahasa terdapat asonansi, aliterasi, anastrofe, apostrof, polisindeton, elipsis, dan eufemisme; dan d retorika terdapat simile, metafora, epitet, sinekdoke, ironi, dan personifikasi.

Kata kunci: Stilistika sastra; *Qashidah Burdah*; linguistik

INTRODUCTION

In arabic language, literature is called أدب and is a plural form of أدب. Lexically, the word أدب also means ethic, procedure, philology, humanity, culture and study of humaniora (Kamil, 2009). In the early days of Islam, the meaning of أدب lexically included oral education and character education (moral), and staying away from disgraceful habit (Muzakki, 2011). The word أدب in the early days of Islam that means oral and character education were related with the meaning of أدب in the days of Jahiliyah which means an invitation to taste foods. Because the realization of oral and character education could be seen when someone respect their guests and then serve them foods.

Alwasilah (Widawati, 2014) defined: *literature is a monumental element of people's culture*. Therefore, literature could be seen as a socio-cultural phenomenon that involves humans' creativity. Hence, literature is a result of humans' thought and ideas from the desire to express their existence as a human. The substances of literature are ideas, thoughts, and certain messages that are inspired by imaginations and socio-cultural reality of the author that is expressed by various language media. In the meantime, Fananie in Muzakki (2011) defined literature as a fictional creation as a result of a creation based on a spontaneous emotional overflow and can express an aesthetical aspect, whether it is based on aspects of language or aspects of meaning. Based on the definition above, we could conclude that literature is a creation as a result of humans' thoughts and ideas not only limited to ideas, thoughts, and regular messages, but that creation has an esthetical aspect both in the aspect of language or the aspect of meaning.

According to Kamil (2009), literature is divided into two types, which are, *al-adab al-wasfy* (descriptive literature) and *al-adab al-insyaa'i* (creative literature or fiction). *Al-adab al-wasfy* is divided into three parts: the history of literature (*tariikh*

adab), criticism and suggestions (*naqd al-adab*), and the theory of literature (*nazariyah al-adab*). In other words *al-adab al-wasfy* studies the theories of literature such as the basic definition of literature, the elements that form literature, the types of literature, the development and the framework of experts on how they see "literature" as it is and how do they study it, and how they learn about the history of literature such as revealing the development of literature, the figure of literature and so on. As for the *al-adab al-insyaa'i*, is a beautiful language expression in form of poetry, prose, or a play that uses various figure of speech from a regular figure of speech, because it contains esthetical form and meaning aspect, it could affect the taste and think of the audience (readers or listeners) and some of the power of the content could take them into ethical things. The literature work that still exists with its beauty and becomes a primadonna from the days of the ancestors until now is poetry. And poetry is one of the types of *al-adab al-insyaa'i*.

Poetry in Arabic known as *syi'r*. In the history of Arabic literature, *syair* was used to describe the state of life of the society at that time, where they were fanatic about their *kabilah* or their tribe, thus the poetry that existed would be far from their expressions of their pride to each of their tribes. According to Hasanuddin (2007), in Indonesia *syair* is a type of old poetry that in every verse consists of four arrays with the same rhyme, and the content is about stories that contain myth and historical elements, or philosophical/religious teachings. The presence of rhyme gives a characteristic to poetry compared to the other literature work. Meanwhile, *syi'r* in Arabic according to Hasan (Mustafa, 2016, page. 75), is:

والشعر عندهم قديما هو الكلام الموزون المقفى
المعبر عن الأخيلة البديعة والمشمول على الصور
المؤثرة البليغة

Syair (Poetry) is utterance with *mazan* and *qafiyah* (rhyme) that expresses a deep beauty so that it affects fluent forms. One of the types of Arabic syair that is famous enough with the beauty of the *bayts* of the syair and often chanted by Indonesians especially in an Islamic boarding school is *burdah* by Imam Al-Bushiry. According to Mashur (Nihayah, 2014), *burdah* is songs that contains poetry about praise/*salamat* to the prophet Muhammad SAW (Adib, 2009). *Burdah* was created by a great scholar of Islam Imam Al-Bushiry from Egypt and is used by people around the world. *Burdah* itself was written in the 13th AD century, in the transition of Ayyubiyah dynasty to Mamluk dynasty. *Burdah* by Imam Al-Bushiry is the famous one in Indonesia and the majority of countries around the world.

Burdah is considered as a literary work that contains a deep figure of speech. In other words, *burdah* contains a physical and content structure. The physical structure of traditional Arabic poetry has the characteristic that makes it a form of literary work which has art values. Thus for the content structure of traditional Arabic poetry has its characteristics from the meaning. Those Arabic poetries have a deep meaning that could inspire and touch the heart of the readers. As for the explanation for the figure of speech are described in stylistics (*'ilm Al-uslubiyah*).

Al-Hamdawiy (Khusna, 2018), described the definition of stylistics etymologically and terminologically which was:

وقد اشتقت الأسلوبية (stylus) في الثقافة الغربية من الكلمة اللاتينية (stylos) ومن الكلمة الإغريقية (style) و من الكلمة الفرنسية أو الإنجليزية، وتعني المشتقات في دلالتها الأصلية، أداة الكتابة. ويعرف الأسلوب اصطلاحاً بأنه "إختيار لغوي من بين بدائل متعددة، إذ إن الإختيار سرعان ما يحمل طابع صاحبه، ويشى بشخصيته، ويشير إلى خواصه

This means: Stylistics etymologically came from Latin "stylus", Greek "stylos", and French/English "style" which means

writing style. Stylistics terminologically means the choice of language from several alternatives with a fast and clear selection that illustrates the character of the author and shows their characteristics".

Thus according to Mandzur (Muthallib, 1994), defined style as:

وكلمة الأسلوب في العربية مجاز مأخوذ من معنى الطريق الممتد، أو السطر من النخيل، وكل طريق ممتد فهو أسلوب. والأسلوب: الطريق الوجه والمذهب

This means: in Arabic style is a figure of speech that is taken from the meaning "an extended road, or lines from the palm, and every extended road means style. Style: road, form, or doctrine.

Whereas according to Ratna and Keraf (Sopian, 2017), etymologically, stylistic is the study of style, while style is a particular way to express something with a certain way through language to reveal the soul and the personality of the author so that they could reach the maximum purpose and intention. Both of these terms need a big role of the figure of speech in the analysis.

This figure of speech in Arabic is known as *uslub*. *Uslub* etymologically means road, way, system or method. Meanwhile, *uslub* terminologically means, the meaning that consist of words that are already adjusted in such a way that makes the words could reach the desired sentence faster and could touch the soul of the listeners deeper (Hermansyah, et al., 2016). *Uslub*, generally means as a way to express utterance. Based on this definition, *uslub* could be divided into three parts: *uslub adaby* (literary figure of speech), *uslub 'ilmi* (scientific figure of speech), and *uslub 'ilmi mutaaddib* (scientific figure of speech that is inserted by a literary figure of speech) (Qalyubi, 2013).

From those definitions above we could conclude that the definition of stylistics generally, according to Thornborrow and Wareing in *Patterns in Language* book is:

Stylistics is a branch of linguistics which studies the characteristics of situationally-distinctive uses

of language, with particular reference to literary language, and tries to establish principles capable of accounting for the particular choices made by individuals and social groups in their used language (Thornborrow & Wareing, 1998).

The definition above is in line with the stylistics definition according to Turner in Subroto (2013), stylistics is a part of linguistics that focuses on the variation of language usage especially language in literature.

Qalyubi (Sopian, 2017) stated that stylistic could reveal the beauty aspects from texts by understanding the content of the text also by analyzing the elements that form the text. Besides that, a stylistic analysis could take part in revealing the thoughts of the author, the meaning of the words, and the context of a text. From the statement above could be concluded that stylistic study is a study that reveals the style/method/technique of a language that consisted of a text or a reading. The stylistic study could be addressed to various language usage, not only limited in literature only. But still, stylistic often linked with languages in literature. Stylistic analysis usually is meant to describe something, generally in the world of literacy and specifically in the study of the figure of speech expression in a sentence that is used to describe a relation between language and its artistic function and meaning.

When it comes to the types of stylistic, Hartoko and Rahmanto (1980) stated that in stylistic, the study that research figure of speeches, differentiates the definition between descriptive stylistic and genetical stylistic. According to Khusna (2018), descriptive stylistic is close to a figure of speech as a whole style of psychological expression contained in a language (langue), which is morphologically, syntactically and semantically. Meanwhile genetical stylistic is an individual stylistic that views figure of speech as an individual expression with its

characteristic. Therefore according to Ali (Khusna, 2018), genetical stylistic is a study of individual stylistic of a litterateur in form of elaborating the characteristics of figure of speech that are contained in one of their literature work or a whole of their literature works, whether the prose or the poetry, while the descriptive stylistic is a study of figure of speech of a group of litterateur or a class of litterateur, whether it is from the figure of speech characteristic of the prose or the poetry.

The application of stylistic studies could be analyzed in a few objects, some of them are Al-Qur'an stylistic, stylistic of a story in Al-Qur'an, Al-Hadits stylistic, novel stylistic (*al-Rivaayah*), and poetry stylistic (*al-Syi'ir*) (Qalyubi, 2013). And in this research, the writer focused on the study of *al-Syi'ri* stylistic or poetry stylistic. Poetry stylistic (*al-Syi'ri*) is an analysis of the language used in poetry which in hazanah Arab is called *al-Syi'ri* and the poet is called *al-syaa'ir* (Qalyubi, 2013).

Ali (Qalyubi, 2013) said that *'ilmu al-Uslub* analysis covers a discussion that is wide enough both vertically and horizontally. Vertically it covers the whole domain of al-Balaghah analysis and the whole domain of linguistic analysis (syntax, morphology, phonology, lexicon, semantics, etc.). Horizontally it covers the analysis of words, sentences, paragraphs, discourses, and texts as a whole. This wide coverage has turned al-Balaghah into a small part of the domain of 'ilmu al-Uslub analysis, however, it becomes an important and inseparable part. Stylistic is a language phenomenon that studies the language aspect, from the smallest which is phonology to semantic. But Qalyubi (2013) gave a limitation that the study of stylistic is in a particular text by paying attention to the preference of the word usage or the language structure, by observing the relationship between the choices to identify the characteristic of stylistic, like syntax (structure type), sentence, lexical (diction or the use of certain word classes), rhetoric and

deviation (deviations from the rules of grammar). Because of that the scope of the study of stylistic includes phonology, *lafadz* preference, sentence preference, and deviation.

To give us the picture of the stylistic analysis' domain, *al-mustawayaat* (stylistic analysis domain) that is minimally used in *us lubbiyyah* analysis would be elaborated, which are: a. *Al-Mustawaa al-Shauti* (phonological domain) b. *Al-Mustawaa al-sarfi* (morphology domain) c. *Al-Mustawaa al-Nahwi au al-Tarkiibi* (syntactic domain) d. *Al-Mustawaa al-Dalaali* (semantic domain) dan e. *Al-Mustawaa al-Tashwiiri* (imagery domain) (Qalyubi, 2013).

Based on the writer's observation, some perception that readers know is there are deep and beautiful figures of speeches in *burdah*. For example the vowel "i" repetition at the end of every qasidah *burdah* verse with the purpose to express the beauty of language, and in the stylistic study, it is called assonance that consisted in the aspect of rhetorical figure of speech. Another example, on a verse:

أمن تذكر جيران بذي سلم # مزجت دمعا جرى من
مقلة بدم

In the underlined sentence, the word *مزجت* means to patter and *دمعا* means tears. The word *مزجت* is a kinayah to a personality, which is *كثرة البكاء* (much sadness). Which means that Imam Al-Bushiry asked to himself, "When you remember the loves of *Dzji Salam* (a place between Makkah and Madinah), will you patter in tears (crying in tears) with mourning blood (feeling sad)?" This thing in the stylistic study is called epithet (*kinayah*) and it consists of the rhetorical figure of speech aspect.

There are a lot of lessons that we could get inside. However, it would be such a pity for the readers of *burdah* if they could not understand the figure of speech like the meanings that consist inside it. It is the same as what happened in Pondok Pesantren Al-Barokah Bandung, every

student read *burdah* at every beginning of their reciting at a certain time. When the researcher was interviewing some of the students, they found out that the students did not know the figures of speeches and the meanings that were consisted inside it. In this research, the researcher just took a few *bayt* in *qashidah burdah*. The part of the *bayt* that would be researched is chapter 9 and chapter 10. The reason why the researcher chose chapter nine is that it is about *tawasul* to the prophet SAW., and poets asked syafaat to the prophet SAW. after poets were cured of their disease. And in chapter 10 it is about *munajat*, conveying their *hajjat* to Allah SWT. The *bayts* in chapter 10 are often chanted by the students in Islamic boarding schools one of them is the students in Al-Barokah Bandung Islamic Boarding School. They chant the *bayts* in chapter 10 in the event to express their gratitude and charity in the homes of the residents.

From that background, the researcher was compelled to do a research that is related with the study of stylistics in some *bayt* in *burdah* by analyzing which figure of speech that was used by the poet or the author of a literary text contained in "Adaby stylistics in Qasidah Burdah by Imam Abu Abdillah bin Sa'id Al-Bushiry"

METHOD

The research that is used is qualitative analysis with a content analysis approach. Content analysis has been known as a technique that is used to analyze and understand texts. Therefore the method that is used by the research to answer the written formulation of the problem is the descriptive method, literature study, and library research. The descriptive method is used to collect datas that are related to *adaby* stylistics and *qashidah burdah* by Imam Al-Bushiry.

The primary data source of this research is *burdah* Imam Al-Bushiry in the book *Majmuuab al-Mawaalid al-Barzanjy*. Thus for the secondary data source of this research is a couple of references that support the research by reading books,

chapters, papers, or other reference sources that are relevant to the research. This research is using a documentation technique with reading, listening, and taking notes. In this research, the researcher listened to everything that was read in some literature or references that are suitable to the problem in the research and took notes on every piece of information that is relevant to the research. Therefore the document in this research is language data in the form of writing which are *bayts* in *qashidah burdah* by Imam Al-Bushiry. The researcher chose discussions in *qashidah burdah* by Imam Al-Bushiry, which were a discussion about tawashul to prophet Muhammad as an expectation to get *syafaat* from him, and about doing *munajat* and asking for *hajat*. Based on the formulation of the problem of this research, the analysis that is used is stylistic analysis that could be seen from three aspects: *First*, from the perspective of the writer by studying how deep the writing is in expressing the figure of speeches. *Second*, from the perspective of the characteristic of the text, by studying and categorizing the figure of speeches that appear. *Third*, the styles that are connected by the impression that the readers get.

The steps of the analysis were first, the researcher picked *Majmu'ah al-Mawaalid al-Barzanjy* book and it became an example to be re-written by the writer and to give an ease to the writer to analysis the stylistics inside it. *Second*, the researcher re-write *burdah* by Imam Al-Bushiry and grouped *burdah bayts* that were going to be researched. Analyzing *burdah* by Imam Al-Bushiry from the stylistic aspect. Explaining and elaborating the result of the analysis of the stylistic study that is consisted of *burdah* by Imam Al-Bushiry. *Third*, after the researcher analyzed by referring to the implementation phase above, the researcher makes a conclusion from the results obtained then compiled a report.

RESULT AND DISCUSSION

A. Phonological Aspect

The discussion of *al-Shauti* (Phonology/Phonological) study consists of *sawaamit* (consonant) and *sawaait* (vocal). In Arabic Literature, consonant (*sawaamit*) is divided into seven parts:

1. *Sawaamit infijaariyah (plosive)*, is language sounds produced by the closure of the vocal cords, the air is collected behind it, then release happens. The words in this group are: *ba, ta, tha, dhod, kaf* dan *qof*.
2. *Sawaamit anfiyah (nasal)* is language sounds produced by the release of air through the nose. The words in this group are: *mim* and *wau*.
3. *Sawaamit munbarifab (lateral)* is language sounds produced by the closure of some part of the tongue. The word in this group is; *lam*.
4. *Sawaamit mukarrarah (vibrate)* is language sounds produced by a fast vibrating articulator. The word in this group is; *ra'*.
5. *Sawaamit ihtikaakiyah (fricative)* is language sounds produced by narrowing the air outlet so that a shift happens. The words in this group are; *fa, tsa, sin, shod, zay, ghin*, and *'ain*.
6. *Sawaamit infijaariyah ihtikaakiyah (plosive-fricative)* is language sounds produced by the process of a combination of plosive and fricative.
7. *Sawaamit al-sawaait (semivocal)* is language sounds that have vowel and consonant characteristics, have a slight shift and do not appear as the core of syllables. The words that are in this group are *wau* and *ya'*.

Sawaait (vocal) is divided into two parts:

1. *Sawaait qashiirah* (short vocal) is the sound of *fathbah, kasrah*, and *dammah*.
2. *Sawaait thawiilah* (long vocal) is the sound of *alif, wau*, and *ya* that is read with a long voice.

Consonant (*sawamit*) and Vocal (*Sawait*)

خَدَمْتُهُ بِمَدِيحِ اسْتَقِيلَ بِهِ ۞ ذُنُوبَ عَمْرِ مَضَى فِي
الشَّعْرِ وَالْخَدَمِ

1. Consonant (*sawamit*)

- Semi vocal : و, ي
- Plosive-Fricative :-
- Fricative : ف, س, ع
- Vibrate : ر
- Lateral : ل
- Nasal : م, و
- Plosive : ب, ت, ص, ق

2. Vocal (*Sawait*)

- *Sawait Athowilah* : ضى, نو, دي, قي
- *Sawait Alqashirah*: Fathah (خ, د, ب, د, ت, م), Kasrah (ب, د, و, ن, د, ت, ه, ح, ق, ه, ر, ف, م), Dhommah (ل, ذ, ن, ع)

Qafiyah

Qafiyah in *qashidah burdah* by Imam Al-Bushiry is just *qafiyah Al-mim*. This thing was done by the poet to express the beauty of language. Besides that, it aims to attract the attention of *qashidah* readers.

B. Lexical Aspect

1. *At-Taraduf* (Synonym)

ذُنُوبٌ وَالْإِثْمُ وَالْكَبَائِرُ

The word ذُنُوبٌ and the derivation is in the ninth chapter of the first verse located in 'ajz (the second half verse) and in the sixth verse located in *shadar* (the first half verse).

The word الْإِثْمُ is in the ninth chapter of the third verse located in 'ajz. Thus the word الْكَبَائِرُ is in the tenth chapter of the fourth verse located in 'ajz (the second half verse).

The word ذُنُوبٌ in Al-Munawwir dictionary comes from the word ذَنْبٌ-يَذْنِبُ ذَنْبًا. The singular (mufrad) form is ذَنْبٌ and the plural (jama') form is ذُنُوبٌ. Which means sin or mistake. The definition of it is in line with the definition of ذَنْبٌ in *lisaanu al-'arab* dictionary:

الذَّنْبُ: الْإِثْمُ وَالْجُرْمُ وَالْمَعْصِيَةُ، وَالْجَمْعُ ذُنُوبٌ، وَذُنُوبَاتٌ جَمْعُ الْجَمْعِ،

According to Hasyim (Siregar, 2013), ذَنْبٌ means cause, because every wrongdoing that we do have its consequences as a reprisal in the world or the hereafter. The same as what Achyar (2008) viewed that the word ذَنْبٌ often pronounced in the context of showing the former type of sins that was done also opposing and defying Allah (Q.S. Ali Imran (3):11). The word consist of the meaning of sins, the end of something, backwardness, humiliation, bad behavior that will cause consequences or torture

It could be concluded that ذَنْبٌ is wrongdoing that we do and soon there would be the reprisal as a result of it. Because of that the poet, in chapter 9 at the first verse, begs for the forgiveness of sins (wrongdoing that has a reprisal) by poetry to praise the Prophet while getting his *syafaat* (intercession). It is also elaborated in the sixth verse that the poet said if they do a sinfull deed then they would beg to Allah SWT. for His mercy of their sins by *shalawat* (reading blessings) to the Prophet SAW.

As for the word الْإِثْمُ in Munawwir (1997), comes from the word اِثْمًا-يَأْتِمُ-اِثْمًا و اِثْمًا. The *mufrad* (singular) form is اِثْمًا and the plural form is اِثْمًا which means haram acts. The definition is in line with the definition of الْإِثْمُ in *lisaanu al-'arab* dictionary:

الْإِثْمُ: الذَّنْبُ، وَقِيلَ: هُوَ أَنْ يَعْمَلَ مَا لَا يَجِلُّ لَهُ. وَفِي التَّنْزِيلِ الْعَزِيزِ: وَالْإِثْمُ وَالْبَغْيُ بِغَيْرِ الْحَقِّ. وَقَوْلُهُ عَزَّ وَجَلَّ: فَإِنْ عَثَرَ عَلَىٰ أَنَّهُمَا اسْتَحَقَّا إِثْمًا. أَي مَا آثَمَ فِيهِ. قَالَ الْفَارِسِيُّ: سَمَاهُ بِالْمَصْدَرِ كَمَا جَعَلَ سَيِّئِيهِ الْمَظْلَمَةَ اسْمًا مَا أَخَذَ مِنْكَ، وَجَمَعَ الْإِثْمَ آثَامًا، لَا يَكْسَرُ عَلَىٰ غَيْرِ ذَلِكَ.

The word اِثْمٌ is understood as a sinfull act that has something to do with liquor (Q.S. Al-Baqarah (2):219) and syirk (Q.S. An-Nisa:48). Achyar (2008) said that اِثْمٌ consist of the form of sins of opposing Allah, Rasul, and denying His verses (in the Qur'an), not believing in Allah, breaking everything that has been

forbidden by Allah and actions that lead to badness, hostility, brutality, and staying away from benefits, merits in His side, and kindness (Q.S. Al-Baqarah (2):85 and 181-182). However, this word is often used for sins related to things that have been stated as *haram* (forbidden) (Q.S. Al-Baqarah (2):173).

In Al-Qur'an dictionary which has been written by Arifin (1997), he gave the elaboration about the term of *إِثْمٌ* is a sin that is proposed to a person who is always using their wealth as a way to achieve what is already in other person's hand, because of that they exploit the poor and take their livelihoods and suck their blood.

In conclusion, the word *إِثْمٌ* in Al-Qur'an is used to show all kinds of big sinfull deeds that are related humans or god that have something to do with things that have been stated as *haram* whether it is shown or hidden. As for the littel sin, Al-Qur'an stated it with the term *al-lamam* (الْتَمَم) as in Q.S. An-Najm [53]:32. Therefore, in the ninth chapter in the third verse, the poet stated that in his youth during his lifetime the poet did a stray deed, then when the poet was busily versing and praising the Prophet. the poet felt that he has many sins and was full of remorse for his sinful deeds.

Thus for the word *الكبائر* in *lisaanu al-'arab* dictionary, the singular form is *كبيرة* which means a bad (not good) job from the behavior of sins that are forbidden by *syara'*. These sins include murder, adultery, an act of getting away and so on. And all of that are sins that are dominantly done.

وَفِي الْأَحَادِيثِ ذِكْرُ الْكَبَائِرِ فِي غَيْرِ مَوْضِعٍ، وَاحِدَتُهَا كَبِيرَةٌ، وَهِيَ الْفَعْلَةُ الْقَبِيحَةُ مِنَ الذُّنُوبِ الْمَنْهِي عَنْهَا شَرْعًا، الْعَظِيمِ أَمْرًا كَالْقَتْلِ وَالزَّانَا وَالْفَرَارِ مِنَ الرَّحْفِ وَغَيْرِ ذَلِكَ، وَهِيَ مِنَ الصِّفَاتِ الْغَالِبَةِ.

In conclusion, *الكبائر* generally means all types of great sins that may not be done and are forbidden by *syara'*. Thus the poet used the word *الكبائر* in the tenth chapter in the fourth verse, the poet said to himself that do not despair of Allah's mercy and forgiveness because of the great

sin that has been committed, indeed the great sins (*الكبائر*) are like small and light sins because of the big mercy of Allah SWT.

C. Grammatical Aspect

1. Syntax

Taqdim and Ta'khir

The Arabic language is also *syi'ir* (poetry) language, because it becomes *syi'ir* language the elements of the order of words and sentences are not always consecutive in accordance with the rules applied, but the order of words and sentences in accordance with the intonation of the verse in the *syi'ir*, unlike the rules in *nahwu* that were already settled, therefore the elements of the words and sentences in former *syi'ir* were misplaced, sometimes at the beginning sometimes at the end with no sequences.

The ninth chapter of the fifth verse

وَمَنْ يَبْغِ أَجْلًا مِنْهُ بِعَالِجِهِ ﴿٥٦﴾ يَبِينُ لَهُ الْعَذَابُ فِي بَيْعٍ
وَفِي سَلْمٍ

In the underlined word, the word *لَهُ* is *maf'ul bih* in form of *jar-majrur* followed by the word *الْعَذَابُ* that becomes *fa'il* of the word *يَبِينُ*. This is meant to emphasize that the losses here will surely be experienced by people who dare to sell the afterlife with the only temporary world.

2. Morphology

In arabic literature this linguistic review is called *ilm ash-Sharf*. The study of morphology ensures the development of a word, wether it's from a substitution or a change of word. Thus, morphology then brings up new words and new understanding in language (Daniel, 2010, page.14)

Ikhtiyar al-Sigah (The choice of the word form)

In the ninth chapter of the first verse:

خَدَمْتُهُ بِمَدِيحِ أَسْتَقْبِلُ بِهِ ﴿٥٧﴾ ذُنُوبَ عُمْرٍ مَضَى
فِي الشُّعْرِ وَالنَّدَمِ

The poet used the word **خَدَمْتُ** then continued by the word **أَسْتَقِيلُ**. Both of them still refer to the first subject pronoun which is the poet himself, but there is a diversion of the word from, from the base form which is *fi'il madhi* (past form) to *fi'il mudhari* form (is going on/will be going on). This has a strengthening effect on the sincerity of the poet whom first he poured out praises to the prophet and continuously and persistently praising Him as a hope for the sins' of the poet in the past would be forgiven by Allah.

Al-'Uduul bi al-Sigah 'an al-Asl al-Siyaqi

In the tenth chapter of the third verse:

فَإِنَّ مِنْ جُودِكَ الدُّنْيَا وَضَرَّتْهَا ۞ وَمِنْ عُلُومِكَ
عِلْمِ النَّوْحِ وَالْقَلَمِ

There is the word **عِلْم** In the chapter above which is the form of *isim mufrad* (singular noun) of the word **عُلُوم** which is the form of the *isim jamak* (plural noun). The poet used those two words unlikely because every movement of a form of a word to another form of the word has to be in line with the right context. Besides, there is the term *al-Ziyaadah fi al-mabnaa tu'ti ziyadah fi al-ma'na* (the addition of the word form gives an addition meaning). The word **عِلْم** was used because it would soon be changed as the *ma'rifat* (specific) form. That word, in the term of nahwu, is the idhofat form with a type of language study which is the study of *laubul mahfuz*. The word **عُلُوم** was used because it explained the meaning of a lot of studies contained by the Prophet Muhammad SAW. The poet used the word **عُلُوم** first rather than **عِلْم** to explain the things starting by the general field to the specific field, so the readers could know that all of the sciences and studies that are gifted by Allah to Prophet Muhammad SAW was really wide, and between those studies was the study of *laubul mahfuz* and *qalam*.

Al-idmar fi maudi' al-izhar (hiding the word pronoun)

Ninth chapter of second verse

إِذْ قَدَانِي مَا تَخْشَى عَوَاقِبُهُ ۞ كَأَنِّي بِهِمَا هَدِيٍّ مِنَ
النَّعْمِ

In the chapter above, the word **قَدَانِي** truly refers to the second subject *tatsniyyah* (*al-fa'il min al-ghaib li mutsanna*). But the poet rather chose an attached subject pronoun (*damir muttasil*), that is *alif tatsniyyah* to show the subject. The subject pronoun refers to the word "poetry and praising" which could be found on the verse before which is the first verse.

Izdiwaajiyah al-ma'na (equivocal/ambiguity)

Ninth chapter of the first verse

خَدَمْتُهُ بِمَدِيحٍ أَسْتَقِيلُ بِهِ ۞ ذُنُوبَ عَمْرِ مَضَى فِي
الشَّعْرِ وَالنَّدَمِ

On the ninth chapter of the first verse, the poet chose the word "khodamtu" in his poetry. In the form side, when *harakah* is not written in *khodamtu*, it could be read as *khoddamtu*. Both of them are *fi'il madhi* that is disandangkan with the *fa'il* form of *isim dhomir mutakallim wabdah*. The difference is just in the *wazan*, *khodamtu* has the *wazan "faaltu"* while *khoddamtu* has the *wazan "fa'altu"* (with a *tasydid 'ain*). It means *khodamtu* is from *tsulatsi mujarrood*, while *khoddamtu* is from *tsulatsi mazid*. Because they have a different *wazan*, then there is also a difference in terms of meaning from both of the *lafadz*. In that poetry, *khodamtu* in Indonesia means *memuja* which would be praising in English, while *khoddamtu* in Indonesia means *memujakan* which would also mean praising in English. But we could see there is an added pchapter for the word in the second *lafadz*. Akan tetapi, whether we read it with the *wazan faaltu* (*khodamtu*) or *fa'altu* (*khoddamtu*), both of them do not make a significant change of meaning in that poetry. The same example for this is on the word *yaqsimu* and *yuqossimu* which could be found in the tenth chapter of the fifth verse.

D. Retorical and Figurative Figure of Speech

1. Retorical figure of speech

Asonance

Asonance is a figure of speech in form of repeating the same vocal sound. This is intended to add penekanan or just the beauty (Kridalaksana, 1984 and Keraf, 2004). Poetry will show its beauty through the use of the chosen, accurate word. As the repetition of vocal "i" in the end of the parts of verses in *qasidah burdah* that purposes to express the beauty of language.

Aliteration

Keraf (2004), gives his definition of aliteration is a figure of speech in form of repeating the same consonant. Therefore according to Harun (1998) completely gives the definition of aliteration is a repetition of the same first consonant sound or the same vocal sound in a row or the word repetition or the the close syllables. As what we could see in the tenth chapter of the sixth verse:

يَا رَبُّ وَاَجْعَلْ رَجَائِي غَيْرَ مُنْعَسِ * لَدَيْكَ وَاَجْعَلْ
حِسَابِي غَيْرَ مُنْحَرَمٍ

In aspect of words and close syllables repetition, there are two repetition in the verse above, thus supporting intonation and sentence music

Anastrophe

Anastrophe is a rhetorical figure of speech that changes the row of the elements construction that are used to be in a sentence (Keraf, 2004 and Tarigan, 2013). Reversal of word order in anastrophe figure of speech is reversal in the form of subject-predicate which generally and sequentially becomes reversed. Or in Arabic term it's called *taqdim wa ta'khir*. For example:

Ninth chapter of the fifth verse

وَمَنْ يَبِغْ أَجْلاً مِنْهُ بِعَاجِلِهِ * بَيْنَ لَهُ الْغَيْنِ فِي بَيْعِ
وَفِي سَلَمٍ

In the underlined sentence, the word لَهُ is *maf'ul bib* in a form of *jar majrur*

that is showed first ahead of the word الغَيْنُ that becomes *fa'il* of the word بَيْنَ. It is an emphasis of loss here will surely be experienced by people who dare to sell the afterlife with a tworld that is only temporary.

Apostrophe

Apostrophe is a rhetorical figure of speech in form of diversion of mandate from the audience to something unpresence or from a discussion to another discussion (Keraf, 2004; Kridalaksana, 1984). As in the ninth chapter of the first verse until the third verse the poet talked about sins that he has done in the past:

حَدَمْتُهُ بِمَدِيحِ اسْتَقْبَلِ بِهِ * ذُنُوبِ عُمْرِ مَضَى فِي
الشُّعْرِ وَالنَّدَمِ
إِذْ قَدَّانِي مَا تَخْشَى عَوَاقِبُهُ * كَأَنِّي بِهِمَا هَدَى مِنْ
النَّعَمِ
أَطَعْتُ عَيَّ الصَّبَا فِي الْحَالَتَيْنِ وَمَا * حَصَلْتُ إِلَّا عَلَى
الْأَثَامِ وَالنَّدَمِ

Then in the fourth verse and the fifth verse the poet discuss about parables of life in the world and in the hereafter with buy and sell:

فَيَا خَسَارَةَ نَفْسٍ فِي تِجَارَتِهَا * لَمْ تَشْتَرِ الدِّينَ بِالدُّنْيَا
وَلَمْ تَسْمِ
وَمَنْ يَبِغْ أَجْلاً مِنْهُ بِعَاجِلِهِ * بَيْنَ لَهُ الْغَيْنِ فِي بَيْعِ
وَفِي سَلَمٍ

Then in the sixth verse until the twelfth verse the poet discuss about how big is the syafa'at (intercession) from Nabi Muhammad SAW:

إِنِّ أَتُ ذَنْبًا فَمَا عَهْدِي بِمُنْتَقِصٍ * مِنَ النَّبِيِّ وَلَا حَبْلِي
بِمُنْصَرَمٍ
فَإِنَّ لِي ذِمَّةً مِنْهُ بِتَسْمِيَّتِي * مُحَمَّدًا وَهُوَ أَوْفَى الْخَلْقِ
بِالذَّمِّ
إِنَّ لَمْ يَكُنْ فِي مَعَادِي أَحَدًا بِيَدِي * فَضْلًا وَإِلَّا فَقُلْ يَا
رَبِّ لِي الْقَدَمِ
حَاشَاهُ أَنْ يَحْرِمَ الرَّاجِي مَكَارِمَهُ * أَوْ يَرْجِعَ الْجَارُ
مِنْهُ غَيْرَ مُحْتَرَمٍ
وَمَنْذُ أَلْزَمْتُ أَفْكَارِي مَدَانِحَهُ * وَجَدْتُهُ لِحَلْصِي خَيْرَ
مُلْتَرَمٍ
وَلَنْ يَفُوتَ الْعُنَى مِنْهُ يَدًا تَرَبَّتْ * إِنَّ الْحَيَا يُنْبِتُ
الْأَزْهَارَ فِي الْأَكْمِ
وَلَمْ أَرَدْ زُهْرَةَ الدُّنْيَا الَّتِي أَقْتَطَفْتُ * يَدَا زُهَيْرٍ بِمَا
أُنْسَى عَلَى حَرَمٍ

The effect of the figure of speech in the verse above is that every human being understand and realize by praising Prophet Muhammad SAW and *shalawat* (reading blessings) to him we would get syafa'at from him as a wasilah in form of our sins would be removed by Allah SWT.

Polysyndeton

Polysyndeton is a rhetorical figure of speech, the opposite of asyndeton. Asyndeton is a type of figure of speech that becomes a solid and good reference for some words, phrases, or clause of the same level that are not connected with conjunctions (Tarigan, 2013, page.142). As for polysyndeton is a figure of speech in the form of some words, phrases, and clauses which are placed in order and each of them are connected with conjunctions (Keraf, 2004). As in the ninth chapter of the first verse until the third verse has it's connection that is marked by *dhammir* inside it:

خَدَمْتُهُ بِمَدِيحٍ أَسْتَقْبِلُ بِهِ ۞ ذُنُوبَ عُمْرٍ مَضَى فِي
الشَّعْرِ وَالنَّدَمِ
إِذْ قَلْدَانِي مَا تَخْشَى عَوَاقِبَهُ ۞ كَأَنِّي بِهِمَا هَدَىٰ مِنْ
النَّعَمِ
أَطَعْتُ عَنِّي الصَّبَا فِي الْحَالَتَيْنِ وَمَا ۞ حَصَلْتُ إِلَّا عَلَى
الْأَثَامِ وَالنَّدَمِ

Every verse is connected with conjunctions. It's because every verse is affirmative sentences that doesn't need to be changed as the *fasl* form.

Ellipses

Ellipses is a figure of speech in form of eliminating an element of sentence that can easily be filled or interpreted by the reader of the listener themselves, so that the grammatical structure or sentence fulfills the applicable pattern (Keraf, 2004). So, if a sentence does not have a complete structure, the reader can interpret what is missing with the available form of the sentence, because of simplicity in the use of the word or sentence. Ellipses usually occurs in sentence structures where the original structures can be understood with some extra-textual indications, either in

the previous phrase or the following phrase The purpose of ellipsis is to shorten and beautify phrases. The example is in the ninth chapter of the second verse:

إِذْ قَلْدَانِي مَا تَخْشَى عَوَاقِبَهُ ۞ كَأَنِّي بِهِمَا هَدَىٰ مِنْ
النَّعَمِ

In the verse above, there is a "tucked in" word in the underlined sentence which is مُنْصَفًا that becomes *hal* (condition) from كَأَنَّ isim which is *dhammir muttasil mutakallim wabdah*. The *Taqdir* of it is مُنْصَفًا بِهِمَا هَدَىٰ مِنْ كَأَنِّي.

Euphemisms

Euphemisms is a rhetorical figure of speech in form of expressions that don't offend the feeling of people or subtle phrases as substitute of expressions that are felt to be rude, that are considered harmful or unpleasant to replace references that are considered insulting or offensive (Keraf, 2004; Djajasudarma, 1999). Based on some of the opinions above, it is concluded the definition of euphemisms is a figure of speech that tries to use other expressions with the intention of refining it. For example in the ninth chapter of the eighth verse:

إِنْ لَمْ يَكُنْ فِي مَعَادِي أَحَدًا بِيَدِي ۞ فَضْلًا وَإِلَّا فَقُلْ يَا
رَبِّ لَقَدْ أَسَاءَ

This figure of speech is apparent when the poet said if in the hereafter the Prophet Muhammad SAW would not help me, then say to me "O people who slip their feet". In that sentence, the poet didn't use "O people who go to hell/the expert of hell" but he used "O people who slip their feed" to subtle the language and to replace references that are considered insulting or offensive.

Figurative Figure of Speech

Simile (Similarity)

Simile is a figure of speech in form explicit comparison (Keraf, 2004). What is meant by explicit comparison is it directly states something with other things. This figure of speech in Arabic is called *tasybih*. According to experts of *bayan* study, *tasybih* is that has a definition of similarity or

uniting between two things (*musyabbah* and *musyabbab bih*). The union happens in a meaning (*wajh al-syibh*) and by using a tool (*adat at-tasybih*) (Zaenuddin and Nurbayan, 2007, page.21). This figure of speech is strengthened again by the use of words that are commonly used to equate something, such as the word *such as, like, and similar to*. For example, in the ninth chapter of the second verse:

إِذْ قَلَدَانِي مَا تَخْشَى عَوَاقِبُهُ ۖ كَأَنِّي بِهِمَا هَدَىٰ مِنَ النَّعْمِ

In the chapter above, the poet equate himself with a camel that would be slaughtered by his fear. In Arabic this pattern is called *At-tasybih At-tamtsily*.

Metaphor

Metaphor is a kind of analogical figurative figure of speech that directly divides two things but in a concise form (Keraf, 2004). And as a direct comparison, metaphor does not use word such as, *like, such as*, etc. As for the definition according to Kridalaksana (1984) metaphor is the usage of another word or expression for another object or concept based on the comparison or similarity of the object or concept. In arabic it is known as *isti'arab*. This figure of speech could be found in the ninth chapter of second verse:

إِذْ قَلَدَانِي مَا تَخْشَى عَوَاقِبُهُ ۖ كَأَنِّي بِهِمَا هَدَىٰ مِنَ النَّعْمِ

In the chapter above, the poet equates the sins of men as a necklace for the neck attached to the poet's self so he would feel fear as what a soon to be slaughtered camel feel. In this verse, the poet considers reciting poetry and praising the Prophet draped on him, by that the poet would feel fear as what a soon to be slaughtered camel feel It is elaborated in the next verse the poet feel fear when he is reciting poetry and praising the Prophet. There was nothing but sins and regrets. In Arabic it is called *isti'arab tashbihiyah tabi'iyah*.

Epithet

Epithet (*kinayah*) is a figurative figure of speech that states the specific characteristic from someone or something (Keraf, 2004; Nurdin et al., 2004). In conclusion, epithet is a reference figure of speech that becomes a characteristic of someone or something The example is in the ninth chapter of the eight verse:

إِنْ لَمْ يَكُنْ فِي مَعَادِي أَخْذًا بِيَدِي ۖ فَضُلًّا وَإِلَّا فَقُلْ يَا زَلَّةَ الْقَدَمِ

In the chapter above, the word *يا زلة القدم* means "O people who slip their feet, is a kinayah for someone who fall into the fire of hell. In this verse the poet said if in the hereafter the Prophet Muhammad SAW would not help me, then say to me "O people who slip their feet".

Synecdoche

Synecdoche is a kind of figurative language that uses some parts of something to state the whole part of something or vice versa, which to use a whole part of something to state some (Keraf, 2004; Nurdin et al. 2004) As what in the ninth chapter of the eleventh verse:

وَلَنْ يَفُوتَ الْغَنَىٰ مِنْهُ يَدًا تَرَبَّتْ ۖ إِنَّ الْحَيَا يَنْبِثُ الْأَزْهَارَ فِي الْأَكْمِ

In the underlined sentence, it is explained if the gift of the Prophet would not past the hands of those who need. Lexically the word *يَدٌ* is a form of *isim mufrad (singular noun)* means one hand. But in reality, Prophet Muhammad SAW did not give just to a person, but to everyone who need him.

Irony

Irony (*ta'rid*) is a reference for a term that express something which are the opposite of the real meaning that consisted in the word by using some type of *satire* (Kridalaksana, 1984 and Keraf, 2004). In irony expressing something that is the opposite of what they really want to say. The example is in the ninth chapter of the fourth verse:

فِيَا خَسَارَةَ نَفْسٍ فِي تِجَارَتِهَا ﴿٦﴾ لَمْ تَشْتَرِ الدِّينَ
بِالدُّنْيَا وَلَمْ تَسْمِ

In the chapter above, the poet satirizing himself with the word *فِيَا خَسَارَةَ النَّفْسِ*. This could be seen from the verse before the poet said in his youth, he did a lot of sins, and when he's busy reciting poetry and praising the Prophet Muhammad SAW, he got nothing but sins and regrets. In this verse, the poet reveals that there is no bigger loss for a man who does not prioritize his religion more than his world, and buying the hereafter as the replacement of the world, which means staying away from the hereafter just for a temporary happiness in the world.

Personification

Personification is a figurative figure of speech that describe inanimate objects or lifeless goods as something that are living and own humanity characteristics. (Kridalaksana, 1984; Keraf, 2004). The example is in the ninth chapter of the second verse:

إِذْ قَلَدَانِي مَا تَخْشَى عَوَاقِبَهُ ﴿٧﴾ كَأَنِّي بِهِمَا هَدْيٍ مِنَ
النَّعْمِ

In the chapter above there is a sentence "both (reciting poetry and praising) draped on me". Reciting poetry and praising are jobs that considered to have a humanity characteristic which make the poet feels afraid.

Cohesion is defined as a state of interconnectedness in texts. The linkage in this text can occur because the existence of connector tools or predictive relation. Cohesion is a media to form the harmony of sentences in a discourse. Cohesion also means a formal form of a language that structurally form bonds. Which means, a discourse has a cohesive and whole ties (Mulyana, 2005). The example is in:

The ninth chapter of the second verse:
إِذْ قَلَدَانِي مَا تَخْشَى عَوَاقِبَهُ ﴿٧﴾ كَأَنِّي بِهِمَا هَدْيٍ مِنَ
النَّعْمِ

In the chapter above there is cohesion between *sadr* and 'ajz. There is connection in both of them with the presense of pronoun (*dhomir*), Which in *sadr*, the poet

expresses how both (reciting poetry and praising) draped the poet which make the poet feels afraid. Then in *ajz*, the poet expresses how both (reciting poetry and praising) make the poet feels fear as what a soon to be slaughtered camel feel. The poet repeated the words (reciting poetry and praising) by using pronoun (*dhomir*).

CONCLUSION

Based on the research it is concluded in *qashidah burdah* by Imam Al-Bushiry in the ninth and tenth chapter from phonological aspect, there are *sawamit* (consonant) and *sawait* (vocal) also *qafiyah* (rhyme). In terms of lexical aspect there were 7 word pairs of *At-Taraduf* (synonym) and a pair of *Adb-Dhiddhu* (antonym) found. From the grammatical aspect there were syntaksis analysis which was *taqdim takbir* and morfology which were *Ikhtiyar al-Sigah* (the choice of tenses), *Al-Uduul bi al-Sigah* (the shift of a form word to another form), *Al-idmar fi maudi' al-izhar* (concealment of pronoun), and *Izdiwaajiyah al-ma'na* (equivocal/ambiguity).

As for the aspects of rhetorical figure of speech there are assonance, alliteration, anastrophe, apostrophe, polysyndeton, ellipsis, and euphemism figure of speeches. From the aspect of figurative figure of speech there are simile, metaphor, epithetic, synecdoche, irony, and personification styles. And in this *qashidah* there is cohesion (the state of interconnectedness in the text) in just one verse.

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