Stylistics Literature in Qashidah Burdah
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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 adh-Dhiddhu (antonyms); From the grammatical aspect there is taqdim ta’khir and from the morphological aspect there is Ikhtiyar al-Sighah, al-’Uduul bi al-Sighah ‘an al-Asl al-Siyaqi, Al-idmar fi maud’i’, and al-Izdiwaajiyah; from the aspect of language style there are assonance, alliteration, anastrophe, apostrophe, polysyndeton, ellipsis, and euphemism; and aspect of rhetoric there is simile, metaphor, epitet, 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 kedalamannya. 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 adh-Dhiddhu (antimon); Dari aspek gramatikal terdapat taqdim ta’khir dan aspek morfologi terdapat Ikhtiyar al-Sighah, al-’Uduul bi al-Sighah ‘an al-Asl al-Siyaqi, Al-idmar fi maud’i’ al-izhar, dan Izdiwaajiyah; dari aspek gaya bahasa terdapat asonansi, alliterasi, anastrophe, apostrof, polysyndeton, ellipsis, dan eufemisme; dan dari retorika terdapat simile, metafora, epitet, sindokoke, ironi, dan personifikasi.

Kata kunci: Stilistika sastra; Qashidah Burdah; linguistik
INTRODUCTION

In Arabic language, literature is called آداب 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-wasfi (descriptive literature) and al-adab al-insyaa’i (creative literature or fiction). Al-adab al-wasfi is divided into three parts: the history of literature (تاريikh adab), criticism and suggestions (naqd al-adab), and the theory of literature (نازريyah al-adab). In other words al-adab al-wasfi 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 والمشتمل على الصور الموتيرة البلاغية.
Syair (Poetry) is utterance with *wazan* 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/salawat 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-uslubiyyah*).

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

وقد اشتقَت الأسلوب في الثقافة العربية من الكلمة اللاتينية *stylus* و من الكلمة الإنجليزية *style* و من الكلمة الفرنسية *style*, و تعني المشتقات في دلالتها الأصلية، أداة الكتابة. و يعرف الأسلوب إصطلاحا بأنه "اختيار لغوي من بين بدائل متعددة، إذ إن الاختيار سرعان ما يحمل طابع صاحبه، و يبقى بشخصيته، ويشير إلى خواصه.

This means: Stylistics etymologically came from Latin "*stylus*", Greek "*styles*", 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.

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-Riwaayah), and poetry stylistic (al-Syi'ri) (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-syaair (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 lunbiyyah analysis would be elaborated, which are: a. Al-Mustawaa al-Shanti (phonological domain) b. Al-Mustawaa al-sarfi (morphology domain) c. Al-Mustawaa al-Nabiwi an al-Tarkibi (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 "دم" 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 Dji 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 take 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 bayat 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 researcher 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 Majmû’ah al-Mawaalîd al-Barzanî. 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 "bait" 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-Barzanji book and it became an example to be re-written by the writer and to give an ease to the writer to analysis the stylicities inside it. Second, the researcher re-write burdab by Imam Al-Bushiry and grouped burdab bait that were going to be researched. Analyzing burdab by Imam Al-Bushiry from the stylistic aspect. Explaining and elaborating the result of the analysis of the stylistic study that is consisted of burdab 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 sawamit (consonant) and sawait (vocal). In Arabic Literature, consonant (sawamit) is divided into seven parts:

1. Sawamit 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, dbod, kaf dan qof.

2. Sawamit anfiyah (nasal) is language sounds produced by the release of air through the nose. The words in this group are: mim and wau.

3. Sawamit munharifah (lateral) is language sounds produced by the closure of some part of the tongue. The word in this group is; lam.

4. Sawamit mukarrarah (vibrate) is language sounds produced by a fast vibrating articulator. The word in this group is; ra’.

5. Sawamit 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, dan ’ain.

6. Sawamit infijaariyah ihtikaakiyah (plosive-fricative) is language sounds produced by the process of a combination of plosive and fricative.

7. Sawamit al-sawait (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’.

Sawait (vocal) is divided into two parts:

1. Sawait qashirab (short vocal) is the sound of fathah, kasrah, and dammah.

2. Sawait thawiilah (long vocal) is the sound of alif, wau, and ya that is read with a long voice.
Consonant (sawamit) and Vocal (Sawaiit) (Sawamit)

كَرَّمَتْهُ يُصْدِيقُ أَسْتَقِيلُ بِهِ ۞ ذُنُوبٌ عُمْرٍ مَّضِي فِي

1. Consonant (sawamit)
   • Semi vocal: و, ي
   • Plosive-Fricative: س, ف
   • Fricative: ف, س, ع
   • Vibrate: ر
   • Lateral: ل
   • Nasal: م, و
   • Plosive: ن

2. Vocal (Sawaiit)
   • Sawaiit Athowilah: ضي, نو : د, ق
   • Sawaiit Alqashirah: فت, ب, ض, و, ن, د

Qafiyah

Qafiyah in qashidah burdah by Imam Al-Bushiryy is just qafiyah Al-nim. 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)

   The word ذُنُوب و الإثَام و الكبار is in the ninth chapter of the first verse located in 'ajiz (the second half verse) and in the sixth verse located in shadar (the first half verse). The word ذَنْبٌ is in the ninth chapter of the third verse located in 'ajiz. Thus the word ذَنْبٌ is in the tenth chapter of the fourth verse located in 'ajiz (the second half verse).

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

   ذَنْبٌ: الإِثْمُ وَالْجُرْمُ وَالْمَعْصِيَةُ، وَالجمع ذُنُوبٌ، وذُنُوباتٌ جمعُ الْجَمْعِ،

   According to Hasyim (Siregar, 2013), ذَنْبٌ means cause, because every wrongdoing that we do has 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 syaafaat (intercession). It is also elaborated in the sixth verse that the poet said if they do a sinful 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 الإِثْم in Munawir (1997), comes from the word أدْمِيَاتِمُ إِثْمًَا و أَثِمَ، إِثْمُ أَثَامٌ and the plural form is أَثِمَاءً و أَثاَمٌ which means haram acts. The definition is in line with the definition of في الأثَام in lisaanu al-arab dictionary:


   The word الإِثْم is understood as a sinful 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 الإِثْم 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 us 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 (الل مم) 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 الكبآئر in lisaaam 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.

In the underlined word, the word لَهُ is maf’ul bih in form of jar-majrur followed by the word الفَغْنُ that becomes fa’il of the word الفَغْنُ. 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 asb-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: خُدُمْتُهُ بِمَدِيحٍ أَسْتَقِيلُ بِهِ ۞ ذُنُوبَ عُمْرٍ مضى في الشَّاعرِ والندم
The poet used the word خدامت١ then continued by the word أستقبل١. 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 madbi (past form) to fi’il mudbari form (is going on/will be going on). This has a strengthening effect on the sincerity of the poet whom first he poured out praisings to the prophet and continuously and presistently 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:

فِيَنَّمِ جُوُدَادَكَ الْذِّنَٰبُ وَضَرَّتِهَا وَمِنْ عَلَمٍ مَّلَوِّحٍ

There is the word عُلُوم١ which is the form of اسْمٌ مُّفْرَدٌ (singular noun) of the word عُلُم١ which is the form of the اسْمٌ جَامِعٌ (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’ana (the addition of the word form gives an addition meaning). The word عُلُوم١ was used because it would soon be changed as the ماَرِفَت (specific form). That word, in the term of nahuu, is the idhofat form with a type of language study which is the study of لواحٍ المَّلْوِحٍ. The word عُلُوم١ was used because it explained the meaning of a lot of studies contained by the Prophet Muhammad SAW. The poet used the word عُلُوم١ first rather than explained 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 لواحٍ المَّلْوِحٍ and قالم١.

Al-idmar fi maudi’ al-izhar (hiding the word pronoun)
Ninth chapter of second verse

إِذْ قَدْ أَدْخَلْنَى عَلَى يَوْمِكَ كَإِذْنِي بِهِمَا هَذَيْنِ

In the chapter above, the word قُلْتَا truly refers to the second subject tasnisyyab (الْقَلَّدَا). But the poet rather chose an attached subject pronoun (damir muttasil), that is alif tasnisyyab 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

خَدَمْتِي يَدْخِلُ أَسْتَقِيلُ بِهِ ۞ دُوَّابٌ عَنْ مَعَضَّ يَدَيْ

On the ninth chapter of the first verse, the poet chose the word “khoddamtu” in his poetry. In the form side, when barakab is not written in khoddamtu, it could be read as khoddamatu. Both of them are fi’il madbi that is disandingkan with the fa’il form of اسْمٌ دِبْنِي مَعَتَكَالِيم يَالَّا. The difference is just in the wazan, khoddamtu has the wazan “fa’altu” while khoddamtu has the wazan “fa’altu” (with a tasydid ‘ain). It means khoddamtu is from ismati mjujarrod, while khoddamtu is from ismati mazid. Because they have a different wazan, then there is also a difference in terms of meaning from both of the lafadż. In that poetry, khoddamtu in Indonesia means memuja which would be praising in English, while khoddamtu in Indonesia means memujakan which would also means praising in English. But we could see there is an added pchapter for the word in the second lafadż. Akan tetapi, whether we read it with the wazan fa’altu (khoddamtu) 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 ياقسیم١ and ياقسیم١ 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 (Kridalaksa, 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:

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 anastrophic 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

In the underlined sentence, the word *لله* is *maw’ul bih* in a form of *jar majrur* that is showed first ahead of the word *الغبن* that becomes *fa’il* of the word *يبيع* It is an emphasis of loss here will surely be experienced by people who dare to sell the afterlife with a tword 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; Kridalaksa, 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:

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:

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

In the underlined sentence, the word *يبيع* is *maw’ul bih* in a form of *jar majrur*
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:

خِدَمْتُهُ بِمَدِيحٍ أَسْتَقِيلُ بِهِ ۞ ذُنُوبَ عُمْرٍ مَّضٰى فِي الشَّعْرِوَالنَّدِمِ إذْ قَلَّانِي مَا تَخْشَى عَوَاقِبُهُ ۞ كَأَنَّنِيْ بِهِمَا هَدْيٌ مِنَ النَّعَمِ أَطَعْتُ غَيَّ الصَّبَا فِيَالحَالَتَيْنِ وَمَا ۞ حَصَّلْتُ إلَى الأَثَامِ وَالنَّدِمِ

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 themself, 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 قَلَّانِي مَا تَخْشَى عَوَاقِبُهُ ۞ كَأَنَّنِيْ بِهِمَا هَدْيٌ مِنَ النَّعَمِ

In the verse above, there is a “tucked in” word in the underlined sentence which is منَصَّفاً ِبِهِمَا هَدْيٌ ِمنَ النَّعَمِ that becomes bal (condition) from كَانَ isim which is dhammir muttasil mutakallim wab dah. The Taqdir of it is منَصَّفاً ِبِهِمَا هَدْيٌ ِكَانَ.

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 أُخِذًا بِيَدِي ۞ فَضْلاً وَإِلا فَقُولْ يَا زَلَّةَ الْقَدَمِ

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 musyabbah bih). The union happens in a meaning (wajib 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:

إذْ قل دانيَ ما تخشى عواقبه ۞ كأنَّي بِهِمَا هدْيٌ من النَّعَمِ

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

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’arah. This figure of speech could be found in the ninth chapter of second verse:

إِنْ لَمْ يَكُنْ فِي مَعَادِي أَخِذًا بِيَدِي ۞ فَضْلاً وَإِلاَّ فَقُلْ يَا زَلَّةَ الْقَدَمِ

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 يَدَ 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:
In the chapter above, the poet satirizing himself with the word فَيَا 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 قَلِدَانِي مَا تَخْشَى عَوَاقِبُهُ ۞ كَأَنَّنِيْ بِهِمَا هَدْيٌ مِنَ النَّعَمِ

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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