



Forms, Techniques, and Meanings in Abu Al-Aswad Al-Duali's Poems

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Abstract. During the Umayyad dynasty, poetry became a complement to the poems of the *Jahiliyah* era and had many functions. One of the poets who lived during this period was Abū al-Aswad al-Dualī. The formalists claim that literature has a distinctive language raised by the author into a biased work and loses its automation, called defamiliarization. This study aims to answer the formulation of the problem, namely (1) What are the forms and techniques of defamiliarization in Abū al-Aswad al-Dualī's poems based on the perspective of Viktor Shklovsky? and (2) What is the meaning of Abū al-Aswad al-Dualī's poems? This study uses a descriptive qualitative method through two stages: data collection and analysis. Data collection techniques used are reading and recording techniques, while data analysis is carried out by data reduction, data presentation, and concluding. The results of this study are ten forms of defamiliarization along with five techniques in the poem *Ghadā Minka Fī al-Dunyā al-Syabābu Faasra'ā*, and eight forms of defamiliarization along with seven techniques in the poem *Wa Mā Talabu al-Ma'isyati bi al-Tamannī*. In addition, the researchers also found variations in the meaning of each of these poems based on the form and technique of defamiliarization.

Keywords: Russian formalism · defamiliarization · Abū al-Aswad al-Dualī poems

1 Introduction

Formalism was born in Russia at the beginning of the twentieth century. Besides, based on dissatisfaction with the flow of positivism, which pays great attention to biographical data in scientific studies. This formalism also rejects the old opinion that science and literary criticism are entirely focused on the form of the work. Formalists, one of whom was Viktor Shklovsky stated that literature has a distinctive language [1]. These literary characteristics are raised and transformed by the author into a biased work that has lost its automation. Thus, phenomena that were initially neutral and automatically understood become 'foreign' to the reader. Moreover, this is called defamiliarization.

Noor in Uniawati stated that defamiliarization is a concept that is usually used by formalists to analyze literary works [2]. Its function is to contrast a literary work with real life. Phenomena that are usually familiar and automatically absorbed in literature

become not anymore, the reader is made to think first because it is deliberately difficult to understand.

According to Viktor Shklovsky, many ways can be used to interfere with intuitive perception. Some of them are generating repetition, tautology, tautological parallelism, psychological parallelism, action inhibition, epic repetition, and delayed rescue (belated rescue). Other methods are changing the order of chapters, reversing the causal order, tricking the reader into making wrong assumptions, and introducing motives while delaying their fulfillment indefinitely [3].

Thus, it is done so that the audience is more sensitive to everything around them and is interested in form. The literary language will still be unique, although it can get different variations after observing literary works. This is as stated by Warren. With this defamiliarization theory, the defamiliarization technique used in a literary work and its meaning can be easily understood [3].

At this time, poetry has many functions, including as a propaganda tool, a medium for defending beliefs, a tool for cursing each other, and a livelihood [4]. Some of the reasons for its development are the expanding area of Islam, the increasing number of political groups and religious sects, and the development of opinions circulating in society [5]. In addition, the Umayyad dynasty's poetry complemented the Jahiliyah period's poems with a point of difference in fanaticism [6]. One of the poets who lived during the Umayyad dynasty was Abū al-Aswad al-Dualī.

On the diwandb.com page, 151 poems of Abū al-Aswad al-Dualī have been accessed 147,077 times until this research was written. Of his many poems, there are two that the researcher will examine in this research; *Ghadā Minka Fī al-Dunyā al-Syabābu Faasra'ā*, explaining about youth will pass quickly, and *Wa Mā Ṭalabu al-Ma'īsyati bi al-Tamannī*, explaining that sources of livelihood cannot be obtained by just dreaming. Both were chosen because they were presented in straightforward language but full of life values. The Arabic language used is Fusha Arabic, which is easy to understand. In addition, there are several *defamiliarization* techniques used in these poems.

The formulation of the problem in this study is (1) What are the forms and techniques of *defamiliarization* in Abū al-Aswad al-Dualī's poems based on the perspective of Viktor Shklovsky? and (2) What is the meaning of Abū al-Aswad al-Dualī's poems? Thus, this study aims to determine the form and technique of *defamiliarization* in the poems of Abū al-Aswad al-Dualī from Victor Shklovsky's perspective and their meanings.

2 Literature Review

2.1 Russian Formalism

Formalism comes from the Latin word *forma*, which means form or form [7]. True to its name, formalism was born in Russia in the 19th century. There are several factors behind the birth of Russian formalism. First is a reaction to the flow of positivism, which pays more attention to biographical aspects. Second, the growing rejection of traditional approaches pay attention to the relationship of work with sociology, history, and psychology. Third, there is a paradigm shift in the humanities from what was originally a diachronic paradigm to a synchronic paradigm [8].

The basic concept of Russian formalism focuses on the view that the language of literary works has its peculiarities. Russian formalism only touches on the intrinsic study of literary works because a literary work cannot be associated with other sciences, so it must remain focused on the autonomization of signs in a text [9]. In line with that, Jakobson argues that the subject of literature is not literature but what makes work into a literary work. Therefore, formalists pay more attention to text elements that they think have a unique character [10]. In addition, formalists also contributed several terms and concepts, namely literature, form and content, automation, and defamiliarization [11].

2.2 Defamiliarization

Viktor Shklovsky, the pioneer of defamiliarization, defines defamiliarization as a method or process that aims to turn ordinary things into foreign or unknown objects. Defamiliarization transforms the ordinary into the extraordinary, new, strange, and distorted. In narrative literature, usually, it can be obtained from the plotting mechanism by changing the sequence of events. The function is as art and creates a new perception. In addition, defamiliarization makes the reader see the world in a new and unexpected way [12].

The use of the concept of defamiliarization is intended to contrast literary works and reality in everyday life. Things that generally can be understood automatically in literary works are difficult to understand, so they all feel foreign and odd. The goal is nothing but to make readers feel more interested in the forms contained in a literary work [13].

2.3 Abū Al-Aswad Al-Dualī's Poems

Pradopo in Zuhdy and Masadi mentions that poetry results from compaction, namely a compaction activity after capturing impressions [14]. Poetry must consist of several elements: imagination, emotions, ideas, thoughts, tone, rhythm, word order, sensory impressions, density, figurative words, and the author's feelings.

Abū al-Aswad al-Dualī had manuscripts in Leipzig as early as 505 and had poems in Berlin [15]. In addition, he has 151 poems listed on the diwandb.com page. Of his many poems, there are two to examine in this research: (1) *Ghadā Minka Fī al-Dunyā al-Syabābu Faasra'ā*, describes youth that will pass quickly. (2) *Wa Mā Ṭalabu al-Ma'ṣyati bi al-Tamannī*, explained that a source of livelihood could not be obtained by just dreaming. That said, he is a stingy person but pious and pious. He is a *zuhud* poet. Nevertheless, in his asceticism, he does not invite people to be humble but invites them to try to get wealth that can bring a dignified life [16].

3 Method

This study uses a qualitative descriptive technique. The formal object of this research is the poetry of Abu Al-Aswad ad-Dua'li (1) *Ghadā Minka Fī al-Dunyā al-Syabābu Faasra'ā*, explaining about youth that will pass quickly, and (2) *Wa Mā Ṭalabu al-Ma'ṣyati bi al-Tamannī*, explained that a source of livelihood cannot be obtained by just dreaming. Both were chosen because they were presented in short language, but full

of life values. The Arabic language used is fusha Arabic, so it is easy to understand. In addition, there are several defamiliarization techniques used in these poems.

The approach used in this research is the structural approach with the theory of defamiliarization by Victor Shklovsky. So, the focus of this study is on the defamiliarization technique and the form of defamiliarization in the poem. The data collection technique uses the reading technique, taking notes from each stanza in Abu al-Aswad ad-Du'ali's poem [17]. The researchers then reduced the data and wrote it descriptively according to Victor Shklovsky's defamiliarization theory.

4 Results and Discussion

4.1 Ghadā Minka Fī al-Dunyā al-Syabābu Faasra'ā poem

Ghadā minka fī al-Dunyā Syabābu fa Asra'ā #
Wa Kāna Kajārin Bāna minka Fawadda'ā
Faqltu Lahu Fadzhab Damīman Falaitany #
Qataltuka 'ilman qabla an Tatashadda'ā
Janaita 'alayya al-Danba stumma Khadzalatany #
'alaihi Fabi'sa al-Khallatāni Huma Ma'an
Wa Kunta Sarāban Mākhison idz Taraktany #
Rahinata ma Ajny mina al-Syarri 'Ajma'a

In this poem, several parts contain defamiliarization in it. The following are the techniques and forms of defamiliarization contained in this poem.

4.1.1 Procrastination Technique of Inversion

The inversion figure of speech is part of the affirmation figure of speech which means the use of language style for affirmation in order to reinforce understanding and impression for the reader or listener [18]. Inversion figure of speech itself means changing the order of elements of syntactic construction or reversing the word order [19]. Inversion figure of speech is familiar in the form of prioritizing the predicate over the subject in the sentence [20]. This technique is found in the word *al-syabābu* in the first line. Prioritizing the predicate in Arabic is common, but in this arrangement, the predicate and subject are separated using *minka fī al-dunyā*, thus eliminating the impression of automation in understanding the sentence.

4.1.2 Procrastination Technique of Tautology

The tautology technique is also part of many types of figures of speech and is part of affirmation figures of speech. Tautology is a type of figurative language that repeats a word with its synonyms. In this poem, two parts use this tautology technique, namely (1) the word *fa asra'ā* in the first line, which has the same meaning as the word *ghadā*, which means to hurry to leave, and (2) the word *fa wadda'ā* at the end of the first line which has the same meaning as the word *bāna*, i.e., to leave.

4.1.3 Procrastination Technique of Simile

Simile figure of speech is part of the comparative figure of speech which means expressing something with an explicit comparison using prepositions and conjunctions. In this poem, there are two parts containing Defamiliarization, which uses a delaying Technique of Simile figure of speech, namely (1) *wa kāna ka jārin* in the first line. In this case, *al-syabāb* is equated with *jār* using a connector in the form of the letter *Tasybīh kāf*. (2) *Wa kunta sarāban* in the fourth or last line. In this last line, Abū al-Aswad al-Dualī likens it to a mirage. However, this Simile does not use prepositions or conjunctions. Thus, this Simile can be categorized as *Tasybīh muakkad*, namely *Tasybīh* that does not use the custom of *al-Tasybīh* [21].

4.1.4 Procrastination Technique of Anthropomorphism

Anthropomorphism is the use of words that are usually related to humans but are used for other things or things [22]. In this poem, four parts are categorized as *defamiliarization*, which uses a delaying technique with anthropomorphism figure of speech, namely (1) *fa-dzhab dzamīman* in the second line, (2) *laitanī qataltuka* in the second line, (3) *janaīta alayya ad-dzanba* in the third line, and (4) *khadzaltanī alaihi* in the third line. In these four sections, Abū al-Aswad al-Dualī seems to be talking to a neighbor, an allusion to the word *al-Shabāb*. The four should be spoken or leaned on by humans. However, in this case, it is based on the word *al-Shabāb* (youth).

4.1.5 Procrastination Technique of Personification

The personification of a figure of speech means describing inanimate objects as if they have human-like properties [23]. This poem also contains *defamiliarization* with this technique, precisely in the word *al-khallatāni* which consists of *al-Syabāb* and *ad-dzanbu*. Both are likened to two inseparable lovebirds. The summary is presented in Table 1.

4.2 Wa Mā Ṭalabu al-Ma'īSyati bi al-Tamannī Poem

Wama thalabul ma'īsyati bi-tamanny # walakin alqi dalwaka fid-dila'i
Taji'ka bimala'ihā thauran thauran # Taji'ka bikhama'atin wa qalili main
walā taq'ud 'ala kasali at-tamanny # Tuhilu 'ala al-maqādiri wa al-Qadhā'i
fainna maqadira ar-Rahmani Tajry # bi'arzaqir Rijāli mina as-Samā'i
Muqaddaratan bi Qabdhin au bi Basthin # wa 'ajzu al-Mar'I asbabu al-Balā'i
waba'dhu ar-Rizqi fi Di'atin wa Khafdhin # wa ba'du ar-Rizqi yuksabu bi al-'Inai
Similar to the previous poem, this poem also contains some parts of defamiliarization. The following are the techniques and forms of defamiliarization contained in this poem:

4.2.1 Procrastination Technique of Metaphors

Metaphor is a part of comparative figure of speech which means to express directly an expression as well as in the form of an analogical comparison. Basically, the word or sentence used is not the actual meaning, but only a comparison [24]. In this poem, there

Table 1. Defamiliarization in Ghadā Minka Fī al-Dunyā al-Syabābu Faasra'ā

Technique	Form
Procrastination Technique of Inversion	As-Syabāb
The Technique of Procrastination Using Tautology	Fa 'asra'a
	Fawadda'a
Procrastination Technique of Simile	Wakāna kajaārin
	<i>Wa Kunta Sarāban</i>
Procrastination Technique of Anthropomorphism Maj	<i>Fadzhab Damīman</i>
	<i>Falaityny Qataluka</i>
	<i>Janaita 'alayya al-Danba</i>
	<i>Khadzalatany # 'alaihi</i>
Procrastination Technique of Personification	<i>al-Khallatāni</i>

is a section containing Defamiliarization with this technique, namely the sentence *alqi dalwaka fī al-dilāi taji'ka bi malihā* in the first line. This sentence does not indicate a process of extending a bucket into the well so that later you get the contents of the well, but a meaning that an effort to get a source of livelihood, then that effort will definitely bring results.

4.2.2 Procrastination Technique of Repetition

Repetition figure of speech is part of affirmation figure of speech. Repetition itself means repeating the same word, phrase, or clause in a sentence [25]. Repetition Majas can also be called repetition technique. In this poem, there is a section that uses this technique, namely the *thawran wa thawran* in the second line. In this section, the word *thawran* is repeated twice. Based on the rules, if there are two *isim sentences* and both are *isim nakirah*, then the second has a different meaning from the first *isim nakirah* [27]. Thus, the second *thawran* has a different meaning from the first *thawran*.

4.2.3 Procrastination Technique of Synecdoche

Synecdoh figure of speech is to mention a part instead of the whole or vice versa. The synecdoc figure of speech consists of *pars pro toto* which means to mention a part instead of the whole, while the opposite is called *totem pro parte*. This technique is used in Defamiliarization in the form of *taji'ka bi ham'atin wa qalīli māi* in the second array. *Ham'ah* and *qalīli māi* are part of the contents of the well. Thus, the figure of speech used here is *Pars pro toto*.

4.2.4 Procrastination Technique of Pleonasm

Pleonasm is the addition of information to a clear statement or the addition of information that is essentially not needed. It can also be interpreted by repeating with different

Table 2. Defamiliarization in *Wa Mā Ṭalabu al-Ma'īsyati bi al-Tamannī*

Technique	Form
Procrastination Technique of Metaphors	alqī dalwaka Tajī'ka bimala'ihā
Procrastination Technique of Repetition	thauran thauran
Procrastination Technique of Synecdoche	Tajī'ka bikhama'atin wa qalili main
Procrastination Technique of Pleonasm	walā taq'ud al-Qadhā'i
Procrastination Technique of Anthropomorphism Maj	Tajry
Procrastination Technique of Oxymoron	Muqaddaratan bi Qabdhin au bi Basthin
Procrastination Technique of Antithesis Maj	wa ba'du ar-Rizqi yuksabu bi al-'Inai

markers [27]. This figure of speech is used in the third line of this poem. Basically, the first and second arrays are considered sufficient and can be understood. However, Abū al-Aswad al-Dualī repeats both in the third line, but uses a different pronunciation. This is certainly intended to attract the attention of readers which is also the purpose of the *defamiliarization*.

4.2.5 Procrastination Technique of Anthropomorphism

It has been explained that Anthropomorphism figure of speech means the use of words that are usually related to humans, but are used for other things or things. The word *tajr* in the fourth line uses this technique. Because, the word *tajr* is usually used for living things that walk. However, in this section it relies on *maqādir ar-Rahmān (qadr Allah)*.

4.2.6 Procrastination Technique of Oxymoron

Oxymoron is using opposite words in one phrase. This technique is used in the sentence *muqaddaratan bi qabdlin wa basthin*. The word *qabdlin* is the opposite of the word *basthin*, both of which are in the same phrase.

4.2.7 Procrastination Technique of Antithesis

Antithesis figure of speech is part of the oppositional figure of speech which means to express an intention using opposite words. In the last line of this poem, Abū al-Aswad al-Dualī closes with the conclusion that sustenance must be obtained, either easily or with hard work. Table 2 is a summary of the forms and techniques of defamiliarization.

4.3 Meaning of Abū al-Aswad al-Dualī's Poems

4.3.1 Fī al-Dunyā al-Syabābu Faasra'ā Poem

This poem outlines the story of youth. The use of the inversion figure of speech in al-syabābu and the tautological figure of speech in *fa asra'ā* and *fa wadda'ā* speech

raises the meaning of an affirmation. Meanwhile, the use of Simile in the lafaz *wa kāna ka jārīn* raises the meaning of comparison. Thus, in the first line of this poem, Abū al-Aswad al-Dualī explains that youth will leave humanity in the world very soon, like an impermanent neighbor.

In the second line, two parts contain *defamiliarization*, and both are in the form of a delay Technique of an Anthropomorphism figure of speech which then raises the meaning of comparison. If Abū al-Aswad al-Dualī likened his youth to a neighbor, in this second line, it is as if he is having a dialogue with a neighbor who is none other than that youth. The content of the dialogue is, “Go with contempt. If only I could have killed you knowing that you were leaving.”

The delay technique using the Anthropomorphism figure of speech is also found in the first half of the third array. In this section, Abū al-Aswad al-Dualī continues his dialogue, whose form is, “*You tortured me with sin, and then you left me in the humiliation of sin.*” In this third line, he also uses a delaying technique using the Personification figure of speech, which also means comparison, precisely in the lafaz al-khallaṭānī. In this section, he concludes that youth and sin are two lovebirds classified as the worst friendships that cannot be separated from each other.

Meanwhile, in the last line, he likens youth to a mirage using a delaying technique using Simile’s figure of speech. However, this time he did not mention prepositions or conjunctions. It is also known as *Tasybīh Muakkad* in *Balāghah* science. He said youth is a lost mirage because it has left us all in a state of bondage to all the bad things we do.

4.3.2 Wa Mā Ṭalabu al-Ma’īSyati bi al-Tamannī

The poem “*Wa Mā Ṭalabu al-Ma’īsyati bi al-Tamannī*” explains how a person gets sustenance. In the first line, Abū al-Aswad al-Dualī explains that finding a source of livelihood cannot be done by just dreaming, but must try as hard as possible. This effort to find a source of livelihood is then described by him throwing a bucket into a well. In this case, he uses the technique of delaying the metaphorical figure of speech which means comparison.

In the second array, there are three sections containing *defamiliarization* with the delay technique. *First*, lafaz *taji’ka bi malih ā* which uses metaphorical figure of speech which means comparison. This is a continuation of the first line and is a comparison for the sustenance that will be obtained from the efforts that have been made. *Second*, lafaz *thawran wa thawran* which uses repetition and means affirmation. This passage means that someone will continue to fill the well while we draw the well; what we get in the first drawing process is different from the results we will get in the second drawing, and so on. *Third*, lafaz *ham’atin wa qalīli māin* which uses the synecdoche figure of speech which means comparison. This section is a breakdown of the first half, namely soil and water are some of the many contents of the well. Thus, this second line means that if we throw the bucket into the well, the bucket will continue to bring us the contents of the well, in the form of water, a little soil, and so on, until we stop drawing.

The third line of this poem is a repetition of the first and second lines. However, Abū al-Aswad al-Dualī uses a different diction. If in the first two lines he ordered to try to get a source of livelihood, in this line he forbade to sit and be lazy. Because, it is tantamount to considering weak *qadla* and *qadr* Allah, the Most Provider of sustenance.

In the theory of Defamiliarization, this is called a delaying technique using the Pleonasm figure of speech which means affirmation.

In the fourth line there is also a section containing *defamiliarization* with a delay technique using Anthropomorphism figure of speech which means comparison. Abū al-Aswad al-Dualī explained that God's destiny continues to run (*tajrī*) along with the sustenance of mankind from the sky. *The tajrī diction* (walking) is normally used for living things that have legs, but in this section it is based on the destiny of Allah.

In the fifth line, Abū al-Aswad al-Dualī explains that the sustenance of mankind has been adjusted to the *qabdl* (hold) and *basth* (expand) of Allah, the Most Provider of sustenance, and one's weakness is the main cause of all calamities. In this array it appears that he uses the words *qabdl* and *basth* which clearly contradict each other in meaning. This shows that this section contains *defamiliarization* with the delay technique using Oxymoron figure of speech which means contradiction.

To close his poem, Abū al-Aswad al-Dualī concludes what he conveyed in the last line by saying that some sustenance is divided into two parts, some can be obtained in an easy way and some are obtained by working hard. By bringing up two contradictory things in this one sentence, it can be concluded that this section contains *defamiliarization* with the technique of procrastination with the figure of speech Antithesis which means contradiction.

5 Conclusion and Suggestion

These two poems of Abū al-Aswad al-Dualī are beautiful. This is because these poems contain *defamiliarization* with quite a variety of techniques. In the poem *Ghadā Minka Fī al-Dunyā al-Syabābu Faasra'ā*, there are ten forms of *defamiliarization* with five techniques in poetry. While the poem *Wa Mā Ṭalabu al-Ma'īsyati bi al-Tamannī* contains nine forms of *defamiliarization* with seven techniques in poetry. The technique used is a delaying technique using Inversion, Tautology, Simile, Anthropomorphism, Personification, Metaphor, Repetition, Synecdoc, Pleonasm, Oxymoron, and Antithesis figure of speech.

In addition, researchers can also find profound meaning in these two poems of Abū al-Aswad al-Dualī. *Ghadā Minka Fī al-Dunyā al-Syabābu Faasra'ā* poem describes youth; that it will go away like a mirage; that he is close friends with sin and is impossible to separate. While *Wa Mā Ṭalabu al-Ma'īsyati bi al-Tamannī* poem explains how a person gets sustenance; some get it quickly; some get it by working hard. Moreover, based on the technique used, these two poems contain three meanings of the figure of speech: affirmation, comparison, and contradiction.

Defamiliarization studies on Arabic poetry, both classical and modern, can still be said to be few. This is a gap for future researchers to conduct defamiliarization studies with objects in the form of poetry. However, a researcher who wants to conduct a defamiliarization study must understand this theory thoroughly because it will make it easier to determine the defamiliarization techniques on an object and the meaning that will emerge from it.

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