Style of Language in Imam Syafi'i Poetry "Da'il Ayyamaa Taf'alu Maa Tasyau"

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Abstract. The purpose of this study is to analyze the style of language of Imam Syafii's poetry entitled *Da'il Ayyamaa Taf'alu Maa Tasyau* from various aspects using the stylistic theory proposed by Syihabuddin Qalyubi. This research is a descriptive qualitative research and using library research. The primary data source in this study was the poem with additional supporting data in the form of articles, books and relevant journal research results. Data collection techniques in the form of reading and taking notes. The results of this study indicate that in the poetry of Imam Syafii Da'il Ayyamaa Taf'alu Maa Tasyau found several aspects of Qalyubi's stylistics, namely; phonology: 1), hamzah at the end of each stanza in poetry, 2), syntax: Anastrophe e and oxymoron, 3), morphology: Al-udul bi al-shigah an al-ashl al-siyaqi (derived from the same word but in different forms). 4), imagery: metaphor, personification, and epithets. The study found that the imagery aspect dominates the poem compared to other aspects. As for the function of each style of language namely, phonology of how to pronounce letters from poetry stanzas, syntax shows the meaning of emphasis, morphology changes in vocabulary form from the same word origin and beautiful imagery of sentences by comparing the composition of sentences in poetry.

Keywords: Style · Poetry · Imam Syafi'i

1 Introduction

The majority of writers produce their work by contemplating, observing and studying the situation and learning from daily experiences [1]. Poetry is the author's imagination generated from the reality he sees or something he feels is packaged as creatively as possible using the word aesthetic so as to produce the stylistics of a work. Poetry is also referred to as the essence of events and problems, or narratives [2]. The language of poetry is connotative, has various interpretations of meaning (*multi-interpretation*). Not only from a different aspect of the reader, even from the aspect of the same reader, it will have different meanings if read in a different time and atmosphere [3]. Stylistics is a branch of linguistics that studies language style. It is an interdisciplinary science to analyze the style of language in literary works.

Based on the above background, the focus of this research is to analyze literature in the form of poetry by Imam Syafii entitled *Da'il Ayyamaa Taf'alu Maa Tasyau* from

the stylistic aspect. There are several studies that use stylistic studies with different objects. Among them are research conducted by Darajah and Mardliyah [3]. Not much different from the research that analyzes consonant *samaawit* and vowel *showait* from the phonological aspect in burdah *sa'duna*. From a grammatical point of view this study explains the syntactic and morphological aspects of each burdah stanza, and the imagery aspect [4]. Khoiriah et al. also discussed poetry of Aming Aminoedhi [5]. Their study is more inclined to discuss the content of meaning contained in one of the poems in the Syafi'i Diwan. Khusna compared the stylistic characteristics of the poetry of Imam Syafii and Abu Nawas [6]. Fatmawati discusses the beauty of language style and linguistic elements in hadith [7]. The next research is Khusna that concerns stylistics in the stories of Sulaminaan in Al-Quran [8].

Among the poetries contained in the *diwan* is a poetry entitled Da'il Ayyamaa Taf'alu Maa Tasyau. This poetry is very interesting to be the object of research. In addition to containing many aspects of stylistics, easy to understand, even in the meaning of this poetry, it is also required to have noble values and wisdom about spaciousness, loyalty, integrity, generosity, and serenity in living life, which is presented with various captivating parables, showing negative human attitudes and advised through soft words, this poetry also explains God's destiny in the form of Ricky's decree and that death cannot be avoided by every living creature even though they try their best. These positive values are very relevant to the current situation and will not be obsolete throughout the ages.

Another factor that made him a poet is his very high concern for human actions, especially from the ethical and aesthetic aspects. He wrote many Arabic poetries. These poetries are collected into one in the *Diwan* Imam Syafii [9]. From the discussion that has been described above, the main purpose of the researcher in conducting this research is to thoroughly explore the style of language in the poem, considering that the title of the poem under study has never been studied before and the hope of the researcher is that if incomplete data is found in this study, the researcher hopes that there will be researchers that complement the research data.

2 Literature Review

Stylistics is learning to understand the beauty of the meaning of language in literary work. In this case there are three analytical tools that can be used namely linguistic models, theories, and framework. This is where the beauty of meaning is found [10]. The beauty of stylistics can be seen from the phonological, syntactic, morphological, semantic, imagery, pragmatics, rhetorical to graphological aspects. The purpose of studying stylistics is to find out how detailed the author understands linguistics and applies it in a creation so that he knows the beauty of the rhetoric of literary meaning. The basic aspects of stylistic studies focus on three places. The first is *uslubiyah an-nadzoriyah* or the study of all aspects of language. Second is *uslubiyah at-tatbiqiyah* or language studies focus on the characteristics and characteristics of the text. Third is *uslubiyah al-muqoronah* comparison of language levels in a text [11].

3 Method

Imam Syafii's Poetry Research entitled *Da'il Ayyamaa Taf'alu Maa Tasyau* includes qualitative descriptive research and is a library research namely by analyzing the poetry of *Da'il Ayyamaa Taf'alu Maa Tasyau* on aspects of stylistics, which is done by understand, analyze and think optimally to produce accurate data. The primary data source in this study was the poetry *Da'il Ayyamaa Taf'alu Maa Tasyau* with secondary data in the form of articles, books and relevant journal research results obtained by researchers from the internet in the form of reading articles and journals as well as from several books related to poetry and stylistic theory [12]. Data collection techniques in the form of reading and taking notes. This is in accordance with the definition of library research, which is a research activity that uses sources in the form of library collections to obtain research data. The steps taken by researchers in collecting data are: 1. Find and collect all data related to the object of study, 2. Record the data obtained from the poetry *Da'il Ayyamaa Taf'alu Maa Tasyau*, 3. Classify the data according to the theoretical perspective to be studied.

4 Results

Syihabudin Qalyubi argues that in *al-mustwayat al-uslubiyyah* (the aspect of stylistic analysis) is very broad vertically and horizontally but he divides it into 5 namely, *Al-Mustawa al-sauti* (phonological aspect), *Al-Mustawa al-Sarfi* (morphological aspect), *Al-Mustawa al-Nahwi aw al-Tarkibi* (syntactic aspect), *Al-Mustawa al-Dalali* (semaantic aspect) and *Al-Mustawa al-Taswiri* (imagery aspect). Of the 5 aspects put forward by Syihabuddin Qolyubi, the author finds data as shown in Table 1.

4.1 Phonological Aspect

The researchers focused on one letter, namely *hamzah* which is in each end of the poetry *Da'il Ayyamaa Taf'alu Maa Tasyau* by Imam Syafii. It is as follows:

4.2 Syntactical Aspect

The analysis of the aspect of *Al-Mustawa al-Nahwi au al-Tarkibi* has many aspects that must be investigated. The details of the stanzas and their explanations will be explained as follows (Table 2).

4.3 Morphological Aspect

The analysis of the aspect of *Al-Mustawa Al-Sarfi* study is very broad, but the researcher only focuses on the most important aspect in this study, namely *Al-udul bi al-shigah an al-ashl al-siyaqi* (derived from the same word but in different forms) (Table 3).

Table 1. Stylistic analysis in phonological aspect

Poetry	Form & classification
دع الأيام تفعل ما تشاء # وطب نفسا إذا حكم القضاء ولا تجزع لنازلة الليالى # فما لحوادث الدّنيا بقاء وكن رجلا على الأهوال جلدا # وشيمتك السماحة و الوفاء وإن كثرت عيوبك في البرايا # وسرّك أن يكون لها غطاء تستّر بالسّخاء فكل عيب # يغطّيه كما قيل السّخاء ولا ترى للأعادى قطّ ذلًا # فإنّ شماتة الأعدا بلاء ولا ترج السماحة من بخيل # فما في النار للظمان ماء ورزقك ليس ينقصه التّأنّ # وليس يزيد في الرّزق العناء ولا حزن يدوم ولا سرور # ولا بؤس عليك ولا رخاء إذا ما كنت ذا قلب قنوع # فأنت و ما لك الدّنيا سواء ومن نزلت بساحته المنايا # فلا أرض تقيه ولا سماء وأرض الله واسعة ولكن # إذا نزل القضا ضاق الفضاء دع الأيّام تغدر كلّ حين # فما يغني عن الموت الدّواء	The letter *hamzah* (ء) is always at the end of every stanza of the poem

Table 2. Stylistic analysis in syntactic aspect\

Poetry	Form and classification
ولا تجزع لنازلة الليالى # فما لحوادث الدّنيا بقاء وإن كثرت عيوبك في البرايا # وسرّك أن يكون لها غطاء ولا ترج السماحة من بخيل # فما في النار للظمان ماء ولا ترى للأعادى قطّ ذلًا # فإنّ شماتة الأعدا بلاء	Anastrophe: Emphasis and specialization: message
ولا حزن يدوم ولا سرور # ولا بؤس عليك ولا رخاء ورزقك ليس ينقصه التّأنّ # وليس يزيد في الرّزق العناء	Oxymoron: Emphasis: message

Table 3. Stylistic analysis in morphological aspect

Poetry	Form & classification
ولا تجزع لنازلة الليالى # فما لحوادث الدّنيا بقاء وإن كثرت عيوبك في البرايا # وسرّك أن يكون لها غطاء تستّر بالسّخاء فكل عيب # يغطّيه كما قيل السّخاء إذا ما كنت ذا قلب قنوع # فأنت و ما لك الدّنيا سواء وأرض الله واسعة ولكن # إذا نزل القضا ضاق الفضاء	Derived from the same word but in different forms

Table 4. Stylistic analysis in imagery aspect

Poetry	Form & classification
ولا ترج السماحة من بخيل # فما في النار للظمان ماء	Metaphor: Comparison: clarify/easy to understand
دع الأيام تفعل ما تشاء # وطب نفسا إذا حكم القضاء وإن كثرت عيوبك في البرايا # وسرّك أن يكون لها غطاء ومن نزلت بساحته المنايا # فلا أرض تقيه ولا سماء دع الأيام تغدر كل حين # فما يغني عن الموت الدّواء	Personification: Comparison: clarify/easy to understand
إذا ما كنت ذا قلب قنوع # فأنت و ما لك الدّنيا سواء ولا ترج السماحة من بخيل # فما في النار للظمان ماء	Epithets: Comparison: hide/glorify

4.4 Imagery Aspect

Al-Taswiri is the expression of words from something abstract or imaginary into a perceived picture. The researchers found figurative rhetoric in the aspect of imagery in the form of metaphors, personifications, and epithets (Table 4).

5   Discussion

Al-Baqilani revealed *buffon le style est I'homme meme* (style is the person himself). Al-Baqilani also argues that every poet has their own style looking at the aspect of stylistic studies in Qalyubi's opinion, researchers think to analyze the poetry *Da'il Ayyamaa Taf'alu Maa Tasyau* by Imam Syafii into several aspects.

The analysis of the phonological aspect aims to find the function of letters and sounds generated from poetry stanzas [13]. In this aspect there are two effects, namely the effect on the harmony and the resulting meaning, but the researcher only focuses on the harmony of the letters in this poetry. Arabic phonology categorizes *hamzah* into 2 (two): (1) *Halqy* letter, pronunciation through the throat and is the deepest according to *makhraj.* (2) Plosive consonants (*shamit infijary*), letters are released by collecting air in the chest cavity and then expelling it and stopping suddenly.

In the syntactical aspect, it is not to explain the position or harokat of the end of the word but tends to reveal what is the secret behind the use of the word [8]. The researcher found 6 (six) stanzas in the poetry *Da'il Ayyamaa Taf'alu Maa Tasyau* by Imaam Syafi'i that used this aspect analysis.

First, Anastrophe is the rhetoric of the inverted word order in a sentence [14]. Anastrophe in Arabic is known as *at-taqdim wat ta'khir.*

<div dir="rtl">

ولا تجزع لنازلة الليالى # فما للحوادث الدّنيا بقاء

وإن كثرت عيوبك في البرايا # وسرّك أن يكون لها غطاء

ولا ترج السماحة من بخيل # فما في النار للظمان ماء

</div>

In Arabic grammar, the correct arrangement is to prioritize *mubtada'* over *khobar* but sometimes it is also reversed, namely to prioritize *khobar* over *mubtada'* for certain reasons. The stanza above is an example of prioritizing khobar over *mubtada* 'on the grounds that *khobar* is preceded by the letter jer. The goal is for confirm **ta'kid and takhsis**. In the pronunciation of "للحوادث الدّنيا بقاء" emphasizes that calamity will not last forever, everything will end when it's time. The pronunciation of "لها غطاء" shows the poet's specialization, namely wanting a cover (in the form of a curtain or the like) as a cover for disgrace. And the pronunciation of "للظمان ماء" specializes the nature that only the miser has for all the wealth and abundance of blessings that Allah has given him.

<div dir="rtl">

ولا ترى للأعادى قطّ ذلًا # فإنّ شماتة الأعدا بلاء

</div>

Arabic grammatical arrangement should be *maaf'ul* fall after the *fail*. However, in this stanza the poet prioritizes *jer maajrur and dhorof* even though in meaning and qoidah both must be ended. The aim is to specify that humiliation is only on the infidels who are the enemies of Islam (infidels).

Second, Oxymoron is the use of opposite and contradictory words but in the same phrase. In Arabic, it is known as *At-Tibaq* and *Al-Muqobalah.*

<div dir="rtl">

ولا حزن يدوم ولا سرور # ولا بؤس عليك ولا رخاء

ورزقك ليس ينقصه التأنّي # وليس يزيد في الرّزق العناء

</div>

The oxymoron rhetoric in the first stanza of the poetry above gives the message that life does not always stay in one state, everything will continue to spin like a wheel or spin like the earth's rotation around the sun, so we should know what we will do if we are in certain circumstances. While the second stanza of the poetry above gives a message that the sustenance that God has given to human has been determined since the first time they were born on this earth. Risky will not decrease or increase so how can we be grateful for all the gifts and favors of Allah that have been given to us and manage them well so that one day when Allah asks us to be responsible for what has been given we can be responsible for it.

وإن كثرت عيوبك في البرايا # وسرّك أن يكون لها غطاء

تستّر بالسّخاء فكل عيب # يغطّيه كما قيل السّخاء

Concerning morphological aspect, the fourth and fifth stanzas that have been under-lined above show similar meanings but different *sighats*, the first stanza above has *sighat* maasdar. The second stanza in the poetry above has *sighat fiil mudhori* so that it can have two ages, namely *hal* and *istiqbal*, but what the poet wants in the poetry above is the *istiqbal* era and will be realized if the requirements mentioned previously have been met.

وإن كثرت عيوبك في البرايا # وسرّك أن يكون لها غطاء

إذا ما كنت ذا قلب قنوع # فأنت و ما لك الدّنيا سواء

The fourth and tenth stanzas above are from the same *musytaq*, namely ك – و – ن but have different *shigots*. The fourth stanza is *fiil mudhori'* and the tenth stanza *fill maadhi*, the difference between the two is also evident from the letter that precedes it, the fourth stanza is preceded by "أن" المصدرية And the tenth stanza is preceded by "ما" المصدرية الظّرفيّة but from this difference both of them also have something in common, namely they can change the file that falls after it into *maasdar*.

ولا تجزع لنازلة الليالى # فما لحوادث الدّنيا بقاء

وأرض الله واسعة ولكن # إذا نزل القضا ضاق الفضاء

The second stanza and the twelfth stanza that is underlined above are from the same musytaq, namely ن – ز – ل but both have different sigots because they have different purposes, the second stanza in the form of *masdar* (isim character) can show the *maadhi* era, *hal* and *istiqbal* see from *siyaqul kalam* while the twelfth stanza of the Maadhi era which has the meaning of *at-tsubut wad dawam* automaatically the existence of qodho is a definite stipulation.

In the imagery aspect, Al-Taswiri is a form of depiction in expressing something abstract, feeling, psychological and character. [15] As for Al-Tashwiry in Imaam Syafi'i's poetry entitled *Da'il Ayyamaa Taf'alu Maa Tasyau.*

First, metaphor (*Al-Tashwir bi al-isti'arah*) is the formaation of two different things and an analogy so that they become one word that is full of aesthetic meaning [16].

Metaphors are included in the comparison category by not using *tasybihat* letters and sentences such as, نحو،مثل in Arabic treasures. This rhetoric is known as *isti'aroh.* As for the metaphorical rhetoric [9] in Imam Syafii's Poetry entitled *Da'il Ayyamaa Taf'alu Maa Tasyau*, the researcher finds in the verses as follows:

<div dir="rtl">ولا ترج السماحة من بخيل # فما في النار للظمان ماء</div>

An-nar pronunciation is a parable of al-bakhil's pronunciation which has been mentioned previously. This figurative pronunciation is used as a comparison of the pronunciation of *al-maa'*. This verse explains that we are not allowed to expect anything from others, especially from people who are stingy because how much wealth they have will not be distributed at all to the needy and it is a character that already exists and is attached to them (bakhil).

Second, Personification is the depiction of inanimaate objects as if they have the same nature as humaans such as traveling, acting and others. Rhetoric like this in Arabic is known as isti'aroh kinayah. In Imam Syafii's Poetry entitled *Da'il Ayyamaa Taf'alu Maa Tasyau* the researchers find this rhetoric in four stanzas as detailed in the explanation below:

<div dir="rtl">دع الأيام تفعل ما تشاء # وطب نفسا إذا حكم القضاء</div>

The *taf'alu* pronunciation shows the meaning of creation based on fail *al-ayyamaa* which has the meaning of days. As we know that the day is the name for the unit of time, it is not appropriate to use the *taf'alu* editor. The poet tries to explain to the reader that time continues to pass so we should maake the best use of it so that there will be no regrets in the future.

<div dir="rtl">وإن كثرت عيوبك في البرايا # وسرّك أن يكون لها غطاء</div>

The first *satr* of the stanza above shows the meaning of "however much your disgrace is in the eyes of creatures" as we know that disgrace is an ugliness that exists in a person but does not want others to know. The poet points out that the disgrace that each person has is very much. Only a little can be seen by others because Allah has covered it. However, from the slight disgrace that has been seen, they are still trying to look perfect in front of God's fellow creatures because it is part of human nature.

<div dir="rtl">ومن نزلت بساحته المنايا # فلا أرض تقيه ولا سماء</div>

The second stanza above shows the meaning of "then there is no earth and no sky that can protect it". The earth and the sky are inanimate objects which logically cannot protect anyone but the poet's intention to use these two words is to show that wherever a person goes, to the end of the world or even to the hiding places of ants under the earth, if the fate of death arrives, no one can protect him.

<div dir="rtl">دع الأيام تغدر كل حين # فما يغني عن الموت الدّواء</div>

The meaning of the verse above the poet forbids us to have more worry about the day that does not maatch expectations because the day continues to pass and one must be ready at any time for all the fates that have been determined by Allah, any destiny, especially death. Because if death is approaching ready or not he must return to the presence of the creator.

Third, Epithet (*Al-taswir bi al-kinayah*) [15] is to give special siri to a person or thing instead of the name of the person or thing. This rhetoric in Arabic is known as kinayah.

<div dir="rtl">إذا ما كنت ذا قلب قنوع # فأنت و ما لك الدّنيا سواء</div>

The pronunciation of *maaalikud dunya* means "owner of the world". Actually, the owner of the world is only Allah, but in this stanza it means the king of his time. This stanza equates people who have the nature of qona'ah with the king. The poet explains that people who are always grateful for God's gifts and receive whatever God has willed with the king show the high degree of people who have this qonaah nature.

<div dir="rtl">ولا ترج السماحة من بخيل # فما في النار للظمان ماء</div>

Bakhil is the opposite of the word "generous" [16] this term is used to refer to people who are stingy and do not like to give a little of their wealth to others. The poet here also forbids us to hope for stingy people because in fact it is impossible because even though they are full of wealth they are not willing to share it with others even though that person is more in need.

6   Conclusion

The results of this analysis, researchers found style Imam Syafii's poetry entitled *Da'il Ayyamaa Taf'alu Maa Tasyau* from various aspects, In phonology, the researcher focuses on one letter, namely hamzah which is in each last stanza of the poetry. In syntax researcher found 6 rhetorical areas: (1). Anastrophe s in which show the meaning of emphasis and specialization of the poetic stanza (2) The oxymoron contains the message expected by the poet to the reader. In morphology researcher found *Al-udul bi al-shigah an al-ashl al-siyaqi* (derived from the same word but in different forms), ans in imagery found while 7 were divided into: (1). Metaphor serves to provide a detailed explanation to the reader, (2). Personification serves to facilitate understanding by using other words but in different phrases, (3) Epithet functions to disguise identity and glorify it. The researcher has not researched the semantics in this poem, so the researcher hopes that there will be further research that examines the semantic aspects of this poem and the researcher also hopes that further research will be able to find scientific terms in the phonological and morphological aspects that researchers have not found.

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