

## Analysis of Language Style in the Syair Dagang by Hamzah Fansuri

Cucu Nurhayati<sup>1</sup>, R. Myrna Nur Sakinah<sup>2</sup>

*Department of English Literature, State Islamic University of Sunan Gunung Djati*

[ucunrhayati@gmail.com](mailto:ucunrhayati@gmail.com)

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### Abstract

This study aims to examine the use of figurative language in Syair Dagang by Hamzah Fansuri. Hamzah Fansuri is recognized as one of the prominent literary figures during the golden age of Islamic kingdoms in the Indonesian Archipelago, particularly in 16<sup>th</sup> century Aceh. The research employs a qualitative method with a descriptive approach. Data were collected through online sources and analyzed using reading and note-taking techniques. The analysis reveals several types of figurative language found in the poem. Four types of figures of speech were identified: metaphor (2 instances), antithesis (1 instance), simile (1 instance), and repetition (5 instances). In addition, 19 significant diction choices were found that enrich the overall meaning of the poem. These findings indicate that Hamzah Fansuri's use of stylistic elements and diction not only enhances the aesthetic quality of the poem but also deepens its spiritual and philosophical messages.

Keywords: language style, figurative language, diction, poem.

### Abstract

Penelitian ini bertujuan untuk mengkaji penggunaan gaya bahasa dalam Syair Dagang karya Hamzah Fansuri. Hamzah Fansuri dikenal sebagai salah satu tokoh sastra terkemuka pada masa kejayaan kerajaan Islam di wilayah Kepulauan Indonesia, khususnya di Aceh pada abad ke-16. Penelitian dilakukan dengan metode kualitatif dan pendekatan deskriptif. Data dikumpulkan melalui penelusuran daring, kemudian dianalisis dengan teknik membaca dan mencatat. Hasil analisis menunjukkan adanya beberapa jenis majas dalam syair tersebut. Empat jenis gaya bahasa kiasan berhasil ditemukan, yakni: metafora yang muncul dalam dua bagian, antitesis dalam satu bagian, simile dalam satu bagian, serta repetisi yang ditemukan dalam lima bagian. Selain itu, terdapat pula 19 diksi penting yang memperkaya makna keseluruhan syair. Temuan ini menunjukkan bahwa pemilihan gaya bahasa dan diksi dalam karya Hamzah Fansuri tidak hanya memperindah bentuk syair, tetapi juga memperdalam pesan spiritual dan filosofis yang ingin disampaikan.

Kata kunci: gaya bahasa, majas, diksi, syair.

## INTRODUCTION

According to Sapardi Djoko Damono, literature is a social institution that uses language as its primary communication medium. Literature not only reflects human life but also portrays the surrounding social reality. Meanwhile, Plato argued that literature imitates reality, or mimesis, meaning that literary works should serve as representations of the universe and models of everyday human life.<sup>1</sup> Literature is a form of human expression conveyed through language with elements of beauty, imagination, and deep meaning. It includes written works such as poetry, short stories, and drama and encompasses the study of literary theory and criticism. In literature, language creatively expresses emotions, thoughts, life experiences, and cultural values. Therefore, literature is a mirror of life, a means of communication across time and generations, and a medium for conveying moral, social, and philosophical messages.<sup>2</sup>

A literary work is a product of human creativity expressed through language that carries meaning and beauty. It serves as a medium to convey thoughts, emotions, imagination, and life experiences, whether spoken or written. In literature, language is not merely a tool for communication but also an artistic medium imbued with aesthetic value and depth of meaning. Literary forms include poetry, prose, and drama, often reflecting their time's social, cultural, and human values. Therefore, literature functions as a source of entertainment and a medium for education, self-reflection, and social criticism that can awaken the reader's awareness.<sup>3</sup> According to Syair et al., literature, at its core, is constructing an art form that uses language as its primary object. In this sense, poetry is presented with beautiful and artistic language, captivating the reader and sparking their interest to explore further.<sup>4</sup>

One form of literary work is the *syair*. According to the Indonesian Dictionary (KBBI), *syair* is a traditional poem in which each stanza consists of four lines that end with the same rhyme. Originating from the classical Malay literary tradition, the word *syair* is derived from the Arabic term *shi'r*, meaning "poetry." It follows a strict poetic structure with four lines per stanza and a consistent rhyme scheme of a-a-a-a. Typically, each line contains between 8 and

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<sup>1</sup> Salmaa, "Apa Itu Sastra? Pengertian, Teori, Struktur, Dan Aliran Sastra," Deepublish, March 1, 2022, <https://penerbitdeepublish.com/apa-itu-sastra/>.

<sup>2</sup> Carissa Salwa et al., "Antropologi Sastra: Kebudayaan yang Terdokumentasikan dalam Karya Sastra," *Jurnal Pesastra (Pendidikan Bahasa dan Sastra)* 2, no. 1 (2025), <https://doi.org/10.36709/pesastra.v2i1.87>.

<sup>3</sup> Fitri Jayanti et al., "Kemampuan Menulis Puisi Modern dengan Menggunakan Media Musik pada Siswa Kelas X SMA Negeri 2 Gedong Tataan," *Warahan: Jurnal Ilmiah Mahasiswa Pendidikan Bahasa dan Sastra Indonesia* 4, no. 2 (2022).

<sup>4</sup> Aini Ulwi Sifa, "Analisis Stilistika Pada Puisi 'Maqomat Cinta' Karya Heri Isnaini," *Morfologi: Jurnal Ilmu Pendidikan, Bahasa, Sastra Dan Budaya* 1, no. 6 (2023): 18–26, <https://doi.org/10.61132/morfologi.v1i6.64>.

12 syllables, and unlike the *pantun*, which includes introductory lines called *sampiran*, every line in a *syair* directly contributes to the overall message. The primary purpose of *syair* is to narrate stories or sequentially convey teachings, encompassing themes such as romance, history, religion, and moral advice. Thus, *syair* serves not only as a form of entertainment but also as a medium for education and the transmission of ethical values. Its beauty lies in the poetic and meaningful language it employs and its ability to express emotions and messages in a deeply artistic and elegant way.<sup>5</sup>

Language style refers to the distinctive manner in which a speaker or writer conveys ideas, emotions, or messages through spoken or written language. It reflects the individual's personality, background, and communicative intentions, playing a crucial role in shaping how the audience receives and perceives a message. In literature and everyday communication, language style is a key tool for bridging the author's intent with the reader's understanding. One of the core elements of language style is diction—the careful selection of words that are accurate in meaning, aesthetically pleasing, and appropriate to the context. Effective diction helps clarify meaning, enhance emotional impact, create specific atmospheres, and enrich the overall artistic quality of a text. In literary works, diction also plays a role in character development, expressing inner conflict, and establishing the tone or mood of the narrative.

In addition to diction, language style is often marked by figurative language, or figures of speech. These expressions go beyond literal meaning, adding depth, subtlety, and beauty to communication. Figurative language enhances the richness of expression and can intensify the intended message. In the Indonesian language tradition, figures of speech (*majas*) are generally categorised into comparison, contrast, and emphasis. Comparative figures include metaphor, simile, personification, and hyperbole, each creating imagery and imaginative association. A metaphor draws a direct comparison without using comparative words, while a simile compares using words such as “like” or “as.” Personification attributes human qualities to non-human entities, and hyperbole uses deliberate exaggeration for dramatic effect.

On the other hand, contrastive figures such as irony, sarcasm, and litotes present opposing or understated meanings, often used to criticise or convey nuance. Irony is usually subtle, sarcasm is more direct and biting, and litotes expresses something in a deliberately

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<sup>5</sup> Salmaa, “Pengertian Syair, Ciri-Ciri, Unsur, Jenis, Dan Contoh Lengkap,” *Deepublish*, February 21, 2022, <https://penerbitdeepublish.com/syair-adalah/>.

understated way. Emphatic figures like repetition, parallelism, and rhetorical questions reinforce ideas, making them more memorable and impactful. The combination of language style, thoughtful word choice, and the effective use of figurative language brings a text to life, imbuing it with emotion, rhythm, and resonance. Such elements make literary works not only more engaging and expressive but also more persuasive and memorable.

Beyond literature, language style plays a vital role in various forms of communication such as public speaking, popular essays, opinion pieces, and social media content. A speaker who masters language style can deliver messages more persuasively and connect more deeply with the audience. Likewise, a writer skilled in crafting language can produce texts that are not only informative but also moving and evocative. In this sense, language style is an art of communication that conveys meaning and offers an aesthetic and emotional experience. Understanding and applying language style is thus essential in language learning, literary studies, and communication skills, as it empowers individuals to express ideas with clarity, beauty, and lasting impact.<sup>6</sup>

Hamzah al-Fansuri was a central figure in the early development of Malay literature and a highly influential Sufi scholar of the 16th century. During a time when the Aceh Sultanate thrived as a centre of Islamic learning in Southeast Asia, Hamzah emerged as a unique figure who combined deep spiritual insight with artistic literary expression. His works reflect his mystical experiences as a Sufi and showcase his remarkable ability to craft language rich with meaning and beauty.

As a Sufi thinker, Hamzah adhered to the concept of *wahdatul wujud*, or the unity of existence, a philosophy drawn from Ibn Arabi that emphasises the oneness between God and all creation. This theme runs consistently throughout his works, conveyed through symbolic language and profound reflections on the divine-human relationship. He used literature, especially poetry, as a medium to express this inner journey and to bring mystical thought closer to the Malay-speaking world.

One of his most significant literary contributions was the development of the *syair*, a traditional Malay poetic form consisting of four lines per stanza with a uniform rhyme scheme

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<sup>6</sup> M Teniwut, "Macam Gaya Bahasa Dan Contohnya," *Media Indonesia*, January 25, 2023, [https://mediaindonesia.com/humaniora/553201/macam-gaya-bahasa-dan-contohnya#goog\\_rewarded](https://mediaindonesia.com/humaniora/553201/macam-gaya-bahasa-dan-contohnya#goog_rewarded).

(a-a-a-a), typically arranged in 13 to 21 stanzas. Through these *syair*, Hamzah conveyed spiritual teachings, personal reflections, and subtle critiques of society. He was among the first to write poetry from an individual and introspective perspective, introducing a form of individualism previously unknown in classical Malay literature, which had generally been more didactic and collective in tone. His ability to blend Malay vocabulary with Arabic and Persian influences set Hamzah apart, demonstrating his broad intellectual exposure. His well-known poems, such as *Syair Perahu* (The Boat Poem), *Syair Dagang* (The Wanderer's Poem), and *Syair Burung Unggas* (The Birds' Poem), use everyday metaphors to express spiritual longing and divine love. For instance, in *Syair Perahu*, the boat becomes a metaphor for the human body sailing across the ocean of life toward spiritual truth.

In addition to his poetry, Hamzah authored several profound prose works on Sufi philosophy. His primary prose texts, *Asrar al-'Arifin* (Secrets of the Gnostics), *Sharab al-'Asyikin* (The Drink of the Lovers), and *Kitab al-Muntahi* (The Book of the Adept) demonstrate his commitment to spreading mystical Islamic teachings and guiding others through the stages of the spiritual path. Despite his fame, much about Hamzah's life remains unclear. Scholars debate his exact place of origin, with theories ranging from Barus and Ayutthaya to Pancur. Likewise, the location of his grave is still uncertain, with competing claims pointing to Subulussalam, Aceh Besar, and even Mecca. This ambiguity has only added to the mystical aura surrounding his legacy. What is clear, however, is the enduring influence of his work. Hamzah laid the foundation for Islamic literary traditions in Malay and is widely regarded as a pioneer. Literary scholars such as Abdul Hadi W.M. call him the "Father of Malay Literature," while A. Teeuw refers to him as the "Initiator of Indonesian Poetry." In recognition of his cultural and literary achievements, the Indonesian government awarded him the Bintang Budaya Parama Dharma (Cultural Honour Star) in 2013, presented by President Susilo Bambang Yudhoyono.

More than just a poet or scholar, Hamzah was a reformer. He transformed the form and content of Malay poetry and its purpose, redefining literature as a spiritual journey and a means of inner exploration. His writings invite readers to reflect, to seek meaning beyond the surface, and to experience the Divine in everyday life. Today, Hamzah al-Fansuri's works continue to be studied and celebrated. His poems and prose are treasured by academics, lovers of literature,

and spiritual seekers alike. He showed that when shaped with devotion and spiritual insight, words can become bridges to timeless truth and human transcendence.<sup>7</sup>

There are two previous studies related to this topic: the first was conducted by Ahmad Dahlan (2021). He discussed "Analisis Gaya Bahasa pada Sajak Bulan Mei 1998 di Indonesia Karya W. S. Rendra". In his research, he used qualitative methods and a structural literary approach with content analysis research techniques or concepts. His research describes the language style in the poem Sajak Bulan Mei 1998 in Indonesia by W. S. Rendra.<sup>8</sup> Second, conducted by Mochammad Faizun, he discusses "Analisis Gaya Bahasa Pada Puisi Ada Tilgram Tiba Senja By W.S. Rendra: Analisis Stilistik". In his research, he used a descriptive qualitative method. His research focused on understanding the language style in the poem Ada Tilgram Tiba.<sup>9</sup>

Based on the review of previous research above, my research focuses on analysing the language style in the poem "Dagang" by Hamzah Fansuri. Here I will discuss diction and various majas in the poem. It is intended that the message contained in the poem can be conveyed and understood by the audience.

## METHODOLOGY

The approach employed in this study is a qualitative method. According to Bogdan and Taylor, the qualitative method refers to a research procedure that produces descriptive data in the form of written or spoken words and observable behaviours and interactions.<sup>10</sup> Creswell defines qualitative research as a process of exploring social phenomena and human issues.<sup>11</sup> This study adopts a descriptive qualitative design. Descriptive qualitative research aims to explore specific situations, conditions, or other phenomena in depth. As stated by Sugiyono, the descriptive

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<sup>7</sup> "Hamzah Fansuri," Wikipedia, [https://en.wikipedia.org/wiki/Hamzah\\_Fansuri](https://en.wikipedia.org/wiki/Hamzah_Fansuri).

<sup>8</sup> Muhammad Dahlan, "Analisis Gaya Bahasa dalam Puisi Sajak Bulan Mei 1998 di Indonesia Karya W. S. Rendra," *Jurnal Konsepsi* 10, no. 1 (2021).

<sup>9</sup> Mochammad Faizun, "Analisis Gaya Bahasa dalam Puisi Ada Tilgram Tiba Senja Karya W.S. Rendra: Kajian Stilistika," *KREDO: Jurnal Ilmiah Bahasa Dan Sastra* 4, no. 1 (2020): 67–82, <https://doi.org/10.24176/kredo.v4i1.4658>.

<sup>10</sup> Gregorian M Irwan Hale and Katharina Woli Namang, "Analisis Gaya Bahasa Dan Amanat Dalam Lagu Ciptaan 'Derfi Ngara Hale,'" *Jurnal Kajian Penelitian Pendidikan Dan Kebudayaan* 3, no. 1 (2024): 178–88, <https://doi.org/10.59031/jkppk.v3i1.551>.

<sup>11</sup> MARinu Waruwu, "Pendekatan Penelitian Pendidikan: Metode Penelitian Kualitatif, Metode Penelitian Kuantitatif Dan Metode Penelitian Kombinasi (Mixed Method)," *Jurnal Pendidikan Tambusai* 7, no. 1 (2023).

qualitative method is “used to investigate natural settings, where the researcher acts as the key instrument, and the findings emphasise meaning rather than numerical data.”<sup>12</sup>

The subject of this research is the analysis of the language style used in the poem “*Dagang*” by Hamzah Fansuri. The researcher employed two primary data collection techniques: reading and note-taking. Reading was crucial, as it served as the foundation for data identification, with the researcher reading the entire poem repeatedly and carefully. Note-taking was then used to record findings derived from the reading process, specifically focusing on words and sentences that reflect the use of diction and figures of speech. For data analysis, the researcher presented the results in a descriptive format, elaborating on diction and figurative language in complete sentences and paragraphs. In the final stage, the researcher drew conclusions based on the collected data, interpreting the meanings revealed through the poem's analysis of diction and stylistic devices.

## DISCUSSION

### A. Figurative Language

This poem consists of five stanzas. The rhyme scheme used in each stanza is a-a-a-a, a typical feature of traditional *syair*, where every line within a stanza ends with the same sound. The poem includes various uses of diction and several types of figurative language. Figurative language is a form of stylistic expression used to convey meaning indirectly, aiming to enhance beauty, emphasise specific ideas, or strengthen the message in written or spoken works. Its use makes language more expressive and imaginative, as the meanings conveyed are often symbolic and not strictly literal. In literary works such as poetry, traditional verse, and prose, figurative language is crucial in enriching meaning and enhancing aesthetic appeal. Common types of figurative language include metaphor, which is a direct comparison without using connecting words; simile, which compares things using words like “as” or “like”; antithesis, which juxtaposes opposing ideas; and repetition, the recurrence of words or phrases for emphasis.<sup>13</sup> Among the figures of speech identified are metaphor, simile, antithesis, and repetition.

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<sup>12</sup> Nur Annisa et al., “Analisis Semiotika Puisi ‘Fatamorgana’ Karya Prilly Latuconsina,” *Parole: Jurnal Pendidikan Bahasa dan Sastra Indonesia* 1, no. 4 (2022).

<sup>13</sup> Siti Badriyah, “Pengertian Majas: Fungsi, Macam, Dan Contohnya,” *Gramedia Blog*, n.d., <https://www.gramedia.com/literasi/pengertian-majas/?srsltid=AfmBOou1lRoIYHfnkcvJ9f3lIt4ieITnSF2tJFCY9LxK2Ni9IUuL03>.

### 1. Metaphor

A metaphor is a figure of speech used to express something more imaginatively and creatively. In metaphorical expressions, words refer to specific objects or ideas, but not in their literal sense. This stylistic device is also commonly known as a form of comparison or analogy.

Stanza 1, Line 2: "*Nafsumu itu lawan berperang*"

"Nafsu" is likened to an enemy that must be fought. This illustrates an intense inner struggle against worldly temptations.

Stanza 2, Line 4: "*Supaya dapat emas sendiri*"

"Emas sendiri" (one's gold) is a metaphor for spiritual achievement, wisdom, eternal goodness, or reward gained through personal effort, not material wealth.

Stanza 4, Line 4: "*Jaga dirimu jatuh ke jurang*"

"Jurang" (abyss) is a metaphor for destruction, misguidance, or punishment that may befall someone who fails to control their desires.

### 2. Anthithesis

Antithesis is a rhetorical style that places contrasting words in a phrase or sentence to highlight or reinforce an idea.<sup>14</sup>

Stanza 1, Line 3: "*Jangan hendak lebih baiklah kurang*"

The use of two opposing words ("more" and "less") in a single phrase creates emphasis on the advice to avoid excess and to practice self-restraint.

### 3. Simile

A simile is a figure of speech that compares two things using connecting words such as "like" or "as." This comparison helps the reader or listener to understand or visualise something more clearly.<sup>15</sup>

Stanza 3, Line 3: "*Sebagai jati tiada berbunga*"

Human life that yields no goodness or benefit is likened to a teak tree, strong and sturdy, yet bearing no flowers, symbolising beauty or usefulness to others.

### 4. Repetition

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<sup>14</sup> Anugrah Dwi, "Jenis-Jenis Majas Dan Contohnya Secara Lengkap," FKIP UMSU, September 12, 2023, <https://fkip.umsu.ac.id/jenis-jenis-majas-dan-contohnya-secara-lengkap/>.

<sup>15</sup> Tedy Rizkha Heryansyah, "Pengertian Majas, Jenis-Jenis, Dan Contohnya, Lengkap!," Ruang Guru, June 11, 2024, <https://www.ruangguru.com/blog/pengertian-jenis-dan-contoh-majas>.

Repetition is a rhetorical device that emphasises a message by repeating the same word, phrase, or clause multiple times within a sentence or across consecutive sentences.<sup>16</sup>

Stanza 4, Line 1: "*Wahai sekalian kita yang kurang*"

Stanza 4, Line 2: "*Nafsumu itu lawan berperang*"

The repetition of these lines from the first stanza emphasises the importance of self-awareness and the struggle against one's desires.

Stanza 5, Line 1: "*Amat-amati membuang diri*"

Stanza 5, Line 2: "*Menjadi dagang di segenap negeri*"

Stanza 5, Line 3: "*Baik-baik engkau fikiran*"

The repetition of these lines from the second stanza reinforces the message about the need for introspection, awareness of life as a spiritual journey, and thoughtful reflection.

## B. Diction

Diction in literary works refers to the selection of words chosen by the author to express meaning, atmosphere, and messages with accuracy and depth. A careful choice of words clarifies the intended meaning and creates a distinct aesthetic quality within the literary text. In both poetry and prose, diction plays a crucial role in establishing the tone and stylistic character of the writing. Moreover, it enhances the work's emotional resonance and imaginative power, making diction a fundamental element in reinforcing the expressive strength of literature. This poem also has several prominent word choices (diction). Here, the writer explains the meanings behind those expressions:

- 1) "Kurang" (Lacking): Refers to human limitations, which may relate to knowledge, awareness, or spirituality.
- 2) "Nafsumu" (Your desire): Refers to worldly desires, carnal impulses, or internal drives that often lead one astray.
- 3) "Berperang" (To fight): Describes a determined struggle, jihad, or earnest effort to combat one's desires.
- 4) "Lebih" (More/Excess): Signifies excess in quantity or quality; in this context, it refers to greed or avarice.
- 5) "Baiklah kurang" (Better to have less): Suggests living simply, avoiding excess, and limiting worldly desires.

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<sup>16</sup> Gracia Carolina, "Pengertian Majas Repetisi dan Contohnya dalam Kalimat," Zenius Education, Mei 2022, <https://www.zenius.net/blog/majas-repetisi-bahasa-indonesia/>.

- 6) "Orang" (People): In this context, it may refer to the general populace who are often consumed by worldly matters or follow the crowd without spiritual awareness.
- 7) "Amati-amati" (Observe): A reduplication implying careful attention, introspection, or caution.
- 8) "Membuang diri" (To abandon oneself): In a spiritual context, it can mean neglecting one's spiritual self or allowing oneself to be swept away by worldly distractions.
- 9) "Dagang" (Wanderer/Merchant): In Sufi poetry, *dagang* is a metaphor for a spiritual traveller or seeker of truth, someone unattached to the material world, living as a temporary resident in this transient world.
- 10) "Segenap diri" (Entire self): Emphasises the totality of existence, both physical and spiritual aspects.
- 11) "Fikiri" (Think deeply): Implies contemplation, reflection, or the use of reason to gain understanding.
- 12) "Emas sendiri" (One's gold): A metaphor for spiritual achievement, wisdom, eternal goodness, or divine rewards gained through inner journey and effort.
- 13) "Hina" (Lowly): Expresses human humility before God or the degraded state of humans entangled in worldly disgrace.
- 14) "Jati" (Teak tree) refers to a teak tree known for its strength, but in this context, it symbolises something that bears no flowers or fruit and thus lacks benefits.
- 15) "Berbunga" (To bloom): Symbolises beauty, usefulness, or the fruitful outcome of spiritual deeds.
- 16) "Burung" (Bird): Represents creatures, possibly other humans seeking the flowers or fruits (benefits or virtues) we may offer.
- 17) "Tamak" (Greedy): Denotes excessive desire, greed, or obsession with material possessions.
- 18) "Jurang" (Abyss): A metaphor for destruction, deviation, danger, or punishment awaiting those who fail to restrain themselves.
- 19) "Selamat hari-hari" (Safe days): Signifies a state of peace, tranquillity, and divine blessing in everyday life, both in this world and the hereafter.

### C. Meaning

Syair Dagang

By Hamzah Fansuri

Hai sekalian kita yang kurang  
nafsumu itu lawan berperang

jangan hendak lebih baiklah kurang  
janganlah sama dengan orang

This stanza calls upon humans to recognise their limitations and continuously fight against their desires. The core message is to avoid greed and excess in all things, and to steer clear of worldly temptations that often lead people astray. It encourages individuals to be self-disciplined and not become trapped in materialistic lifestyles.

Amati-amati membuang diri  
menjadi dagang segenap diri  
baik-baik engkau fiki  
supaya dapat emas sendiri

This stanza advises people to self-reflect and be cautious in navigating life. The concept of “trade” here symbolises the spiritual journey in the world, where life is seen as a temporary stopover. With thoughtful reflection and self-awareness, one can discover true happiness that is spiritual in nature rather than material.

Wahai dagang yang hina  
Ketahui hidup dalam dunia  
Sebagai jati tiada berbunga  
Bagi burung tiada berguna

This stanza serves as a reminder that worldly life is fleeting, and people often become immersed in base, earthly pleasures. The metaphor of a teak tree that bears no flowers and is useless to birds illustrates a life that yields no good or spiritual benefit to oneself or others. The key message is the importance of filling life with good deeds so they do not go to waste.

Wahai sekalian kita yang kurang  
Nafsumu itu lawan berperang  
Jauhkan tamak baiklah kurang  
Jaga dirimu jatuh ke jurang.

This stanza repeats and reinforces the messages from the first and second stanzas. It strongly emphasises the importance of battling lust and avoiding greed. The warning to “guard yourself from falling into the abyss” signifies the serious consequences of failing to control one's desires, namely, spiritual and moral ruin.

Amat-amati membuang diri  
Menjadi dagang di segenap negeri  
Baik-baik engkau fiki  
Supaya selamat hari-hari.

This closing stanza reaffirms the need for self-awareness and caution in every step of life. The concept of “trade” is again used to symbolise the spiritual journey in this world, which, if undertaken with deep thought and high self-consciousness, can lead a person to a meaningful life and bring about happiness and safety in both this world and the hereafter.

## CONCLUSION

In literary works and everyday communication, the choice and delivery of words play a significant role in shaping the strength and beauty of an expression. Diction refers to the careful selection of words that are accurate and appropriate for conveying ideas or emotions, whether directly or figuratively. Well-chosen diction contributes to the development of language style, a writer's or speaker's distinctive way of expressing thoughts through engaging and aesthetically pleasing language. An essential aspect of language style is figurative language (known as *majas* in Indonesian), which involves using non-literal expressions to convey meaning through comparison, irony, or emphasis. These three components, diction, language style, and figurative language, are closely interrelated in producing expressive power and linguistic beauty.

In this study, the researcher employed a qualitative method with a descriptive qualitative approach to analyse the language style found in the selected poem, using an in-depth and interpretative strategy to examine both meaning and linguistic forms. The findings reveal four types of figurative language: metaphor (2 instances), antithesis (1 instance), simile (1 example), and repetition (5 cases). Additionally, the study identified 19 distinctive word choices (diction), each carrying specific meanings that support and enhance the poem's overall message. These results indicate the poem is rich in meaningful and symbolic linguistic elements.

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