



Language Styles in Hisyam Algakh's *At-Ta'syirah*: A Pragmatic Stylistic Approach

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ENGLISH ABSTRACT

This paper examines the stylistic devices in Hisyam Algakh's poem *At-Ta'syirah* from a pragmatic stylistic perspective, emphasizing its profound aesthetic and communicative richness. The study aims to identify and analyze these devices and understand the deeper meanings conveyed. *At-Ta'syirah*'s exquisite language and intricate figurative expressions make it a compelling subject, offering unique insights into the poet's artistic genius. Employing a qualitative method with a stylistic analysis approach, the study focuses on identifying *majaz*, *Jinas*, *Istifham*, and *ta'kid*. Results show *At-Ta'syirah* contains 12 *majaz*, 6 *Jinas*, 7 *Istifham*, and 1 *ta'kid*. Analysis reveals *majaz* conveys profound connotative meanings, *Jinas* adds beauty and rhythm, *Istifham* intensifies rhetorical questions, and *ta'kid* emphasizes main ideas with persuasive force. These devices not only enrich the poem's meaning but also invite readers to contemplate deeper messages, showcasing its exceptional literary merit. From a pragmatic stylistic view, their use serves a profound pragmatic function, demonstrating the intrinsic link between linguistic form, aesthetic appeal, and conveyed meaning. This research underscores *At-Ta'syirah*'s unique importance as a stylistically brilliant work, contributing valuable insights to Arabic poetry and pragmatic stylistics.

Keywords: Language Style, The Poem *At-Ta'syirah*, Hisyam Algakh

INDONESIAN ABSTRACT

Artikel ini mengkaji gaya bahasa dalam puisi *At-Ta'syirah* karya Hisyam Algakh dari perspektif stilistika pragmatik, menyoroti kekayaan estetika dan komunikatifnya. Tujuan penelitian ini adalah mengidentifikasi, menganalisis gaya bahasa, serta memahami makna mendalam yang disampaikan. Kemahiran bahasa *At-Ta'syirah* dan ekspresi figuratifnya yang rumit menjadikannya subjek menarik yang menawarkan wawasan unik tentang kejeniusan artistik penyair. Penelitian ini menggunakan metode kualitatif dengan analisis stilistika, berfokus pada identifikasi *majaz*, *Jinas*, *Istifham*, dan *Taukid*. Hasil menunjukkan *At-Ta'syirah* mengandung 12 *majaz*, 6 *Jinas*, 7 *Istifham*, dan 1 *Taukid*. Analisis mengungkapkan *majaz* menyampaikan makna konotatif mendalam, *Jinas* menambah

keindahan dan ritme, Istifham mengintensifkan pertanyaan retorik, dan Taukid menekankan ide utama dengan daya persuasif. Gaya bahasa ini tidak hanya memperkaya makna puisi, tetapi juga mengundang pembaca merenungkan pesan lebih dalam, menunjukkan keunggulan sastranya. Dari perspektif stilistika pragmatik, penggunaannya memiliki fungsi pragmatis mendalam, memperlihatkan keterkaitan bentuk linguistik, daya tarik estetika, dan makna yang disampaikan. Penelitian ini menggarisbawahi pentingnya At-Ta'syirah sebagai karya puitis yang cemerlang secara stilistika, memberikan kontribusi berharga bagi pemahaman puisi Arab dan stilistika pragmatik.

Kata Kunci: Gaya Bahasa, Puisi At-Ta'syirah, Hisyam Algakh

Introduction

As a literary work, poetry is a form of literary expression that uses rhythmic and often metaphorical language. It allows the poet to convey emotions, ideas, and experiences in a condensed and imaginative way. Through its structure and word choice, poetry often invites deeper reflection and interpretation. It is an expression of the beauty of language that can convey feelings, thoughts, as well as social and political criticism in a profound and meaningful way (Adira, P., & Zaki, M., 2020). Poetry is not only a medium of entertainment, but also a medium of delivering important messages, both in personal and societal contexts. One example of a poem with such power is *At-Ta'syirah* by Hisyam Algakh. This poem not only touches on the aesthetic aspects of literature but also conveys social and political messages relevant to the condition of the Arab world, particularly in the context of national division and political injustice. Through *At-Ta'syirah*, Algakh critiques the social and political conditions of Arab society. To ensure his criticism resonates with the rulers, he uses poetry in a beautiful and impactful style of language, utilizing various linguistic techniques to emphasize social and political criticism of both the rulers and the broader societal issues in the Arab world.

At-Ta'syirah specifically stands out due to Algakh's masterful command of language, creating a captivating interplay of meaning and aesthetics. The beauty of this poem lies in its rich, expressive, and multidimensional stylistic devices, making it an intriguing subject for stylistic research. The profound use of *majaz* (metaphor) provides powerful layers of connotative meaning, allowing the poet to convey complex ideas indirectly yet effectively. The harmonious application of *Jinas* (sound or meaning similarity) enhances the poem's musicality, adding an appealing aesthetic dimension

and improving its memorability. Meanwhile, *Istifham* (rhetorical questions) are employed to intensify and clarify the issues raised, prompting readers to contemplate crucial questions. Lastly, *ta'kid* (emphasis) serves to reinforce the main ideas, lending strong persuasion to the critical messages conveyed. The combination of these stylistic devices not only enriches the poem's outward form but also deepens its social and political messages, establishing it as a work that is both artistically brilliant and thematically relevant.

Research on poetry has been extensively conducted by scholars from many different countries. Many aspects of poetry have been analyzed by researchers, including language styles. Research on the use of *majaz* (metaphor) in contemporary Arabic poetry was conducted by Abdullah (2018). In his research, Abdullah came to the conclusion that *majaz* is often used by Arab poets to deliver sensitive or even critical messages. This kind of style was employed by Arab poets for the sake of safety when dealing with rulers. Another linguistic research was carried out by Ahmad (2015), which studies on language style *tasybih* (simile) in Arabic political poetry. In this research, Ahmad found that *tasybih* is an effective tool for building heroic and idealistic imagery in poetry. In his research, Ahmad brings insights into the importance of *tasybih* style in poetry as it may construct political identity. Even though the use of *tasybih* often leads to the use of clichéd metaphors, which may result in losing its strength and appeal (Dian, F., & Rizki, W., 2020, p. 159). Furthermore, the disadvantage of this study is the lack of in-depth analysis in terms of the application of language styles in the context of poems that relate to more complex social and political divisions, such as those found in the poem *At-Ta'syirah*.

A similar study was conducted by Rami (2018). This research examined the use of *kinayah* (euphemism) in contemporary Arabic poetry and found that *kinayah* was often used as a way to express dissatisfaction or protest against social situations without explicitly revealing the intended target. This study provides an understanding of how *kinayah* can offer readers space to interpret the hidden messages. The strength of this research lies in its ability to capture the various nuances present in the use of *kinayah*, but its weakness is the lack of focus on comparing *kinayah* with other types of language styles, such as *majaz* and *tasybih*, in the context of poetry with strong social and political themes.

Similar to what has been done by previous researchers, this study will examine the forms of language styles used by Hisyam Algakh to get a more comprehensive picture of how language styles are employed in the poem *At-Ta'syirah*. By analyzing the various language styles, this study tries to uncover Algakh's unique method of expression, especially in using language styles. In addition, this study does not merely provide insights into how the poet uses language styles to convey social and political criticism, but also explains how the use of these language styles plays a critical role in creating a deep meaning that can impact the reader emotionally and intellectually.

This study aims to analyze the various language styles used in the poem *At-Ta'syirah* through a pragmatic stylistic approach. In order to explore Algakh's complete critical messages, get a focused discussion, this study focuses on some styles, namely *majaz* (metaphor), *Jinas* (similarity of sound or meaning), *Istifham* (rhetorical question), and *Taukid* (emphasis). Specifically, this study tends to identify and categorize the different types of language styles of the poem and tries to uncover its social and political messages. Furthermore, this study also aims to provide a broader perspective on the use of language styles in poetry as a tool for delivering strong and thought-provoking messages.

Since this study focuses on the meaning that emerges from the choice of language styles, especially in the context of social and political communication, it adopts a pragmatic stylistic theory. However, despite its strengths, this study has several limitations. One of them is the lack of further discussion regarding the reasons behind the selection of specific language styles in the poem. Furthermore, this research has not fully examined how readers from different cultural and political backgrounds may interpret this poem in different ways.

Methods

This qualitative study aims to identify and analyze the various language styles employed in the poem *At-Ta'syirah* by Hisyam Algakh using a pragmatic stylistic approach. In this study, data are taken from a written document, namely, poem *At-Ta'syirah* by Hisyam Algakh. In collecting data, recording and note-taking are used. These include reading the document and choosing certain data by recording it through note-taking. This means that certain language styles found in the poem are recorded in

one compilation. After all the data is collected, the next step is data processing. First, data are identified in order to meet the needs of the research. Second, data are classified into some categories according to Arabic stylistic theory. Third, data are analysed to answer research questions stated in the form of research aims.

Result and Discussion

This study aims to analyze the various language styles used in the poem *At-Ta'syirah* by Hisyam Algakh through a pragmatic stylistic approach. In line with this objective, this study specifically focuses on identifying the types of language styles employed by Algakh, such as *majaz* (metaphor), *Jinas* (similarity of sound or meaning), *Istifham* (rhetorical question), and *Taukid* (emphasis). Furthermore, this study aims to uncover how the application of these specific language styles contributes to the profound meanings conveyed in *At-Ta'syirah*, particularly in expressing sharp social criticism of the injustice occurring in the Arab world at the time. This exploration seeks to provide a deeper understanding of the connection between linguistic form and critical message in poetic communication.

Language Styles in the Poem At-Ta'syirah

The poem *At-Ta'syirah* by Hisyam Algakh contains various language styles used to convey profound messages. The messages the poet wishes to convey are expressed with varied language styles, including *tasybih* (simile), *majaz* (metaphor), and *kinayah* (euphemism). Each of these language styles is used very effectively to depict the social and political situation, as well as to offer criticism of the policies and actions of rulers who do not prioritize the welfare of the people.

Majaz (Metaphor)

Majaz refers to the use of a word or phrase whose meaning differs from its literal interpretation, usually to describe something more creatively or symbolically. In *majaz*, a word or expression is used to represent another idea or concept that has a particular semantic relationship, rather than its literal meaning. For example, in the phrase "the sea of sadness," the word "sea" does not refer to a literal body of water but is used to symbolize the depth or vastness of the sadness

felt by a person. The use of *majaz* enriches the meaning and leaves a deeper impression on the reader or listener (Fahmi, R. and Widi, F., 2021).

The phrase *لَهُ صَدْرٌ يَصُدُّ الرِّيحَ إِذْ تَعْوِي* (literally, 'his chest repels the wind as it howls') can be categorized as an example of *majaz* (metaphor), which symbolizes the mental strength and steadfastness of a person. The sentence means 'his chest resists the wind,' but the intent is not to describe a physical action of resisting the wind; rather, it symbolizes steadfastness of heart and unwavering courage, even when faced with difficulties or challenges. In this context, 'the wind' represents obstacles or life's pressures, while 'his chest resists the wind' reflects a strong mental attitude, unaffected by hardships, and remaining resolute in facing trials. The use of *majaz* here provides a deeper portrayal of a person's character and resilience in facing life's tests, which is a value highly esteemed in Arab culture. Below is a sentence containing *majaz* in Hisyam Algakh's *At-Ta'syirah* poem:

Table 1. The Themes of the Poem "*At-Ta'syirah*"

No.	Stanza
1.	"لَهُ صَدْرٌ يَصُدُّ الرِّيحَ إِذْ تَعْوِي"
2.	"تُقَاتِلُنَا طُفُولُنَا"
3.	"بِأَنَّ الثَّعْلَبَ الْمَكَارَ مُنْتَظَرٌ سِبْأُ كُلِّ نَعْجَةٍ الْحَمْقَى إِذَا لِلنَّوْمِ مَا حَلَدُوا؟"
4.	"بِأَنَّ الْعَوْدَ مُحَمَّيٌّ بِحَزْمَتِهِ.. ضَعِيفٌ حِينَ يَنْفَرْدُ؟"
5.	"تَحْجِبُونَ الشَّمْسَ بِالْأَعْلَامِ"
6.	"تَقَاسَمْتُمْ عَرُوبَتَنَا وَدَخَلًا بَيْنَكُمْ صِرْنَا كَمَا الْأَنْعَامُ"
7.	"بِلَادُ الْعُرْبِ أَوْطَانِي.. وَكُلُّ الْعُرْبِ إِخْوَانِي"
8.	"تَأْشِيرَةٌ لِلْبَحْرِ"
9.	"هُوَ الْإِسْلَامُ لَا أَنَا"
10.	"تِجَارَةٌ"
11.	"أَتَجْمَعُنَا يَدُ اللَّهِ.. وَتُبْعِدُنَا يَدُ الْفَيْفَا"
12.	"الْطِفْلُ فِي صَدْرِي يَعَادِيكُمْ.. يَقَاضِيكُمْ"

The sentence *لَهُ صَدْرٌ يَصُدُّ الرِّيحَ إِذْ تَعْوِي* (literally "his chest repels the wind as it howls"), Algakh uses a powerful metaphor to describe the steadfastness and mental

strength of an individual, particularly in the context of Arab culture. The phrase 'his chest resists the wind' is not meant to be taken literally, but rather as an illustration of unwavering courage. In Arab culture, the howling and swirling wind is often interpreted as a symbol of the challenges or difficulties that come one after another. Through this metaphor, the poet portrays a person with a strong mentality, someone who is not easily influenced or broken, even when faced with life's numerous hardships. It reflects a character that possesses the determination and bravery to stand tall, even as the storm of problems rages on (Hafizullah, 2018).

This metaphor demonstrates how language can be a highly effective tool for conveying specific social and cultural values. In this context, "resisting the wind" symbolizes a fighting spirit and tenacity that are not easily broken, qualities that are highly esteemed in traditional Arab society. The poet carefully uses this very visual imagery to make the point that, despite the numerous obstacles that may arise, the person depicted in the poem remains firm in their beliefs. As part of the poem's strength, this metaphor also creates a profound image for the reader, inviting them to reflect on the meaning behind the steadfastness in facing life's challenges.

The phrase "تَقَاتِلُنَا طِفْلُونَا" ("our childhood fights against us") may be categorized as a very strong *majaz* (metaphor) to illustrate the conflict between childhood and the harsh realities children must face. In this context, "our childhood fights against us" is not meant literally but symbolizes how the imagination, freedom, and joy often associated with childhood seem to be at odds with the harsh realities of life. Childhood, with its sense of curiosity and carefree nature, seems to "battle" against the rules and teachings imposed by authorities or educational systems that emphasize discipline, obedience, and submission (Hafizullah, 2018).

This metaphor clearly illustrates the contrast between the fantastical and free world of childhood and the adult world, which is more rigid and full of restrictions. Algakh cleverly uses this *majaz* to show the inner conflict that children often experience during their development, as they must adapt to systems that frequently limit their imagination and freedom. This language style not only highlights the tension between freedom and duty but also invites the reader to reflect on how the world of children is often juxtaposed with larger social systems, which may not always provide room for the growth of creativity and independent thought.

The sentence "بَانَ الثعلبُ المَكَارَ منتظِرٌ سيأكلُ نعجةَ الحمقى إذا للنومِ ما خَلُّوا؟" ("that the sly fox is waiting to eat the foolish sheep, if they do not stay alert") in Algakh's *At-Ta'syirah* uses a very strong metaphor of the "sly fox" and "foolish sheep," representing tensions in social situations involving injustice or exploitation. The "sly fox" here refers to those who play the role of deceivers or wrongdoers, clever and aware of how to exploit others' ignorance for their gain. Meanwhile, the "foolish sheep" symbolizes weak or powerless individuals who easily become victims due to their indifference or negligence regarding the dangers that threaten them. Through this metaphor, Algakh conveys the message that those with malicious intentions will always exploit the weaknesses and ignorance of others to gain personal benefits (Hafizullah, 2018).

The phrase "they do not stay alert" in the sentence refers to negligence or inattention that occurs when someone becomes too comfortable or immersed in a state, failing to recognize the dangers around them. This illustrates how a lack of awareness and ignorance can make someone an easy target for those who are more cunning or malicious. By using this metaphor, Algakh criticizes the social condition in which the weak and unaware are often exploited by greater forces. Additionally, the use of this metaphor invites readers to reflect on the importance of vigilance and awareness of the social environment around them, so as not to fall victim to the injustices that exist.

The sentence "بَانَ العودَ محميٌّ بحزمته.. ضعيفٌ حين يَنفَرْدُ؟" ("that the stick is protected by its bundle... weak when it is alone") in Algakh's *At-Ta'syirah* contains a profound metaphor about strength in unity. "The stick will endure in its bundle," suggests that a group or individual who is united will be stronger and better able to face any challenge. A strong bond, like the binding of a bundle of sticks, creates greater strength than standing alone. This metaphor implies that solidarity and cooperation between individuals or groups are crucial factors in overcoming difficulties (Hafizullah, 2018).

On the other hand, "weak when alone" shows that without unity, someone or a group becomes vulnerable and more likely to fracture. In this context, this metaphor teaches that division or isolation brings weakness. Sticks separated one by one will not endure for long, just as an individual separated from their community or group will face greater hardships. Thus, this metaphor serves as a reminder of the importance of unity and solidarity as the strength to face life's challenges, while fragmentation can weaken and make individuals or groups more susceptible to threats.

The phrase "تَحْبِجُونَ الشَّمْسَ بِالْأَعْلَامِ" in Algakh's *At-Ta'syirah*, the poet employs a strong metaphor to depict the actions of rulers trying to cover up the truth or justice. In this case, "the sun" functions as a symbol of undeniable and bright truth. The sun, as a source of light, represents the light of truth that should be available to all. However, the metaphor suggests that this truth is being suppressed or hidden by "flags", which, in this context, are more than just physical objects; they symbolize lies, oppression, or a facade used to conceal the actual reality (Hafizullah, 2018).

Through this metaphor, Algakh criticizes how those in power often use symbolism or political tools to obscure the public's view of the existing reality. The flags here represent efforts to cover up the truth and replace it with false narratives that are more beneficial to those in power. The attempt to "cover the sun with flags" illustrates how political forces try to control information and manipulate public perception so that people cannot see the truth. This metaphor sharply depicts the abuse of power and the oppression of the right to know the truth.

The sentence "تَقَاسَمُكُمْ عَرُوبُنَا وَنَحْلًا بَيْنَكُمْ صِرْنَا كَمَا الْأَنْعَامُ" to depict the tragic fate of the Arab people, who are divided. By comparing the Arab nation to "cattle" (الأنعام), the poet portrays how they are treated as mere objects, used for the benefit of certain groups. This metaphor reveals feelings of humiliation and powerlessness within the Arab world, where they have lost control over their destiny, as though they are tools being used without regard for their rights or dignity as human beings (Hafizullah, 2018).

Furthermore, this metaphor highlights how injustice and division in Arab society have led to the treatment of the people in a dehumanizing way. "Cattle" here does not only mean creatures treated without respect, but also symbolizes how the Arab people are separated and controlled by stronger forces that exploit them for personal or group interests. By depicting this situation through such a sharp metaphor, Algakh invites the reader to reflect on how division and injustice can strip a nation of its dignity, making it weak and humiliated in the eyes of the world.

These metaphors not only deepen the emotional resonance of the poem but also serve as powerful tools for social critique. By employing vivid imagery, Algakh allows the reader to experience the weight of political oppression and the intensity of the struggle for justice. This creates a strong emotional connection between the poem and its audience, making the social and political commentary more impactful. Through these

metaphors, the poet is able to convey the complexities of societal issues in a way that is both accessible and emotionally stirring.

Furthermore, the use of metaphorical language in *At-Ta'syirah* challenges the status quo by urging readers to reconsider their perspectives on authority and power. The metaphors act as a mirror, reflecting not only the state of the Arab world but also encouraging critical self-reflection. By utilizing such vivid and layered symbols, Algakh not only critiques political systems but also prompts individuals to take responsibility for the societal change they wish to see. This layered use of metaphor in the poem underscores the broader implications of political injustice and the role of individuals in challenging oppressive systems.

"بلادُ العَرَبِ أوطاني.. وكلُّ العَرَبِ إخواني" from Algakh's *At-Ta'syirah* carries a powerful metaphor that portrays the homeland as something beyond just a physical place. Here, the "homeland" is not merely a geographical area but symbolizes identity, pride, and a deep emotional connection. The poet expresses that the homeland is a place of immense significance, representing love and loyalty toward one's birthplace. The choice of the word "أوطاني" (my homeland) reflects that for the poet, the homeland is not just a residence, but an integral part of his soul and identity (Hafizullah, 2018).

Furthermore, the phrase "all Arabs are my brothers" emphasizes an inseparable sense of brotherhood among all Arabs. Even though the Arab people are scattered across different countries, they remain united by their shared culture, language, and history. The poet considers this brotherhood a noble and meaningful value, one that transcends political or geographical differences. In this expression, Algakh underscores the importance of unity and solidarity among the Arab nations as a symbol of collective strength and a valuable cultural heritage.

The phrase "تأشيرةٌ للبحر" (Visa for the sea) in the poem illustrates the concept of freedom and restricted access. Here, "visa" acts as a symbol of limitation, where someone is only allowed to do something under certain conditions or restrictions. For instance, a passport or visa is a tool that governs who can go to certain places and who cannot, symbolizing how freedom is often hindered by restrictions imposed by powerful forces (Hafizullah, 2018).

On the other hand, "the sea" or "sailing" in this context represents freedom and the potential to explore an expansive world without boundaries. The sea is a symbol of

limitless space for adventure and discovery. However, with the "visa," this freedom is limited, only attainable within the confines set by authorities. Thus, this metaphor speaks to the inability to achieve full freedom due to constraints or control, expressing dissatisfaction with the imposed limitations by certain powers.

The line "هو الإسلام لا أنتم" (It is Islam, not you) in *At-Ta'syirah* contains a profound metaphor in which "Islam" is used to represent truth and the moral principles that should be upheld. In this context, Islam is not only seen as a religion but as a symbol of values such as justice, truth, and integrity that should be fought for and respected. The poet uses "Islam" as a higher standard that must be honored and preserved, while the word "أنتم" (you) refers to the rulers or individuals who have deviated from these principles. This shows that the poet critiques the rulers for misusing or distorting the teachings of Islam for their personal or political gain (Hafizullah, 2018).

These metaphors highlight the poet's social and political critique, challenging the misuse of power, the distortion of values, and the limitations placed on freedom, while reinforcing the ideals of unity, truth, and justice. Algakh's use of these powerful symbols makes the poem a poignant reflection on the struggles faced by the Arab world and the need for moral and political integrity.

The phrase "stop your business" in the poem *At-Ta'syirah* by Hisyam Algakh functions as a stern warning to rulers not to exploit religion for personal gain or power. In this context, the word "business" is used as a metaphor to describe the misuse of religion by those in power. Religion, which should be a guide to morality, truth, and true justice, is treated in this poem as a commodity that can be traded for political or social advantage. Through this metaphor, Algakh sharply criticizes rulers who politicize religion, using it as a tool of manipulation to maintain their power, while the true essence of religion, justice, and truth is neglected. The poet emphasizes that religion should not be exploited for worldly interests.

The use of the word "تجارة" (business) carries a sharp critique of how rulers link religion to political or economic matters. In this context, "business" refers to how rulers use religion as a means to gain power or personal profit, much like merchandise being traded for gain. In this way, Algakh portrays the injustice and corruption that occur when the principles of religion, which should drive morality and truth, are treated as

commodities that can be used and exploited to suit the desires of the powerful (Hafizullah, 2018).

The phrase "أَتَجْمَعُنَا يَدُ اللَّهِ.. وَتُبْعِدُنَا يَدُ الْفِيفَا" in the poem introduces two contrasting metaphors to depict the tension between the moral power of religion and worldly interests that are more political or economic. "يَدُ اللَّهِ" (the hand of God) here symbolizes not only divine power but also the lofty values that should unite humanity in unity, peace, and brotherhood. The hand of God is a symbol of universal moral and religious values, which should serve as a guide for building unity among humans, regardless of background or worldly interests (Hafizullah, 2018).

On the other hand, "يَدُ الْفِيفَا" (the hand of FIFA) represents a more pragmatic worldly power, often influenced by economic and political interests. FIFA, as a symbol in this poem, represents an entity that prioritizes worldly profit and advantage over moral goals or true unity. The use of this metaphor highlights the irony that, although religion has great potential to unite humanity, worldly interests often dominate and even divide that unity. Algakh carefully uses these two opposing metaphors to shed light on the harsh reality that moral and religious power is often sidelined by the dominance of worldly interests focused on profit and power (Hafizullah, 2018).

Through these powerful metaphors, Algakh delivers a critique of the abuse of power, social polarization, and how worldly interests often overshadow the religious values that should serve as the moral foundation for humanity. This metaphor becomes a tool for the poet to challenge rulers and systems that destroy unity and truth, while encouraging readers to reconsider the true meaning of unity and integrity in the social and political context.

The phrase "الطفلُ في صدري يعاديكم.. يقاضيكم" in the poem *At-Ta'syirah* by Algakh contains a profound metaphor through the use of "الطفلُ في صدري" (the child in my heart), which symbolizes an unyielding spirit of struggle, despite the poet having matured. This child is not just a symbol of youth but represents the potential and hope for the future that remain alive within the poet. Even though he has grown up, the spirit of the child, full of desire for change and justice, continues to reside in his heart. This metaphor demonstrates that the struggle for truth and justice does not depend on age but on the determination and unwavering spirit that continues to burn (Hafizullah, 2018).

Additionally, "الطفلُ في صدري" also portrays that, despite the prevailing social and political turmoil, the spirit represented by the child continues to fight and demand justice. In this context, the child represents a pure heart filled with hope for change. This spirit will continue to resist oppressive and unjust policies, as if the child becomes a force that cannot be extinguished by the prevailing circumstances. Through this metaphor, the poet emphasizes that even in the face of despair and oppression, hope and the struggle for justice will always live on, and justice must always be pursued (Hafizullah, 2018).

This poem is rich in social and political critique. In this style of language, Algakh not only attempts to convey his message literally but also aims to stir the emotions of the readers more poetically and metaphorically. He uses metaphor to provide a powerful portrayal of the injustices taking place, as well as to deliver subtler yet sharp criticisms of the system.

Implicitly, without directly revealing the meaning, all of this comes together to create a profound impression on the readers and encourage reflection on the social and political conditions in the Arab world. By using this implicit analogy, Algakh effectively presents a sense of widespread social injustice without naming the responsible parties directly. The use of metaphor becomes highly effective in delivering a more subtle yet still powerful critique of the rulers' indifference.

Jinas

Jinas is a figure of speech that involves a similarity between two words or concepts that are different but share similarities in sound or meaning. It is typically used to create beauty and balance in poetry or prose by bringing together two elements that seem contradictory yet complement each other. For example, the use of words with similar rhythm or vowels in sentence construction, or matching words with opposing meanings to create a particular aesthetic effect. *Jinas* often showcases uniqueness and precision in word arrangement, while also adding depth of meaning or rhetorical power to a literary work. (Aisyah, R., & Farhan, M., 2020).

Table 2. The Themes of the Poem "At-Ta'syirah"

No.	Stanza
1.	بِلَادُ الْعَرَبِ أَوْطَانِي وَ نُغَنِّي بَيْنَنَا مِثْلًا
2	تُحَرِّكُنَا مَشَاعِرُنَا وَ تَعَلَّمْنَا مَبَادِئَهَا
3.	بِأَنَّ النُّعْلَبَ الْمَكَارَ مَنْتَظَرُ سِيَاكُلْ نَعِجَّةَ الْحَمَقَى وَ أَلَسْتُمْ مِنْ تَعَلَّمْنَا عَلَى يَدِكُمْ
4.	تَحْجُبُونَ الشَّمْسَ بِالْأَعْلَامِ وَ تَقْسِمُنَا عَلَى يَدِكُمْ فَتَبَّتْ كُلُّ أَيْدِيكُمْ
5.	لَمْ أُجْزِ
6.	هُوَ الْإِسْلَامُ لَا أَنْتُمْ فَكُفُّوا عَنْ تِجَارَتِكُمْ

In Arabic rhetorical grammar, *Jinas* refers to the use of sound repetition that creates harmony and rhythm in a text. In phrases such as "نُغَنِّي بَيْنَنَا مِثْلًا" ("We sing among us, for example") and "بِلَادُ الْعَرَبِ أَوْطَانِي" ("The lands of the Arabs are my homeland"), we can observe the use of repeated sounds to enhance the musicality of the poetry. In the first phrase, the repetition of vowel sounds in "نُغَنِّي" (we sing) and "بَيْنَنَا" (between us) creates a soft and captivating rhythm. This not only beautifies the poetry but also helps convey the impression that unity and togetherness among them are formed in a natural harmony, as if their lives are like a rhythmic song (Hafizullah, 2018).

Meanwhile, in the phrase "بِلَادُ الْعَرَبِ أَوْطَانِي" ("The lands of the Arabs are my homeland"), the repetition of the sound in the word "عَرَبٍ" (Arabs) creates a strong sense of musicality. The repetition of "عَرَبٍ" emphasizes the meaning of unity and a strong bond between the Arab countries. This repetition not only adds to the aesthetic beauty of the poem but also deepens the meaning, reinforcing that the entire Arab world is an inseparable unity. Through this, the poet strengthens the message of Arab unity, reminding that despite the many differences, they remain bound by a greater bond of shared identity as Arabs (Hafizullah, 2018).

In the analysis of *Jinas* (sound repetition) in the phrases "تُحَرِّكُنَا مَشَاعِرُنَا" ("Our feelings move us") and "تَعَلَّمْنَا مَبَادِئَهَا" ("We learned its principles"), we can see the repetition of the consonant sound "t" (ت), which creates a distinctive rhythm. This repetition of sound gives a dynamic and rhythmic impression to the sentences, thereby reinforcing the sense of movement and change that occurs. In the phrase "تُحَرِّكُنَا مَشَاعِرُنَا" ("Our feelings move us"), the repeated "ت" sound at the beginning of "تُحَرِّكُنَا" (moves)

and "مشاعرنا" (our feelings) adds strength to the meaning that the feelings described have the power to move, stir, and prompt action. This gives the impression that these feelings are alive, active, and influence decisions and actions taken (Hafizullah, 2018).

Similarly, in the phrase "تعلّمنا مبادئها" ("We learned its principles"), the repetition of the "ت" sound in "تعلّمنا" (we learned) and "مبادئها" (its principles) creates a rhythmic impression that emphasizes a continuous and meaningful learning process. This repetition also creates a rhythm that guides the reader to focus more on the message being conveyed, which is the importance of feelings and principles in influencing actions and decisions. Thus, this *jinas* not only adds beauty and harmony to the poetry but also strengthens the meaning the poet wishes to convey, illustrating the dynamics and changes that occur through feelings and learning (Hafizullah, 2018).

In the phrase "ألسنم من تعلّمنا على يديكم" ("Are you not the ones who taught us with your hands") and "بأنّ الثعلب المكارّ منتظرٌ سيأكلُ نعجةَ الحمقى" ("That the cunning fox is waiting to eat the foolish lamb"), there is the use of *al-tajnis*, the repetition of the consonant sound "t," which creates a certain rhythm in the sentence. In the first phrase, "ألسنم من تعلّمنا على يديكم", the repetition of the "t" sound in "ألسنم" (Are you not) and "تعلّمنا" (we learned) produces a rhythmic effect that connects the parts of this sentence. This repetition of the "t" sound not only enhances the musicality of the sentence but also reinforces its meaning. The sentence emphasizes the close relationship between the poet and the addressed parties, namely those who have taught or influenced them, creating a sense of unity in the criticism conveyed (Hafizullah, 2018).

Similarly, in the phrase "بأنّ الثعلب المكارّ منتظرٌ سيأكلُ نعجةَ الحمقى" ("That the cunning fox is waiting to eat the foolish lamb"), the repetition of the "t" sound in "الثعلب" (fox) and "منتظرٌ" (waiting) adds rhythm and harmony to the poetry. Furthermore, the repeated "t" sound in these words strengthens the impression of the power and assertiveness of the critique being conveyed. Here, the poet depicts a social situation full of manipulation and indifference, where the cunning (fox) will exploit the ignorance (of the foolish lamb). The repetition of the "t" sound also creates a sense of unity in the critique, showing that the actions taken by the rulers or those in power, depicted as the cunning fox, will lead to negative consequences for the weak and unaware. Thus, this *al-tajnis* strengthens the moral message being conveyed, which is the importance of vigilance against manipulation and betrayal (Hafizullah, 2018).

In the phrase "تَقْسَمُنَا عَلَى يَدَيْكُمْ فَتَبَّتْ كُلُّ أَيْدِيكُمْ" ("We were divided by your hands, and every one of your hands has perished") and "تَحْجِبُونَ الشَّمْسَ بِالْأَعْلَامِ" ("You hide the sun with flags"), there is a similarity of sounds that creates a strong rhythmic effect, which is another form of *al-tajnis* in this poem. In the first phrase, the repetition of the "k" sound in "تَقْسَمُنَا" (we were divided) and "أَيْدِيكُمْ" (your hands), along with the repetition of the "t" sound in "تَبَّتْ" (perished), creates a rhythm that emphasizes the meaning of division caused by wrongful hands. This musical effect not only beautifies the poem but also strengthens the message being conveyed, which is a sharp critique of those believed to be responsible for the division and destruction that have occurred (Hafizullah, 2018).

Similarly, in the phrase "تَحْجِبُونَ الشَّمْسَ بِالْأَعْلَامِ" ("You hide the sun with flags"), the repetition of the "sh" sound in "الشَّمْسَ" (sun) and "بِالْأَعْلَامِ" (with flags) creates a firm rhythm, reinforcing the impression that the act of hiding the truth with lies or symbolism (flags) is both glaring and powerful. This repetition draws the reader's attention to reflect on the meaning behind these words, which is that although the truth (represented by the sun) cannot be fully hidden, there are ongoing efforts to obscure reality by using misleading symbols (flags). Through the use of *al-tajnis*, the poet succeeds in adding depth to the social critique being conveyed through the beauty of rhythm and the repetition of sounds in the poem (Hafizullah, 2018).

In a part of the poem like "لَمْ أُبْجَرْ" ("I did not sail"), there is the use of *al-Jinas*, the repetition of similar sounds, which provides a rhythmic effect in the sentence. The repetition of the "b" sound in "أُبْجَرْ" (sail) creates a rhythm that adds a sense of tension to the feeling conveyed by the poet. Through the similar sound repetition, the poet emphasizes that although there is a desire or wish to sail, symbolizing freedom or the achievement of goals, the poet still cannot realize it. This gives pressure to the feeling of being hindered and trapped in a situation that does not allow progress.

The use of *al-Jinas* in this form of sound repetition reinforces the impression of being trapped that the poet experiences. Despite the desire to sail, limitations or obstacles are preventing the achievement of that goal. This repetition not only adds rhythmic beauty to the poem but also emphasizes the frustration and difficulty faced by the poet, who feels trapped by circumstances and unable to move forward. Thus, this *al-Jinas* strengthens the emotional message being conveyed through the sound and rhythm that align with the meaning contained in the poem's words.

In the sentence "هُوَ الْإِسْلَامُ لَا أَنْتُمْ فَكْفُوا عَنْ تِجَارَتِكُمْ" ("It is Islam, not you, so cease your business"), there is the use of *al-Jinas* through the similarity of sounds that gives a rhythmic power that strengthens the moral message conveyed by the poet. The repetition of the "t" sound in "تجارة" (business) and "تَكْفُوا" (cease) creates a rhythm that not only beautifies the sentence but also applies greater emotional pressure to the message being conveyed. This repetition of sound emphasizes that the poet wishes to remind the reader of the abuse of religion for personal or political gain; it simultaneously calls for them to stop manipulating the principles of Islam for worldly gain (Hafizullah, 2018).

This harmonious sound similarity also serves to make the sentence more memorable and further emphasizes the moral meaning within it. Through a harmonious rhythm, the sentence becomes more touching and impactful for the reader; as the emotional effect is more strongly felt. In this context, the poet not only reminds the reader of the danger of exploiting religion but also uses the power of sound to reinforce that impression, making it more striking and harder to forget. Thus, the use of *al-Jinas* in this sentence adds a profound emotional dimension to the social critique being conveyed.

Istifham

Istifham in the field of *ma'ani* refers to the use of questions in language for specific purposes, whether to obtain information or to emphasize certain meanings (Fahmi, R., & Widi, F., 2021). In this context, *Istifham* is more than just a tool for asking questions; it can also be used to reinforce a message or add depth to its meaning. The question posed is not always intended to seek an answer, but rather to attract attention, confirm a statement, or provoke thought in the reader or listener. *Istifham* often appears in the form of rhetorical questions that carry implicit meaning, create emotional impact, or subtly deliver social and political critiques. Thus, *Istifham* functions not only as a grammatical element but also as a stylistic tool that enriches communication in literary works.

Table 3. The Themes of the Poem "At-Ta'syirah"

No.	Stanza
1.	"أَلَسْتُمْ مِنْ نَشَأْنَا فِي مَدَارِسِكُمْ؟"
2.	"أَلَسْتُمْ مِنْ تَعَلَّمْنَا عَلَى يَدِكُمْ"
3.	"لِمَاذَا الْفُرْقَةُ الْحَمَقَاءُ تَحْكُمُنَا؟"
4.	"لِمَاذَا تَحْجِبُونَ الشَّمْسَ بِالْأَعْلَامِ؟"
5.	"الطِفْلُ لَمْ يَكْبُرْ" وَ "كَبُرْتُ"
6.	"أَتَجْمَعُنَا يَدُ اللَّهِ.. وَتُبْعِدُنَا يَدُ (الْفِيئَا)"
7.	"أَيَا حَكَّامِ أَمَتِنَا سَيَبْقَى الطِفْلُ فِي صَدْرِي يَعَادِيكُمْ.. يَقَاضِيكُمْ"

In the sentence "أَلَسْتُمْ مِنْ نَشَأْنَا فِي مَدَارِسِكُمْ؟" (Isn't it you who educated us in your schools?), there is a strong use of *Istifham* (rhetorical question) within the context of this poem. The *Istifham* here is not intended to seek an answer but to express the poet's disappointment and frustration towards the rulers or educators who have shaped the younger generation. This question emphasizes the moral responsibility that those who have been seen as the ones educating and shaping the future generation must face. Through this question, the poet reveals dissatisfaction with the results of the education system, which does not reflect the values that should have been instilled.

The use of *Istifham* also adds a deep emotional dimension to the poem, creating a sense of tension between expectations and reality. The poet seems to demand accountability from the rulers or educators for the influence they have exerted, creating the impression that they have failed in fulfilling their roles properly. This *Istifham* invites the reader to reflect on the social and moral responsibility of those involved in the education and formation of youth and how their influence can affect social and political life.

In the sentence "أَلَسْتُمْ مِنْ تَعَلَّمْنَا عَلَى يَدِكُمْ؟" (Isn't it you who taught us?), this rhetorical question is used to emphasize the role of the rulers in educating the younger generation. The *Istifham* here serves as a reminder to the rulers about their responsibility in the educational process they carry out. With this question, the poet demands that the rulers acknowledge their role in shaping the character and thoughts of the younger generation, which will ultimately influence the future direction of the nation.

The repetition of this question adds an increasing emotional pressure, reinforcing the impression that the poet feels disappointment and anger at the influence exerted by the rulers through the education system. The critique conveyed through this question not only demands that the rulers take responsibility for their actions but also creates a sense of tension that encourages the reader to reflect on the failure or mistakes in the ongoing education process. Thus, this *Istifham* strengthens the social critique the poet wishes to convey while adding a deep emotional dimension for the reader to feel the dissatisfaction expressed.

In the sentence "لماذا الفرقة الحمقاء تحكمنا؟" (Why does this foolish division rule us?), this rhetorical question reveals a deep sense of confusion and disappointment toward the ongoing situation. The *Istifham* here is used to highlight the illogicality and foolishness of the division taking place, as if the question demands an explanation for such an unreasonable state. The poet conveys that this unnecessary division should not dominate or affect the fate of the nation, yet in reality, it only worsens the situation (Hafizullah, 2018).

This question also reflects dissatisfaction with the forces or parties that perpetuate this division, which only worsens the social and political conditions. Through this question, the poet not only expresses confusion but also reveals disappointment toward the rulers or the system that has failed to unite the nation. With the use of this strong *Istifham*, the poet succeeds in stirring the reader to reflect more deeply on the impact of division on progress and collective well-being. This question highlights the irony and tension between the hope for unity and the reality of division that exists.

In the sentence "لماذا تحجبون الشمس بالأعلام؟" (Why do you cover the sun with flags?), this rhetorical question expresses the poet's confusion and disappointment towards the actions of those in power who attempt to conceal reality or truth. "The sun" here symbolizes truth or justice, while "flags" are used as symbols of deception, lies, or oppression. Through this question, the poet emphasizes the absurdity of the rulers' attempt to hide the truth using tools or symbols that should not be used for such purposes (Hafizullah, 2018).

This question creates a deep emotional impact, highlighting the illogical and unjust actions taken by the rulers. The poet uses this rhetorical question to stir the reader's dissatisfaction with the lies or oppression imposed by those in power. In this

way, the poet invites the reader to reflect and question the legitimacy and morality of the rulers' actions, which should bring clarity and enlightenment, but instead obscure reality.

Although there is no explicit rhetorical question in this part of the poem, the sharp contrast between "كَبُرْتُ" (I have grown) and "الطفلُ لم يكْبُرْ" (The child has not grown) creates a sort of question or doubt in the reader's mind. The striking difference between the two raises the question of why change only occurs in some aspects of life, while others remain static. This contrast illustrates the tension between hope and reality and invites the reader to reflect on why certain aspects of life, such as spirit or struggle (represented by "the child"), do not evolve over time, despite physical aging (Hafizullah, 2018).

Through this contrast, the poet seems to challenge the reader to question why the feelings and spirit of childhood, filled with hope and idealism, remain trapped within the self, even though physical age has changed. This creates the impression that although the body grows, the spirit and purer aspirations, often present in childhood, do not necessarily develop or come to fruition. Thus, the poet invites the reader to reflect on the inconsistency between physical growth and the development of the inner self or spirit in life, which is often hindered by social or political circumstances.

In the sentence "أَتَجْمَعُنَا يَدُ اللَّهِ.. وَتُبْعِدُنَا يَدُ الْفِيْفَا" (Does God's hand unite us, while FIFA's hand separates us?), there is a very strong use of a rhetorical question. The poet explicitly asks the rulers or those in power, challenging them to choose between the moral and religious force (represented by "God's hand") that should unite the people, or the worldly force (represented by "FIFA's hand") that divides and prioritizes political-economic interests. This question is more than just an expression of confusion or disappointment; it is a direct challenge to those in power, demanding them to take responsibility for their choices (Hafizullah, 2018).

Through this question, the poet expresses a sharp critique of the dissonance between moral or religious values and worldly interests, which often become tools of division. "God's hand" here refers to the universal principles that should unite humanity, while "FIFA's hand" represents political and economic power that prioritizes specific interests. The poet challenges the rulers to choose what is more important for the people: unity driven by moral and religious values, or division caused by worldly,

transient interests. This question invites the reader to reflect and question the priorities in social and political life.

The sentence "أَيَا حُكَّامِ أُمَّتِنَا سَيَبْقَى الطِّفْلُ فِي صَدْرِي يِعَادِيكُمْ.. يَقَاضِيكُمْ" (rulers of our nation, the child in my chest will continue to oppose you... will sue you) is not just a statement but also a direct challenge to the rulers. The poet firmly conveys that, despite the passage of time, the spirit of struggle, represented as the "child," will remain alive within the poet and will never fade. "The child" here symbolizes the potential and future hopes that continue to demand change and justice, even though the rulers attempt to disregard them (Hafizullah, 2018).

The implied question in this sentence is not meant to be answered directly, but to encourage the rulers to reflect on their actions. With these words, the poet rhetorically challenges the rulers to realize that, despite their power, the feelings and struggles of the people, symbolized by the "child," cannot be ignored. This sentence invites the rulers to reflect on their policies and their impact on the people, warning them that the struggle for justice and truth will not cease.

Taukid

Taukid in the science of rhetoric refers to the use of words or linguistic elements aimed at emphasizing or strengthening a statement. *Taukid* is used to highlight an idea or intent, making the communication stronger and clearer. In poetry or prose, *Taukid* is often found in the form of word repetition, the use of definite words such as "truly" or "certainly," and grammatical forms that reinforce an idea. Through *Taukid*, a sentence or expression becomes more assertive, reducing the possibility of doubt or ambiguity, and placing special emphasis on the idea the writer or poet wants to convey.

Table 4. The Themes of the Poem "*At-Ta'syirah*"

No.	Stanza
1.	"هُوَ الْحَكَّامُ لَا أَنْتُمْ هُوَ الْجُمْهُورُ لَا أَنْتُمْ"

In the sentences "هُوَ الْجُمْهُورُ لَا أَنْتُمْ" (The important ones are the people, not you) and "هُوَ الْحَكَّامُ لَا أَنْتُمْ" (The important ones are the rulers, not you), the poet uses emphasis to highlight the deep contrast between the positions and roles that society and rulers should occupy. Although there is no direct word repetition, the use of the word "هو" (the

important one) in both sentences strongly emphasizes this clear distinction. In this context, the poet stresses that true power does not lie with the rulers, but with the people or the principles of governance that should prioritize the welfare of society (Hafizullah, 2018).

This emphasis functions to criticize the discrepancy between the hopes of the people and the existing reality. The poet wants to affirm that the rulers, who should be servants of the people, are instead prioritizing their own personal or group interests, creating social divisions and injustices. In this way, the use of the *Taukid* technique in rhetoric strengthens the social critique delivered by the poet. The emphasis invites the reader to reflect on the disparity between the ideal of just governance and the corrupt political reality, creating the impression that it is moral values and policies in favor of the people that should be in control, not the opposite.

Conclusion

This research shows that the poem *At-Ta'syirah* by Hisyam Algakh employs various linguistic styles that enrich the meaning and aesthetics of the poem. The linguistic styles found in this poem include *majaz* (metaphor), *Jinas* (sound or meaning similarity), *Istifham* (rhetorical questioning), and *Taukid* (emphasis), each of which has a specific function and impact on the delivery of the message. The use of *majaz* adds depth to the connotative meaning of the poem, allowing readers to grasp subtle and implied messages. *Jinas* beautifies the poem's structure through sound or meaning similarities, while *Istifham* intensifies and clarifies the critical message through rhetorical questions. On the other hand, *Taukid* emphasizes the main ideas, ensuring that the poet's message is conveyed strongly and unmistakably.

Further analysis shows that the application of these linguistic styles not only beautifies the poem but also provides an additional dimension in delivering a social and political critique of the injustices happening in the Arab world at that time. Through the perspective of pragmatic stylistics, it is found that the language in *At-Ta'syirah* does not only function aesthetically but also has a profound pragmatic function. These linguistic styles play a key role in showcasing the relationship between form and meaning and shaping how readers understand and reflect on the critical social message the poet intends to convey. Thus, this research reveals how the language in this poem plays a

central role in strengthening the deeper message about the existing social and political conditions.

Based on the findings of this study, it is recommended that future research explore the reception of *At-Ta'syirah* among different audiences or cultural contexts to understand how these stylistic devices are perceived and interpreted by various groups. Additionally, comparative studies with other contemporary Arabic political poems could provide further insights into the evolution and impact of stylistic choices in conveying social critique. For literary scholars and linguists, a deeper dive into the specific pragmatic effects of each stylistic device on reader engagement and emotional response could also yield valuable contributions to the field of pragmatic stylistics.

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