



**Feelings Of Heaviness, Helpless, And Resignation In The Poetry "Lau Tarji'in" By Farouk Juwaidah**

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**Abstract**

*This study aims to identify and describe the style of language contained in the poem "Lau Tarji'in" by Farouk Juwaidah. The object of study in this study is the poem "Lau Tarji'in" by Farouk Juwaidah which is contained in the poetry anthology "Lau Annana Lam Naftariq" by Farouk Juwaidah. The data collection method in this study uses the method of listening to documentation techniques. The data analysis method in this study uses descriptive and stylistic methods to examine the style of language in the poem "Lau Tarji'in". The results of this study found that in the poem "Lau Tarji'in" by Farouk Juwaidah there are several figurative languages such as hyperbole, rhetorical questions, repetition, climax, personification, simile, metonymy, synecdoche, and simile. The style of language in the poem "Lau Tarji'in" contains meaning. The meaning revealed from the use of figurative language in the poem "Lau Tarji'in" is the meaning of heaviness, helplessness, and surrender.*

**Keywords:** *Feeling, Heaviness, Helpless, Poetry, Resignation.*

**Introduction**

Language style is the main element of beauty in poetry<sup>1</sup>. This is because the main function of language style is to show aspects of beauty related to linguistic scope and literary creativity<sup>2</sup>. The language styles used in Arabic

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<sup>1</sup> Nyoman K Ratna, *Stilistika:Kajian Puitika Bahasa, Sastra, Dan Budaya* (Yogyakarta: Pustaka Pelajar, 2009), 45.

<sup>2</sup> Nyoman K Ratna, 45.

literary works vary according to the genre of the literary work<sup>3</sup>. Apart from that, the meaning of a poem can be seen from the use of language style. Therefore, language style is characteristic of the author of a literary work, especially in poetry. This can be seen in the authors of Arabic poetry with the theme of love, such as Nizar Qabbani and Farouk Juwaidah. The two figures are Arab poets who are famous for their love poems, but between the two there are differences in terms of the style of language used. The difference between the two can be seen in the use of language style in Nizar Qabbani's love poetry which seems more heroic and passionate. Meanwhile, the language style in Farouk Juwaidah's poetry seems calmer, deeper, and simpler<sup>4</sup>.

Farouk Juwaidah's language style with a calm, deep, and simple impression can be seen in one of his poems entitled "Lau Tarji'in"<sup>5</sup> which is contained in Farouk Juwaidah's poetry anthology entitled "Lau Annana Lam Naftariq" which was published in Cairo in 1998<sup>6</sup>. The poem "Lau Tarji'in" tells about the sadness of a man who was abandoned by his lover. The man's deep feelings of love gave rise to the desire to see his beloved come home. He is willing to wait for his girlfriend from morning to night. The creation of the poem "Lau Tarji'in" is decorated with a simple language style, but contains a deep meaning. To find out language style, tools are needed to carry out analysis. Therefore, this research uses stylistic tools to determine the language style and meaning contained in the poem "Lau Tarji'in" by Farouk Juwaidah.

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<sup>3</sup> Schoeler, Gregor, "The Genres of Classical Arabic Poetry Classifications of Poetic Themes and Poems by Pre-Modern Critics and Redactors of Dīwāns," *Arabic Poetry: Studies and Perspectives of Research* 5, no. 6 (2011 2010): 1.

<sup>4</sup> Sammad Hasibuan, "Nasionalisme Dalam Puisi 'Ḥanīn' Karya Ahmad Rami dan Faruq Juwaidah (Sebuah Tinjauan Intertekstualitas)," *Tsaqofiya : Jurnal Pendidikan Bahasa dan Sastra Arab* 4, no. 2 (July 28, 2022): 225, <https://doi.org/10.21154/tsaqofiya.v4i2.99>.

<sup>5</sup> Farouk Juwaidah, *Lau Annana Lam Naftariq* (Kairo: Dar Gharib li at-Thaba'ah wa al-Nasyr wa al-Tauzi', 1998).

<sup>6</sup> Sammad Hasibuan, "Puisi 'Ḥanīn' Karya Faruq Juwaidah dalam Antologi Lau Annanā Lam Naftariq (Analisis Semiotika Riffaterre) / Poetry 'Ḥanīn' by Faruq Juwaidah in Lau Annanā Lam Naftariq's Anthology (Riffaterre Semiotic Analysis)," *Diwan : Jurnal Bahasa dan Sastra Arab* 7, no. 1 (June 9, 2021): 23, <https://doi.org/10.24252/diwan.v7i1.19282>.

Stylistics is a modern Arabic linguistics<sup>7</sup> study that discusses linguistic phenomena and meaning<sup>8</sup> in words and sentences<sup>9</sup>. In Arabic literature, the term stylistics is called al-uslub science or al-uslubiyah. In the book by Syihabuddin Qalyubi, it is explained that Nabil 'Ali Hasanain has an opinion regarding al-uslub science by saying that the analysis of al-uslub science is very broad, whether viewed vertically (morphology, phonology, lexicon, semantics, etc.) or horizontally (analysis of words, sentences, paragraphs, discourse, and the text as a whole)<sup>10</sup>. Stylistics has the main function, namely to explain how "meaning" in a text is created through the linguistic style or language of the author<sup>11</sup>.

The research position carried out by the researcher is to continue further research related to stylistics. However, even though this research is positioned as a follow-up to previous research, this research has quite significant differences in terms of the analysis used. Apart from that, a striking difference can be seen from the use of material objects in the form of the poem "Lau Tarji'in". This can be seen from several previous studies, as follows, (1) research conducted by Miftahul Ilmi in 2021 entitled "Language Style in Ikhtārī Poetry by Nizar Qabbani: Stylistic Study" which aims to determine the language style in Ikhtārī Poetry by Nizar Qabbani<sup>12</sup>, (2) research conducted by Muhdie Amin Karim entitled "Understanding the Meaning of Peace and the Language Style of the Poetry Assalam by Anis Chauchane (Stylistic Analysis) in 2021 which aims to find out the meaning of peace and language style in the As-Salam poem by Anis

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<sup>7</sup> Taheriniya, Ali Bagher, Mohammadzadeh, Javad, and Ahmadi, Ebrahim, "A Stylistic Study of the Poem "al-Kas and al-Homum" the Poet Abu Noas in the Layers of Language, Semantics and Thought," *Journal Arabic Language and Literature* 13, no. 3 (2017): 380.

<sup>8</sup> Fahmi Firmansyah, "ANALISIS STILISTIKA DALAM PUISI وَه لَا إِلَهَ إِلَّا أَنَا KARYA MAHMŪD DARWĪSY," *Tafhim Al-'Ilmi: Jurnal Pendidikan dan Pemikiran Islam* 10, no. 2 (2019): 58, <https://doi.org/10.37459/tafhim.v10i2.3424>.

<sup>9</sup> Syihabuddin Qalyubi, *Stilistika Dalam Orientasi Studi Al-Qur'an* (Yogyakarta: Belukar, 2008), 21.

<sup>10</sup> Syihabuddin Qalyubi, *'Ilm Al-Uslub STILISTIKA BAHASA DAN SASTRA ARAB* (Yogyakarta: Idea Press, 2017), 70.

<sup>11</sup> Mahdi Khalaf Hussein Al-Janabi, "A Stylistic Analysis of Two Selected, English and Arabic, War Poems," *Journal of the College of Languages (JCL)*, no. 31 (2015): 203.

<sup>12</sup> Miftahul Ilmi, "Gaya Bahasa dalam Syair Ikhtārī Karya Nizar Qabbani: Studi Stilistika," *ALSUNIYAT: Jurnal Penelitian Bahasa, Sastra, dan Budaya Arab* 4, no. 2 (October 27, 2021): 167–81, <https://doi.org/10.17509/alsuniyat.v4i2.37261>.

Chauchane<sup>13</sup>, (3) research conducted by Azalia Mutammimatul Khusna entitled “Asy-Syi’ru Al-‘Arabiyy 8<sup>th</sup> Century: Stylistic Analysis of the Poetry of Abu Nawas and Imam Syafi’i” in 2018 which aims to find out the style of language used in syi’ir araby in the 8<sup>th</sup> century by Abu Nawas and Imam Syafi’i <sup>14</sup>.

Significant differences can be seen from the analysis style, because this research uses the stylistic analysis style of Rachmat Djoko Pradopo by first examining heuristic and hermeneutic reading. On the other hand, the difference that occurs is from the use of material objects in the form of a poem entitled "Lau Tarji'in" by Farouk Juwaidah. Therefore, the aim of this research is to determine the language style and meaning contained in the poem "Lau Tarji'in" by Farouk Juwaidah by focusing the study on the language style and meaning contained in the poem.

## Method

This research is included in the descriptive-qualitative research, because the data used is in the form of words to describe the object being studied<sup>15</sup>. The data source used in this study is a poem entitled "Lau Tarji'in" by Farouk Juwaidah which is contained in a poetry anthology entitled "Lau Annana Lam Naftariq". The data collection method in this study uses the listening method with documentation techniques, in which the researcher reads poetry and records it. The analytical method used in this study is a descriptive analysis method, namely describing the findings using a stylistic approach to obtain the style of language and the meaning contained<sup>16</sup> in the poem "Lau Tarji'in" by Farouk Juwaidah.

## Results and Discussions

### Language Style in the Poetry "Lau Tarji'in" by Farouk Juwaidah

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<sup>13</sup> Muhdie Amir Karim, “PEMAHAMAN MAKNA KEDAMAIAN DAN GAYA BAHASA SYAIR ASSALAM KARYA ANIS CHAUCHANE (ANALISIS STILISTIKA),” *Nady Al-Adab: Jurnal Bahasa Arab* 18, no. 1 (2021): 69–83.

<sup>14</sup> Azalia Mutammimatul Khusna, “ASY-SYI’RU AL- ‘ARABIY ABAD KE-8: ANALISIS STILISTIKA PADA SYAIR ABU NAWAS DAN IMAM SYAFI’I,” *Diwan : Jurnal Bahasa dan Sastra Arab* 4, no. 1 (2018): 16–25.

<sup>15</sup> Rofi’uddin, Ahmad, *Pengajaran Bahasa Indonesia* (Malang: Universitas Negeri Malang, 2003), 22.

<sup>16</sup> Muhadjir, Noeng, *Metodologi Penelitian Kualitatif* (Bandung: Remaja Rosdakarya, 1996), 243.

In the discussion, several stages are presented to analyze the style of language in the poem "Lau Tarji'in" by Farouk Juwaidah by the stages described by Rachmat Djoko Pradopo in his book, namely by doing a heuristic reading to find out the meaning of the poem, and followed by doing a hermeneutic reading to find out the meaning of the poem and continue with the next stage in the form of linguistic style analysis<sup>17</sup>.

### Heuristic Reading

The first stage in analyzing the language style in the poem "Lau Tarji'in" by Farouk Juwaidah is to use heuristic reading, namely literary works are read according to the structure of the language to explain the meaning of the language. Riffaterre believes that the meaning of a literary work must be understood using semiotic reading which consists of two, namely heuristic and hermeneutic reading<sup>18</sup>. The heuristic reading in the poem "Lau Tarji'in" by Farouk Juwaidah is as follows.

Wish you were home	لو ترجعين
I do not understand	ما عدت أعرف
Now, where are you, O my destiny?	أين أنت الآن يا قدرتي
In which garden are you now growing	وفي أي الحدائق تزهين
into a flower?	في أي ركن في فضاء الكون
what galaxy do you fill the universe?	صرت تحلقين . .
What gems do you live in?	في أي لؤلؤة سكنت بأي بحر تسبحين . .
In which ocean do you swim?	في أي أرض
What earth did you grow up on?	بين أحداق الجدوال تنبتين . .
Which rib contains you?	أي الضلوع قد احتوتك
Whose heart will you dwell after mine?	وأي قلب بعد قلبي تسكنين
I still see the sun's eyes	ما زلت أنظر في عيون الشمس
Perhaps in its bright light, you also	علك في ضياها تشرقين

<sup>17</sup> Rachmat Djoko Pradopo, *Stilistika* (Yogyakarta: Gadjah Mada University Press, 2022), 57–62.

<sup>18</sup> Michael Riffaterre, *Semiotics of Poetry* (Bloomington and London: Indiana University Press, 1978), 5–6.

<p style="text-align: center;">radiate light</p> <p>Then I cover the full moon with dew  Maybe later I can find you when you  cross the clouds</p> <p style="text-align: center;">An anxious night enveloped me  Until dawn comes and fills your eyes  with the river of faith</p> <p>In just a few moments, I rushed into  your eyes</p> <p>In your eyes, there seems to be  something</p> <p style="text-align: center;">Chains, storms, and caged sparrows  I'm still on the beach</p> <p>Occasionally watching the waves and  being tempted by the longing of lovers</p>	<p style="text-align: right;">وأطل للبدر الحزين لعلي  ألقاك بين السحب يوما تعبرين . .  ليل من الشك الطويل أحاطني  حتى أطل الفجر في عينيك نхра من يقين  أهفو إلى عينيك ساعات  فيبدو فيهما  قيد . . وعاصفة . . وعصفور سجين . .  أنا لم أزل فوق الشواطئ  أرقب الأمواج أحيانا  يزاود حنين العاشقين . .</p>
<p>On the parade of dreams, I glimpse  what's left</p> <p>In the form of ashes of our agreement  I see you staggering</p> <p style="text-align: center;">There's nothing left of you  Besides the full shaking moments  Melted after so many years</p> <p>Nothing was left of the silence of the  suitcase</p> <p>And empty bowls but the sound of  groaning</p> <p style="text-align: center;">There was nothing left of the light  coming in through the window</p> <p>Apart from the shadows of fantasy that  embrace my sadness</p> <p style="text-align: center;">And bring back those who left  I'm still asking: What makes a butterfly</p>	<p style="text-align: right;">في موكب الأحلام ألمح ما تبقى  من رماد عهدنا . .  فأراك في أشلائها تترنحين . .  لم يبق منك  سوى ارتعاشة لحظة  ذابت على وجه السنين . .  لم يبق من الصمت الحقائق  والكنوس الفارغات سوى الأنين . .  لم يبق من ضوء النوافذ  غير أطياف تعانق لهفتي  وتعيد ذكرى الراحلين . .  ما زلت أسأل ما الذي  جعل الفراشة تشعل النيران  في الغصن الوديع المستكين . .  ما زلت أسأل ما الذي  جعل الطيور تفر من أوكارها  وسط الظلام</p>

<p>able to light a fire on a soft stalk? I still ask: What causes birds to fly from their nests at midnight and crash to the ground?</p>	<p>وترتمي في الطين . .</p>
<p>I do not understand Now, where are you, O my destiny Which city are you going to I see you In front of the roar of the waves To the chirping of seagulls, you are playing On the distant horizon, I see your wings carved from my life fills the sails of the ship of longing I see you in the silence of autumn As a small tree that begins to grow green In the wilderness of my life, you are growing In the eyes of many people My poetry has become the apple of my eye Was on both sides of me It has become an inexplicable secret Nothing remained of the faint chirping of seagulls Except for the echo raised by the wind, then it disappears into some corner What a sad, painful past I'm still among the seagulls Watching the long night I want a stakelight</p>	<p>ما عدت أعرف أين أنت الآن يا قدرتي إلى أي المدائن ترحلين إني أراك على جبين الموج . . في صخب النوارس تلعبين . . وأرى على الأفق البعيد جناحك المنقوش من عنري يخلق فوق أشرعة الحنين وأراك في صمت الخريف شجيرة خضراء . . في ضحراء عمري تكبرين ويظل شعري في عيون الناس أحداقا وفي جنبي سرا لاعبين لم يبق من صوت النوارس غير أصداء تبعثرها الرياح فتنزوي أسفا على الماضي الحزين أنا لم أزل بين النوارس أرقب الليل الطويل وأشتهي ضوء السفين ما زلت أنتظر النوارس كلما عادت مواكبها وراحت تنثر الأفراس فوق العائدين . .</p>

<p>I'm still waiting for the seagull Every time the parade returns And brings joy to the people who come back</p>	
<p>I don't understand now, Where are you, O my destiny Where are you awake? One year running from my hands Still going on the road In the middle of a crowd of people Who is in the midst of grief A boy in a narrow alley Washed in the color of love In a miserly era He kept asking all the time All about you At the time of separation While you don't realize it Yesterday he hid me In both hands With a sad voice he said: Wish you were home Wish you were home Wish you were home</p>	<p>ما عدت أعرف أين أنت الآن يا قدري وفي أي الأماكن تسهرين . . العام يهرب من يدي . . ما زال يجري في الشوارع في زحام الناس منكسر الجبين طفل على الطرقات مغسول بلون الحب في زمن ضنين . . قد ظل يسأل عنك كل دقيقة عند الوداع . . وأنت لا تدريين بالأمس خبأني قليلا في يديه . . وقال . . في صوت حزين . . لو ترجعين . . لو ترجعين . . لو ترجعين . .</p>

### Hermeneutic Reading

The second stage after heuristic reading is hermeneutic reading which is used to capture the meaning contained in the poem. The hermeneutic reading in the poem "Lau Tarji'in" by Farouk Juwaidah is as follows.



The title *لو ترجعين* which means if you come home is a sign that a man misses his lover after leaving him. The longing is mounting, as evidenced by the expressions containing the hope to be with the lover.

The poem tells that the lover's return is highly anticipated by his partner, even though he does not know for sure where his lover is, which plant he grows in, in which galaxy he is, in which gem he lives, in which ocean he swims, on which earth he grows. Whose ribs are the place for you to return, and closed with whose heart is the place to return to. The question shows that there is considerable hope for a man who expects his lover to return with him.

This very big hope is evidenced by the magnitude of the sacrifice and struggle made by the man, who is willing to wait for the arrival of his girlfriend at any time, both in the morning when the sun shows its light, during the day when the clouds reveal their identity, even until the night is full of darkness. If in the waiting the lover appears, then he will also neglect to go to the beloved whose return is coveted.

A man's wait for his partner to appear reminds him of the story he shared with his partner, he remembers the beautiful past, but behind it all, he realizes that all of this is just a trace of the agreement between the two lovers. The man describes the figure of his lover coming when autumn arrives. In the end, the desire that increasingly emerged within the man brought him to the point of realizing that his lover would never return.

### **Language Style Analysis**

To fully reveal the meaning of the poem "Lau Tarji'in", it is necessary to first understand language style in the form of sentences or syntax, word style, and sound style. Language style is an important part of a literary work, especially in literary works in the form of poetry. Language style can also be used as a characteristic of a writer because it represents the character of that writer<sup>19</sup>. The form of language style in the poem "Lau Tarji'in" by Farouk Juwaidah, is as follows.

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<sup>19</sup> Ariyo Dwi Hidayat, "Paradoks dan Hiperbola dalam Kumpulan Cerita Koala Kumal," *Seloka* 6, no. 1 (2017): 35.

## Sentence Style or Syntax

The first discussion of language style is sentence style or syntax. In Arabic literature, the discussion regarding sentence style is called al-Mustawa an-Nahwi or al-Tarkibi<sup>20</sup> which aims to discuss how sentence structures form and how they influence meaning<sup>21</sup>. In the poem "Lau Tarji'in" there are several sentence styles, such as hyperbole, rhetorical questions, and others. However, the sentence style that dominates in the poem "Lau Tarji'in" is the sentence style in the form of a rhetorical question which is used to emphasize an expression by presenting a question without requiring an answer.<sup>22</sup> In Arabic literature, the style of language in the form of rhetorical questions is called al-as'ilah al-Balaghiyah. This can be seen in the first stanza of the poem, namely:

أين أنت الآن يا قدرِي  
وفي أي الحقائق تزهري  
في أي ركن في فضاء الكون  
صرت تخلقين . .  
في أي لؤلؤة سكنت بأي بحر تسبحين . .  
في أي أرض  
بين أحداق الجدوال تنبتين . .  
أي الضلوع قد احتوتك  
وأي قلب بعد قلبي تسكنين<sup>23</sup>

The verse fragment above is included in the form of a rhetorical question because in its composition the poet expresses a question that does not expect an answer. This can be seen from the poet's expression of asking now, where are you, my destiny? in which garden are you now growing as a flower? in which galaxy do you fill the universe? in which jewel do you live? In which ocean do you swim? Where on earth do you live? In which rib contains you? In which heart do

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<sup>20</sup> Abushihab, Ibrahim, "A Stylistic Analysis of Arab-American Poetry: Mahjar (Place of Emigration) Poetry," *Journal of Language, Teaching, and Research* 11, no. 4 (2020): 652.

<sup>21</sup> Syihabuddin Qalyubi, *'Ilm Al-Uslub STILISTIKA BAHASA DAN SASTRA ARAB*, 95.

<sup>22</sup> Burhan Nurgiyantoro, *Teori Pengkajian Fiksi* (Yogyakarta: Gadjah Mada University Press, 2010), 303.

<sup>23</sup> Farouk Juwaidah, *Lau Annana Lam Naftariq*, 16.

you settle, after mine? The question above is rhetorical because the question is not meant to be answered. However, it is an assertion made by the poet. Moreover, the creator of the poem "Lau Tarji'in" combines three very influential elements. This is in accordance with what Masadi et al said that the poetry that emerges and is based on three elements, namely anxiety, feelings and emotions, forms a grammatical structure that is distinctive and full of meaning<sup>24</sup>.

Furthermore, in the poem "Lau Tarji'in" there is also a sentence style in the form of hyperbole. In Arabic literature, the term hyperbole is called mubalaghah which is used to exaggerate something from its original reality<sup>25</sup>, as follows.

ألفاك بين السحب يوما تعبرين  
حتى أطل الفجر في عينيك نورا من يقين<sup>26</sup>

The poetry quote above is in the form of hyperbole because in its composition the poet uses traits that exaggerate and do not correspond to reality. This can be seen from the words expressed by the poet in the form of the expression "perhaps I can find you when you cross the clouds" and the expression "dawn that fills your eyes." Both of these expressions are included in the form of hyperbole because they exaggerate the reality because a person humans cannot cross the clouds and dawn that the eye can see.

The next sentence style found in the poem "Lau Tarji'in" by Farouk Juwaidah is the repetition sentence style or *al-tikrar*<sup>27</sup>. This sentence style is a sentence style that contains repetition of words and aims to strengthen or emphasize a statement<sup>28</sup>. In the poem "Lau Tarji'in" several styles of repetitive sentences are found, such as at the beginning of the fourth and fifth stanzas which

<sup>24</sup> Masadi, M. Anwar et al., "The Meaning of Love, Regret, Sadness, and Confusion in the Juwaidah's 'Lau Annana Lam Naftariq,'" vol. 725 (Proceedings of the 4th Annual International Conference on Language, Literature, and Media (AICOLLIM) 2022, Paris: Atlantis Press, 2022), 127.

<sup>25</sup> Abd, Ammad Fadhil, "Madhahir Al-Mubalaghah Fi al-Tahrir Wa al-Tanwir-Dirasah Fi Dhau al-Wadhaif al-Nahwiyyah (Surah al-Baqarah Anamudzujaan)," *Majalah Jami'ah Babel Li al-'Ulum al-Insaniyah* 27, no. 5 (2019): 403.

<sup>26</sup> Farouk Juwaidah, *Lau Annana Lam Naftariq*, 17–18.

<sup>27</sup> Berdan, Aiyub, "Dhahirah Al-Tikrar Wa Balaghatuhu Fi al-Nushush al-'Arabiyyah," *ADABIYA* 25, no. 1 (2017): 67.

<sup>28</sup> Burhan Nurgiantoro, *Teori Pengkajian Fiksi*, 301.

are a form of repetition of sentences from the beginning of the first stanza, as follows.

ما عدت أعرف  
أين أنت الآن يا قدرتي<sup>29</sup>

The poetry quoted above is included in the form of repetition because it contains repetition of words. This can be seen from the poet's repetition of words in the form of the words "I don't understand, where are you, my destiny?" The 2 lines above are the repetition of the first stanza. Therefore, the 2 lines of the stanza above are included in repetition because they include repetition of words carried out by the poet to emphasize the expression that the poet wants to convey. In addition to the above expressions, the use of repetition sentence style is also found in the fifth stanza of the poem "Lau Tarji'in" by Farouk Juwaidah in the form of the phrase "لو ترجعين" which is repeated three times in a row. This also aims to emphasize that the return of the beloved is highly anticipated. Keraf states that the repetitive language style used by Farouk Juwaidah in the poem "Lau Tarji'in" is included in the category of epizeuktik repetition, namely repeating important words, phrases and sentences several times<sup>30</sup>

The form of the climax sentence style is also emphasized in the poem "Lau Tarji'in" by Farouk Juwaidah. Climax sentence style is a form or style of language that consists of a series of expressions that increasingly support emphasis<sup>31</sup>. The style of the sentence can be seen in the excerpt of the poem below.

أنا لم أزل فوق الشواطئ  
أرغب الأمواج أحيانا  
يزاود حنين العاشقين . .<sup>32</sup>

Some of the lines of the poem above are included in the climax form because in their composition there are phrases that the longer they are, the more they will emphasize. This can be seen from the use of the words أزل and أرغب and

<sup>29</sup> Farouk Juwaidah, *Lau Annana Lam Naftariq*, 21.

<sup>30</sup> Keraf, Gorys, *Diksi Dan Gaya Bahasa* (Jakarta: PT. Gramedia Pustaka Utama, 2005), 127.

<sup>31</sup> Hendry Guntur Tarigan, *Pengajaran Gaya Bahasa* (Bandung: Angkasa, 2013), 229.

<sup>32</sup> Farouk Juwaidah, *Lau Annana Lam Naftariq*, 18.

ending with يزاد. The poet orders the three words above to emphasize his longing for his lover. First, the poet uses the sentence "I will stay on the beach" indicating that a man is still waiting for his lover to arrive on the beach. The next phrase "with waves that sometimes crash" suggests that even though the waves hit him, the man will still faithfully wait for the arrival of his lover. And it closes with the phrase "longing that is increasing" which suggests that the man's waiting is a wait that has no limits, like the man's love for his lover.

### Language Style in Words

Language style in words better known as figurative language is used to enliven literary works by stating something indirectly. Usually, this figurative language is used in literary works in the form of poetry because poetry is a literary work that is often used by authors to express anxiety or anxiety that is in their minds and thoughts. In the poem "Lau Tarji'in" by Farouk Juwaidah, several figurative language are found that adorn the inner structure of the poem. Therefore, in this discussion, several forms of language styles are presented in the words contained in the poem "Lau Tarji'in" by Farouk Juwaidah.

The use of figurative language in the poem "Lau Tarji'in" is found in several stanzas, such as the use of figurative language in the form of personification, simile, metonymy, and so on. However, in the poem "Lau Tarji'in", the use of personification and figurative language dominates in the poem. The personification language style in Arabic literature is called al-Isti'arah al-Makniyyah, namely using human attributes for something abstract<sup>33</sup>. The use of personification can be found in the poem "Lau Tarji'in" as contained in the lines of the poem below.

ليل من الشك الطويل أحاطني<sup>34</sup>

The arrangement of words in the stanza above is included in the form of personification because in its arrangement the poet uses human characteristics for something abstract. This can be seen from the use of the word أحاطني This word is

<sup>33</sup> Likhuwaidah, 'Abdul Aziz, "Al-Isti'arah al-Makniyyah Jawab Balaghiy 'An Sual 'Aqdi," *Arabase* 27 (2010): 215.

<sup>34</sup> Farouk Juwaidah, *Lau Annana Lam Naftariq*, 17.

usually juxtaposed and becomes a human characteristic. However, in the above arrangement, the word is juxtaposed and attributed to an abstract thing in the form of the word ليل. Not only in the second stanza, the personification sentence style is also found in the third line quotation in the poem, as below

في موكب الأحلام ألمح ما تبقى<sup>35</sup>

The stanza above is included in personification. This can be seen from the poet's expression in the form of a dream procession at a glance I see what is left. In the composition of these stanzas, the poet uses the word "procession" which is juxtaposed with the word "dream". The word "procession" or "parade" is one of the characteristics of humans. However, in the arrangement of the lines of the stanza above, the poet uses the word the other way around, namely using it and juxtaposing it with something abstract. This can be seen from the use of the word الأحمال which is paired with the word موكب

لم يبق من الصمت الحقائق  
والكنوس الفارغات سوى الأنين . .  
غير أطياف تعانق لهفتي<sup>36</sup>

The three lines in the third stanza above are included in personification. This can be seen from the poet's expression in the form of nothing left from the silence of the suitcase. In the composition of the stanza lines above, there is the use of properties that are juxtaposed with an inanimate object. This can be seen from the use of the word الصمت which is used alongside the word الحقائق. Therefore the line of the stanza above is included in the personification form because it uses human nature to something that is not lifeless. Next is the expression of the poet who uses the word الأنين which is juxtaposed in the sentence الكنوس. As is known that the word الأنين is one of the characteristics of humans. However, in the stanza above, the word is not used properly. Even used for something that is not lifeless. Finally, namely the use of personification which is composed of the use of properties that are juxtaposed with an inanimate object.

<sup>35</sup> Farouk Juwaidah, 18.

<sup>36</sup> Farouk Juwaidah, 19.

This can be seen from the use of the word تعانق which is juxtaposed with the word أطيف

Furthermore, figurative language style is in the form of metonymy which is used to change names by using object attributes that are close to something being figuratively speaking<sup>37</sup>. The use of metonymic figurative language can be seen in the first and second lines of the first, fourth, and fifth stanzas in the poem "Lau Tarji'in" by Farouk Juwaidah.

أين أنت الآن يا قدرتي<sup>38</sup>

In the stanza above, the poet uses the word "قدرتي" which can be interpreted as my destiny. The phrase spoken by the poet in his poem reads "Now, where are you, O my destiny. In the stanza line, the poet uses the word "destiny" not "my lover". The choice of words is a word form that is close to the object, in this case, humans. Because in essence, destiny is inherent in humans.

In the poem "Lau Tarji'in" other figurative language styles are also found, in the form of synecdoche, namely comparative language styles that use a part of a thing to express the whole (pras pro toto) or use the whole of a thing to express a part of it (totum pro parte)<sup>39</sup>, as stated in the second stanza of the poem below.

ما زلت أنظر في عيون الشمس<sup>40</sup>

العام يهرب من يدي . .<sup>41</sup>

The fragment of the second stanza above is included in the form of synecdoche because the poet uses a part of something to express the whole, namely the poet uses the word عيون. However, what the poet means is the whole of the sun, not just the eyes of the sun. Apart from the second stanza of the poem, the synecdoche language style is also found in the fifth stanza of the poem, namely. The use of the word "يدي" which means hand in the verse above is a form

<sup>37</sup> Rachmat Djoko Pradopo, *Pengkajian Puisi* (Yogyakarta: Gadjah Mada University Press, 2009), 77.

<sup>38</sup> Farouk Juwaidah, *Lau Annana Lam Naftariq*, 16.

<sup>39</sup> Arifiyani, Nurul and Hartati, Umi, "Gaya Bahasa Sindiran Dan Perbandingan Pada Status Twitter Sudjiwo Tedjo," *CARAKA* 1, no. 2 (2015): 94.

<sup>40</sup> Farouk Juwaidah, *Lau Annana Lam Naftariq*, 17.

<sup>41</sup> Farouk Juwaidah, 24.

of synecdoche because the poet means not only the hand, but the whole soul and body parts.

Simile or tasybih language style is often used in a poem which is used to compare two things that are essentially different by using words such as, like, similar, like, like, and so on<sup>42</sup>. A simile language style can be seen in the fourth stanza of the poem "Lau Tarji'in", as below.

وأراك في صمت الخريف  
شجرة خضراء<sup>43</sup>.

The stanza above is included in the form of a simile, namely comparing or likening two things that are essentially different. This similarity can be seen from the poet's expression that he likens his lover to a small green tree. The likeness between a lover in the form of a human and a tree is a form of comparison or likeness which is essentially different.

### Language Style in Sound

Language style in sound is the third stage in the figurative language analysis model. Analysis of figurative language in sound is intended to support and emphasize the meaning of words or sentences. In addition, language style in sound is also used to deepen the meaning of words or sentences in literary texts, especially poetry<sup>44</sup>. The language style in sound in the poem "Lau Tarji'in" appears as follows.

The poem "Lau Tarji'in" shows an atmosphere of "heaviness", "helplessness", and "surrender". This atmosphere arises not only because of the choice of words and sentences but also because of the dominant sound, such as the use of the vowel "i:" which dominates and indicates helplessness and submission. However, this sound structure is combined with other vowels, such as "u", which indicates very heavy sadness. The following is an explanation of the language style in sound in the poem "Lau Tarji'in" by Farouk Juwaidah.

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<sup>42</sup> Hendry Guntur Tarigan, *Pengajaran Gaya Bahasa*, 9.

<sup>43</sup> Farouk Juwaidah, *Lau Annana Lam Naftariq*, 22.

<sup>44</sup> Rachmat Djoko Pradopo, *Stilistika*, 60.



The first stanza in the poem "Lau Tarji'in"

أعرف / يا قدرتي / تهرين / الكون / تحلقين . . / تسبحين . . / أرض / تنبتين . . / احتوتك / تسكنين

The first stanza in the poem "Lau Tarji'in" contains elements of the vowel (ṣawāit) with the meaning kasrah with the sound "i" which means helplessness. The sound style at the end of the first stanza above shows that a male lover feels helpless without the presence of the woman he loves. Apart from the choice of words and sentences, the sound in the final line of each poem above also shows a very deep emphasis on the man's helplessness. Apart from that, in the verse of the poem above there is also a combination of the vowel (ṣawāit) "i" with the vowel (ṣawāit) which has the meaning of dhammah sounding "u". This combination can be seen in the first and fourth lines which show a very heavy atmosphere. Moreover, This poem begins with a poem that ends in a vowel (ṣawāit) with the dhamma "u" meaning it can be said that the heavy feelings that are occurring in the man are then followed by a feeling of helplessness. Therefore, the combination at the end of the poem "Lau Tarji 'in" contains the meaning used to emphasize the meaning or atmosphere of the poetic text.

The second stanza in the poem "Lau Tarji'in"

الشمس / تشرقين / لعلي / تعبرين . . / أحاطني / يقين / ساعات / فيهما / سجين . . / الشواطئ / أحيانا / العاشقين . .

It's the same with the first stanza, which is dominated by the final verse in the form of a vowel (ṣawāit) "i" which indicates helplessness. However, in the second stanza, the final rhyme with the vowel (ṣawāit) "i" is combined with the final rhyme with the vowel (ṣawāit) sounding "a" which indicates a feeling of sadness and sadness. The use of language style in sound in the second stanza supports the emphasis on the feelings felt by the poet, who in the text of the poem above is a man who hopes for the presence of his lover.

The third stanza in the poem "Lau Tarji'in"

تبقى / عهدونا . . / تترنحين . . / منك / لحظة / السنين . . / الحقائق / الأنين . . / النوافذ / لهفتي / الراحلين . .  
الذي / النيران / المستكين . . / الذي / أوكارها / الظلام / الطين . .

Similar to the second stanza, the third stanza in the poem "Lau Tarji'in" by Farouk Juwaidah contains figurative language in the form of dominating only the final vowel (ṣawāit) "i" combined with the vowel (ṣawāit) "a". The combination of the end of the poem in the form of vowels (ṣawāit) "a" and "i" shows an emphasis on the atmosphere of helplessness, gloom, and depression in the poem. Besides that, the use of this sound style also emphasizes the choice of words and sentences which are also the most important elements in language style to represent the atmosphere contained in literary texts.

The fourth stanza in the poem "Lau Tarji'in"

أعرف/قدري/ترحلين/أراك/الموج . . /تلعبين . . /البعيد/عنري/الحنين/الحريف/خضراء .  
 /تكبرين/شعري/أحداقا/لاعبين/النوارس/فتنزوي/الحزين/النوارس/الطويل/السفين/النوارس/مواكبها/العائدين .

The combination of vowels (ṣawāit) "i" and "a" is also found in the fourth stanza of the poem "Lau Tarji'in" by Farouk Juwaidah. Feelings of helplessness, gloom, and depression become the atmosphere in the poem. In addition to the combination with the vowel ending rhyme (ṣawāit) "i" and "a", in the fourth stanza of this poem it is also combined with the end of rhyme in the form of a vowel (ṣawāit) "u" as a marker for a very heavy atmosphere.

The fifth stanza of the poem "Lau Tarji'in"

أعرف/قدري/تسهرين . . /يدي . . /الشوارع/الجين/الطرقات/الحب/ضنين . . /دقيقة/تدريين/يديه . . /حزين .  
 . /ترجعين . . /ترجعين . . /ترجعين . .

The fifth stanza above is like the previous stanzas, which is dominated by the final verse with the vowel (ṣawāit) "i" which signifies helplessness. Furthermore, the final rhyme is in the form of the vowel (ṣawāit) "i" combined with "a" and "u". The combination of the three endings of the vowel letters indicates that the atmosphere of helplessness, anxiety, and heaviness is the pressing point of the atmosphere in the poem. However, at the end of the fifth stanza, it closes with the end of the poem in the form of a vowel (ṣawāit) "i" which indicates that the poet feels a sense of helplessness that is happening within him.

## Conclusion

Based on the explanation above, it can be concluded that language style is an important element in poetry because it functions as an emphasis on the author's feelings and soul and is the characteristic of a poetry author. Language styles are divided into three, namely sentence, word, and sound styles. These three language styles are depicted in the poem "Lau Tarji'in" by Farouk Juwaidah. The language styles found in the poem "Lau Tarji'in" are hyperbole, rhetorical questions, repetition, climax, personification, simile, metonymy, synecdoche, and simile. Meanwhile, the meaning that emerges from the use of language style in the poem "Lau Tarji'in" is the meaning of weight, helplessness, and resignation.

The assessment carried out by researchers in this research still has shortcomings, because this research only focuses on the meaning that emerges due to the use of the language style used in the poem "Lau Tarji'in" by Farouk Juwaidah. Therefore, it is hoped that future researchers will study the poem entitled "Lau Tarji'in: more comprehensively because the poem contains elements of love, love strategies, and the concept of love which Farouk Juwaidah laughs at in every stanza of his poem.

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