

A Pragma-Stylistic Analysis of Reflections on Death and the Construction of Character Education Values in the Poem *Ayā Man Yadda'ī al-Fahm*

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Abstract

This study aims to identify the forms of imagery, language style, and pragmatic implications in several selected Arabic verses, and to explain the construction of character education values that emerge through the analysis. This research is a qualitative study that employs a content analysis approach. The technique used in this research is documentation. The primary main text is the classic poem *Ayā Man Yadda'ī al-Fahm* supplemented by supporting documents including the *al-Balāghah al-Wādhah* by various relevant and creative works on stylistic and pragmatic studies. Data were analyzed through Krippendorff's content analysis model, which included unitizing, sampling, coding, reducing, inferring, and narrating. The results of the study show that 16 stanzas contain *bayāni devices* in the form of *tasybih*, *majāz*, *isti'ārah*, and *kināyah* that are consistently used to affirm moral messages, such as self-awareness of death and prudence in acting in the world. The implications that emerge from the construction of the language style reinforce the message and value of character education about religiosity, humility, and responsibility.

Keywords

Pragma-stylistic, *Ayā Man Yadda'ī al-Fahm*, Value of Character Education.



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INTRODUCTION

The Arabian Peninsula is certainly not unfamiliar in literary works, such as poetry. Poetry itself is a product of Arabic rhetoric (*balāḡah*) in addition to prose (Noruddin et al., 2022). Al-Amady in Buana reveals that classical Arabic poetry is a literary treasure imbued with philosophical, ritual, and ethical meaning, enhanced by the meaning of the words and parables (Buana, 2021). By taking advantage of Arabic's richness, Arab poets have at times competed to create poems in various forms and themes. They aim to ensure that the message they express, explicitly and implicitly, reaches the hearts of their listeners. The language used by the poet can help the reader understand the situation in a literary text (Miššíková, 2022). After they understand the situation, meaning, and its effect on the reader, it can take the form of acceptance of the meaning and intent conveyed by the literary text (Ilmi, 2021). The poems they produce contain reflections on life and death that not only function as aesthetic works but also as a means of character formation.

One of them is the poem *Ayā Man Yadda ʿī al-Fahm* by Abu Mʿuhammad al-Qasim Ibn Ali al-Hariri (446-516 BC), which is contained in his *mmāqāmatāqāmat* kmāqāmat, *MMāqāmatāqāmat* aMāqāmati. The verse is a classic Arabic contemplation. This poem has been recited again in recent years, following Sheik Mishary Rashid Alafasy's re-Alafasy's re-recitation. This is evidenced by the number of viewers on the official upload of the poem on Alafasy's YouTube channel, which reached 3.4 million viewers (Alafasy, 2022). Additionally, it has been seen in many posts on YouTube and even TikTok by other accounts that reposted the verse with translations from various countries. Based on search summaries, these posts can attract hundreds to thousands of viewers, especially on TikTok. As for the characteristics of Al Hariri's poetry, Maleki et al. state that al-kidyah (a phenomenon similar to begging) is the core of his *mmāqāmatāqāmat*, māqāmate developed by describing various stories in his distinctive style, thereby strengthening his rhyming prose (Maleki et al., 2025). Unique literary style, narrative appeal, social criticism, moral values, and education are hallmarks of Al Hariri's works (Pakzad & Panahi, 2021). The poem "*Ayā Man Yadda ʿī al-Fahm*" is rich in the values of advice, rebuke, and reflection on mortal life. This poem utilizes the richness of language and rhetorical style to create an emotional effect, a sharp yet subtly conveyed moral critique, and aesthetic qualities.

Language style plays an important role in literary works because its use enhances beauty, affects readers' or listeners' emotions, and strengthens the message conveyed by writers (Najah et al., 2021; Nur Faizin et al., 2021; Sya'ban, 2019). In the context of Arabic, the study of language styles

is discussed in *'ilmu balāghah*, which is a discipline that examines the theory and method of delivering rhetoric (Abdurahman et al., 2024; Ahmed, 2022; Tantowi & Sudana, 2025). *'Ilmu balāghah*. It is divided into three branches: *'Knowledge of Al-Bayān*, who discusses *tasybīh*, *mayaz*, and *kināyah*. *'Ilmu al-Ma'ani*, which examines the types of kalam and aspects of discourse structure; and *'ilmu al-Badi'*, which highlights the elements of beauty of meaning and lafaz (Al-Jarim & Amin, 1999). The study specifically identified the language style of imagery that falls into the category of *'ilmu Al-Bayān*. The style of imagery language is a stylistic device used to attract attention and stimulate the reader's sense, thereby capturing the intended message by the poet (Paudyal, 2023; Seo & Dillard, 2016).

Stylistics focuses on the study of language styles and aesthetics contained in literary works, observing how language choices can affect meaning (Fatah & Muhammed, 2024; Intang & Jufri, 2025; M. Busairi, 2022; Sopian et al., 2025). In analyzing the *bayāni* aspects of the poem as a problem-solving text, the analysis refers to *al-Balāghah al-Wāḍiḥah* by Ali al-Jarim and Musthafa Amin (1999). This book is a *balāghah*, which is quite popular at the college level, featuring simple concepts and subjects (Walfajri, 2019).

As for implications, which fall within the scope of the pragmatic branch, it is a speech that has an implied intention through the device of language and context (Julian et al., 2024). Based on Paul Grice's theory, as presented in Hossein, Grice (1991) distinguishes between speech and meaning. He argues that the speaker can create implicit meaning, and the listener can infer the intended meaning of their conversation. This shows that both the speaker and the listener must cooperate (Cooperative Principle). The principle of cooperation is reflected in four maxims, namely the maxim of quantity, the maxim of quality, the maxim of relevance, and the maxim of manner (Fedorova & Salnikova, 2019; Md. Mahroof Hossain, 2021). Therefore, the opponent must always interpret his speech to understand what the speaker means (Wahyuni & Setiyawan, 2024). The implication in the poem refers to the poet's intended meaning in his work, not the poem's literal meaning, but what the reader understands based on the poem's context and knowledge.

Meanwhile, pragmatist stylistics, as defined by Huang in Ibrahim and Waheeb, is the application of theoretical pragmatic findings and methodologies to study the concept of style in language (Ibrahim & Waheeb, 2017). From a stylistic and pragmatic point of view, the poem is not only an aesthetic expression but also carries implications and implied meanings that the listener can understand beyond the original meaning (Hardiyanti, 2025). Suminto in Mustari et al explained that poetry or novels are personal expressions conveyed through characters in the text, not directly by

the author. The actions of speech that appear are in the textual realm and can be analyzed through a text analysis approach (Mustari et al., 2021). To understand how the aesthetics of language relate to communicative functions in conveying moral messages, it is important to analyze the language style and implications in this poem.

The synergy of these two approaches presents opportunities for character education in today's world. Character education is a comprehensive, systematic, and planned approach to teaching moral values (Birhan et al., 2021). Ahmad Syaib Yunaldi added that stylistics, which include various forms of literary arts such as dialogue, similes, metaphors, satire, principles, wisdom, and examples, can be used as an option for conveying educational materials and values. (Yunaldi, 2021) In this poem, the moral message of awareness of death, humility, and spiritual responsibility can be constructed into important character education values, such as religiosity, awareness, simplicity, and responsibility. In accordance with the theory of character education put forward by Imam Al-Ghazali in his book *Ihyâ' Ulûm al-Dîn* (Hanani, 2016). Thus, this research aims not only to contribute to the enrichment of the treasure of Arabic literary studies but also to have practical implications for the world of education.

Previous research on this poem primarily focuses on stylistic aspects and does not systematically combine pragmatic and stylistic analysis. (Anisa et al., 2024). At the same time, the study of character education in Arabic learning emphasizes pedagogical approaches over textual and linguistic bases. (Astina & Rahman, 2018; Taubah et al., 2025; Zulfida, 2021). Thus, there is a methodological and theoretical gap, a lack of research that explains how the values of character education are constructed through linguistic mechanisms and aesthetic styles in poetic texts.

The novelty of this research lies in the methodological integration of pragmatics and stylistics in analyzing the construction of character education values in the poem "*Ayâ Man Yadda'î al-Fahm*." This approach enables a thorough examination of how poets convey the message of contemplation on death through linguistic strategies that produce moral implications, how *majâz* and parallelism reinforce the urgency of the message, and how the rhetorical structure is designed to shape the reader's ethical awareness. Such findings have the potential to enrich the theory of reading Arabic literary texts while offering an implementive model for character education based on religious literature.

METHOD

This research is a qualitative, descriptive study that analyzes the content. This research is qualitative because the data are in textual form rather than numerical, and the analysis is interpretive in nature. This research aims to provide an in-depth understanding and description of the linguistic content in the poem "*Ayā Man Yadda'ī al-Fahm*" through the analysis of words collected on social media.

This focuses on the use of legal document specialists by archivists as the subject. The primary data source for this study is the poem "*Ayā Man Yadda'ī al-Fahm*" *ā*m, a part of the collection "*mmāqāmatāqāmat amāqāmatīY*" *adda'ī al-Fahm*. The selection of the poem is carried out through purposive sampling. That is, the selection of a sample based on the purpose of the research. This is in accordance with the view of Krippendorff (2013) that the sampling process in content analysis aims to select a unit of text that represents the overall meaning and context of its communication. The selection of the poem for based on its suitability to the research's purpose, which features a rich language style and the potential for implicit meanings, making it stylistic and pragmatic through stylistic-pragmatic approaches. The lyrics of the verse were obtained from one of the contents on the official YouTube channel of Shaykh Mishary Rashid Alafasy (<https://youtu.be/i6dBNTonNZ9o?si=3BR5N-gAQiH-qyUc>). Some of the supporting data (secondary) to strengthen the theory and analysis used in this study include the *al-Balāghah al-Wāḍiḥah*, the works of Ali al-Jarim and Musthafa Amin, which cover the three branches of *balāghah* science, as well as various relevant and credible literature on stylistic and pragmatic studies, be it from books, articles, or scientific journals.

The research instrument in this study is a stylistic and pragmatic analysis sheet compiled to identify and classify the linguistic elements and implicit meaning in the poem "*Ayā Man Yadda'ī al-Fahm*." The instrument contains a table containing units of analysis in the form of lines or arrays of verse as the object of study, which is then analyzed based on the category of *bayānī* aspects in the *al-Balāghah al-Wāḍiḥah*, along with an analysis of the implications of Grice's conversations, which include violations of the maxims of quantity, quality, relevance, and manner, to reveal the poet's implied meaning and communicative message. The use of this instrument aims to comprehensively integrate language aesthetic analysis and implication analysis within the framework of qualitative research. The preparation of the instrument refers to Moleong in Ultavi et al. (Ultavi et al., 2023), who stated that the researcher is the main instrument in qualitative research

through the process of observation, understanding, and interpretation of data, while the analysis sheet functions as a systematic tool to record the results of the classification and interpretation of research data.

The analysis process is carried out through the stages proposed by Krippendorff (Krippendorff, 2013), from a researcher's perspective. The researcher performs these to analyze the material. Next, the sampling stage involved choosing the poem "*Ayā Man Yadda'ī al-Fahm*" by Al-Hariri as the main source of research. The third stage, recording, by giving characteristics or codes to verses that contain stylistic and pragmatic elements. Then, in the reducing stage, the verse of *Ayā Man Yadda'ī al-Fahm* is not taken in its entirety. However, it is filtered and selected to take several stanzas that show the presence of the language style of imagery and those that contain implications. Other verses that do not contain these two elements will not be quoted for analysis. This is done so that the research is more specific and relevant to the research objectives. Next, after inferring the data in the previous stage, the researcher conducted an analysis that involved applying stylistic and pragmatic theories, as it was mentioned that the Vathatf character education was embedded within them. This withinage is also carefully carried out to ensure the results of the findings. From this stage, conclusions are drawn about the language style and implications contained in the poem "*Ayā Man Yadda'ī al-Fahm*" and the character education it conveys, which are then compiled into interpretive descriptions in the final stage, namely *narration*.

FINDINGS AND DISCUSSION

Findings

This section presents research findings related to the forms of *bayān* that appear in the analyzed texts, including *tasybīh*, *mtasybihajāz*, and *kināyah*, as classified in the *Balāghahlāghah al-Wāḍiḥah*. The identification of each element of *balagah* is carried out by examining relationships between meaning and sentences. These examples also demonstrate how the choice of language style in the text interacts with Grice's principle of cooperation, through maximal deviations that produce specific rhetorical effects. The following presentation outlines representative examples of each type of *bayān* and its functional explanations in building the power of meaning and text messages. Out of a total of 48 stanzas (S) of verses, there are 20 parts in 16 stanzas of poetry that contain the following style of imagery language:

Table 1. Imagery Language Style

No	Verses	Literal Meaning	Type of Imagery
1	إِلَى كَمْ يَا أَخَا الْوَهْمِ (١)	How long will it take, O you wishful thinking?	Kināyah <i>şifat</i> ; The meaning of the word refers to human nature.
2	تُعَيِّ الذَّنْبَ وَالذَّمَّ (٢)	You fill sins and defects	Isti'arah <i>makniyyah</i> ; sentence (تُعَيِّ) as the nature of the <i>musyabbah bih</i> that is discarded.
3	أَمَا أَنْذَرَكَ الشَّيْبُ Aqlī (٣)	Aren't gray hairs warning you?	Majāz' Aqlī; Backing up in a place Aqlī is not real.
4	أَمَا نَادَى بِكَ أَلْأَقْلَى (٥)	Does death not call you?	Majāz' Aqlī; Backing up in a place Aqlī is not real.
5	أَمَا أَسْمَعَكَ الصَّوْ Aqlī (٥)	Did you not hear his voice?	Majāz' Aqlī; Backing up in a place Aqlī is not real.
6	وَتَنْصَبُّ إِلَى اللَّهِؤُ (٨)	And shedding on lust	Isti'arah <i>makniyyah</i> ; sentence (تَنْصَبُّ) as the nature of <i>musyabbah bih</i> that is discarded.
7	كَوَلَوْ أَنَّ الْمَوْتَ مَا عَمَّ (٨)	As if death were not complete	Tasybīh <i>muTis asybihrsāl</i> ; The custom of tasybīh istasybīh is mentioned very clearly
8	سَتُدْرِي الدَّمَ لَا الدَّمَعَ (٢١)	You will shed blood, not tears	Isti'arah <i>tashrihiyyah</i> ; <i>Musyabbah Bih</i> is clearly mentioned (الدَّم).
9	كَأَنِّي بِكَ تَنَحَّطُ (٢٣)	It's as if I saw you fall/be brought down	Tasybīh <i>muTasybihrsāl</i> ; The custom of tasybīh istasybīh is mentioned very clearly
10	إِلَى أَضْيَقِّ مِنْ سَمِّ (٢٤)	Heading to the narrowest of pinholes	Kināyah <i>şifat</i> ; The meaning of the word refers to the nature.
11	لِمَا يَحْلُو بِهِ الْمُرَّ (٣١)	Against what can sweeten something bitter	Isti'arah <i>tashrihiyyah</i> ; <i>Musyabbah Bih</i> is clearly mentioned.
12	وَلَا تَزَكِّنْ إِلَى Aqlī (٣٣)	And don't depend on time	Majāz' Aqlī; Backing up in a place Aqlī is not real.
13	فَتَلْفَى كَمَنْ أَغْتَرَّ، بِأَفْعَى تَنْفُثُ السُّمَّ (٣٤)	By a snake that spewed out its venom	Tasybīh <i>muTasybihrsāl</i> ; The custom of tasybīh istasybis ih is mentioned very clearly
14	فَإِنَّ الْمَوْتَ Aqlī (٣٥)	And death has met you	Majāz' Aqlī; Backing up in a place Aqlī is not real.
15	وَأَسَارٍ فِي تَرَاقِيكَ (٣٦)	AAqlī will take hold of your throat	Majāz' Aqlī; Backing up in a place Aqlī is not real.
16	وَجَانِبُ صَعَرَ الْخُدَّ (٣٧)	And stay away from turning the cheek	Kināyah <i>şifat</i> ; The meaning of the word refers to human nature.
17	إِذَا سَاعَدَكَ Aqlī (٣٧)	If good luck helps you	Majāz' Aqlī; Backing up in a place Aqlī is not real.
18	وَهَيَّ مَرْكَبَ السَّيْرِ (٤٦)	And prepare a travel boat	Isti'arah <i>tashrihiyyah</i> ; <i>Musyabbah Bih</i> is clearly mentioned.
19	وَحَفٍّ مِنْ لُجَّةِ الْيَمِّ (٤٦)	And beware of the waves of the sea	Isti'arah <i>tashrihiyyah</i> ; <i>Musyabbah Bih</i> is clearly mentioned.
20	فَطُوبَى لِفَتَى رَاخٍ (٤٨)	So blessed is the one who steps	Kināyah <i>mauṣuf</i> ; The word refers to the object.

Based on the data findings table, the *bayāni* aspects in poetry include *tasybīh*, *mtasybīhajāz*, and *kināyah*. The aqlī is that *majāz* (with the forms of *majāz* `aqlī and *Isti'ārah*) is the aqlī dominant form of *bayān*, because it appears more frequently than *tasybīh* and *kināyah*. Then, *kināyah* was found in several verses of poetry with a smaller occurrence than *majāz*. Meanwhile, *tasybīh* and *watasybīh* are the least frequently encountered form of *bayān*. Overall, these findings indicate variations in the use of *bayāni* aspects in poetry with varying degrees of occurrence, as listed in the research results table.

Discussion

To analyse the above findings, the researcher refers to the *al-Balāghah al-Wāḍiḥah* for the analysis of language style, as well as Grice's implicatory theory for the pragmatic aspect (implication). The analysis of each verse is not only directed at the classification of language style forms such as *tasybīh*, *mtasybīhajāz*, and *kināyah*. But also on how these forms contribute to the formation of implicit meaning, as well as the communicative effects that emerge. Thus, this discussion aims to illustrate the relationship between the poet's choice of language, the potential meaning it conveys, and the readers interpret of it. The following description provided illustrates the coherence between the data, the poem's context, and the analytical framework that has been established *Tasybīh*.

The use of *tasybīh* in *mtasybīh* in this verse is found in several stanzas (S), namely S8, S23, and S34. The three forms of *tasybīh* are: in found *adāt* and *tasybīh*, *iasybīh*, the form of the letters *kāf* and the pronunciation of *ka-anna*. This characteristic shows that all three fall into the category of *Tasybīh muTasybīhrsāl*. However, for S8 and S23, both are also included in the category of *tasybīh mutasybīhmal* because their similarity (*wajh asy-syabah*) is discarded. S8 equates negligence from death (*musyabbah*) with the assumption of uneven death (*musyabbah bih*). The comparison is in the form of a human condition that lives as if death will not come to him. S23 equates a person who is negligent or being spoken to with something that falls or is lowered.

The resemblance is interpreted as a symbol of humiliation or the transience of life. The equation illustrates a warning in the form of a comparison of the state of humans who seem to have a grave. Meanwhile, S34 is a *complete tasybīh*; the person being talked to is likened to one who is deceived by a snake's venomous bite. The similarity is the condition of being deceived by something that is considered attractive, even though it is dangerous. The purpose of the mention of *adāt tasybīh* is to bring closer the meaning that this is a parable. It also serves to present concrete

comparisons to clarify the human condition. Regarding the aspect of similarity that is not mentioned, as in S8 and S23, it should be concise in its delivery and allow the reader/listener to describe the similarity between the two elements being compared independently. In a way, *tasybīh* *aitasybīhms* helps develop thinking power through likenesses that are easy to visualize. The purpose of *tasybīh* *intasybīh* the above verses is all oriented towards *deliberation*, such as explaining the possibility of something happening in *the deliberations* (S8, S23), and aggravating *the deliberations* (S34). In a pragmatic framework, *tasybīh* *gitasybīhves* rise to implications through the violation of the maxim of means, because meaning is conveyed indirectly. The communicative effect produced is in the form of strengthening visualization for readers or listeners through indirect conveyance, as well as affirmation of moral messages, so that the aspects of bayāni and pragmatic implications support each other (Al-Jarim & Amin, 1999; Fedorova & Salnikova, 2019).

Isti'ārah

In this poem, the use of *isti'ārah* encompasses *the forms of makniyyah* (S2, S5, and S8) and *taṣrīhiyyah* (S21, S31, and S46), both of which serve to transfer abstract meanings into concrete images. *Isti'ārah makniyyah* appears in the personification of concepts such as sin, disgrace, and lust. Sin and disgrace (الدَّنبُ وَالذَّمُّ) in S2 is described as an object in the form of a container in which it is not mentioned directly but only in its nature, i.e., *filling*, to indicate that it is not the original meaning. Then, in S5, الصَّوْتُ which is based on the previous sentence, means *sound (death)* and is referred to as the nature of *the discarded musyabbah bih*, namely humans. Meanwhile, death as *a deliberation* is likened to a human being who has a voice. Likewise with S8, there is the word *spill* (تَنْصَبُ) as a property of *the musyabbah bih* that is discarded, namely water. The poet describes humans who are often lulled into fulfilling their desires like water that is poured.

Meanwhile, *isti'ārah taṣrīhiyyah* is present through the direct mention of comparative elements (*musyabbah bih*) to affirm the meaning in question. Blood (الدَّمُّ) is clearly mentioned as *musyabbah bih*, which is likened to 'deep regret'. The resemblance illustrates how much regret a person feels, as if he is bleeding and no longer able to cry. Then, in S31, there are two *bih musyabbah* which are expressly mentioned in it. The word *sweet* (يَحْلُو بِهِ) is a description of righteous deeds, while *bitter* (الْمُرُّ) is a sin or bad reward on the next day. The verse suggests that negligent humans

can hasten to do good deeds to avoid the bad consequences that may follow. Likewise, in S46, two sentences clearly convey deliberations. *The boat of life* (مَرْكَبُ السَّيْرِ) is a picture of the provision of good deeds as *a delusion*, while the *waves of the ocean* (لُجَّةُ الْيَمِّ) are a depiction of the trials or temptations of the mortal world. This verse is included in *isti'ārah taṣrīḥiyyah* because both words are used as metaphors, based on their similarity, to represent abstract concepts such as preparation for the hereafter and the temptations of the world.

In bayāni, *isti'ārah* serves to clarify and strengthen the meaning through symbolic imagery. The purpose of its use is to enhance the persuasive power of the message and foster an emotional connection with the reader or listener. From a pragmatic perspective, *isti'ārah* produces implications through the violation of the maxim of quality, as the meaning conveyed is not intended to be taken literally. The communicative effect is one in which the form of strengthening moral messages and reflections has such power, so that the *bayāni* aspect and implications exhibit a harmonious and mutually reinforcing relationship (Al-Jarim, & A.A.; in Aqlīnikovaikova, 2019).

Majāz

The majāz' aqlī in thiquite ququiteaqlī is comparable to other coherences. It appears in 6 stanzas, namely S3, S5, S33, S35, S36, and S37. The use of *this majāzis* is evident in the positioning of acts on non-real subjects or non-actual perpetrators, such as the dependence of activities on death, sound, or circumstance. In S3, there is a backing of *fi'il* أَنْذَرَكَ to a place that is not real (الشَّيْب).

Gray hair is often described as something gray yet unable to speak or give a warning. Anonymity warns *against* gray hair because it is a clear sign of aging and a harbinger of imminent death. Gray hair is not the cause of the harbinger, but rather a symptom, because the real perpetrator could be Allah SWT or old age. So, the relationship in this verse is *sabābiyah* (cause-effect).

Liaqlīse, the later verses containing *majāz' aqlī* have a similar pattern. Aqlī relies on the word *call* (نَادَى) on death, where death cannot really call. However, the arrival of signs of death, such as illness, weakness, and old age, is the causes that trigger the call. So, the relationship is *sabābiyah*.

S33 relies *fi'il* لَا تَرْكُنْ on a non-real backing, in the form of time (الدَّهْر). Time is an abstract concept and cannot be used as a fundamental basis. The relationship is *zamāniyah*, because the act of *leaning* is applied to a word that indicates time.

S35 and S36, both of which rely on death. The act of *discovering* (لَاقِي) and *crawling* (سَارٍ) is certainly not done in essence by death, which is abstract. This means that death is not the real perpetrator. The reliance has the effect of a very strong warning about the certainty of death. And it has a *sabābiyah* (relationship) because death is the cause of the end of life (S35) and the cause of the pain of the process of death (S36).

Finally, in S37, there is a juxtaposition of "helping" (سَاعَدَ) and "good luck" (الْبَجْدَ). The perpetrator is not luck, but Allah SWT, because He is the one who gives all goodness. However, good luck can be the cause of the ease of sustenance or goodness that He gives. So, it is clear aqlī the relationship is *saaqlīyah*.

Majāz' aqlī serves to divert the aqlīs of action to create a density of meaning and rhetorical power. The purpose of its use is to emphasize the warning message without literal delivery, so that the results can have a strong effect on the heart. From a pragmatic perspective, this construction yields implications through the violation of the quality maxim, as the presented meaning is not real. The communicative effect that emerges is in the form of affirmation of meaning and sharp criticism through *impraqlī* dependencies, which shows that *majāz' aqlī* and pragmatic *implicataqlī* are in harmony with each other in conveying the moral message of the poem (Al-Jarim & Amin, 1999; Fedorova & Salnikova, 2019).

Kināyah

The *kināyah* aspect is used to convey criticism of human attitudes indirectly, particularly in relation to negligence and self-deception. In this verse, it is found in 4 stanzas, namely, S1, S24, S37, and B48. Of the four stanzas, there are types of *kināyah šifat* and *kināyah mauṣuf*.

On S1, there is a phrase, أَخَا الْوَهْمِ meaning 'meaningful *brothers-in-law*'. These expressions are included in the category *Kināyah Šifat* because it is not interpreted literally that a person is actually a brother to an imaginary person, but rather as a satire on the nature of people who are arrogant and feel as if they know the best, when, in fact, it is all just an illusion. Similarly, S24 uses the expression *narrower than a pinhole* (أَضْيَقَ مِنْ سَمِّ) as a form of satire that mentions narrowness or very heavy suffering as the nature of the situation described. As for the form *Kināyah Šifat* in S37 is a common form that is quite often found, including in Q.S. Luqman:18. Expressions *turning cheeks*

(صَعَرَ الْخُدَّ), although it can be understood literally, it has an implicit meaning that means to be arrogant and turn away from counsel (Tafseer Muyassar, 2012). At the same time, S48 is the only form of *Kināyah* Mauṣuf in this verse. The word طُوبَى is a word used in the Qur'an and Hadith to refer to heaven or eternal happiness. As in Q.S Ar-Ra'd:29, which reads, الَّذِينَ ءَامَنُوا وَعَمِلُوا الصَّالِحَاتِ (Those who believe and do righteous deeds, for them happiness and a good place of return). Although it can be interpreted literally as *happiness*, in the context of *balāghah*, it is often considered as *Kināyah* Mauṣuf to refer to a place of happiness or heaven (Tafseer Muyassar, 2012). The closing verse of this verse is an encouragement for the reader or listener to do good deeds to gain eternal happiness immediately. *Kināyah* serves to reveal meaning through gestures rather than explicit statements. The added value of this *kināyah* itself is that *kināyah* can bring abstract things together with something concrete. From a pragmatic point of view, *kināyah* gives birth to implications through the violation of the maxim of means, because of its indirect presentation of its main points to the point of causing ambiguity. The communicative effect is in the form of innuendo (S1, S24, S37) for humans to pay attention to the future that is bound to happen by being implicitly described. It is also in the form of a reflective and motivational invitation (S48), through an implicit message from the verse as a reply to those who prepare provisions. This shows the harmony between *bayāni* construction and pragmatic implications (Al-Jarim & Amin, 1999; Fedorova & Salnikova, 2019).

Character Education Value Construction

The results of the pragmatic-stylistic analysis reveal that the *bayāni* device, such as *isti'ārah*, *kināyah*, and *tasybīh* intasybīh, serves not only to enhance the beauty of rhetoric but also as a medium for the formation of character education values. Through the theory of character education proposed by Al-Ghazali, the value of character education can be expressed in terms of religiosity, awareness, simplicity, and responsibility (Hanani, 2016). This aligns with the poem, which conveys the following moral message.

Broadly speaking, this poem embodies the construction of religious values due to its focus on death and the preparation of provisions for goodness in the world. However, if categorized according to Al-Ghazali's theory, several values can be found, such as value aqlīelf-awareness that

appears from *majāz 'aqlī* who depict death as *thaqlīrty* who *call*, as shown in the verse "أَمَا نَادَى بِكَ" "أَمَا" "الموت". In addition, the reader is also directed to realize the transience of life, as in the verse "أَنَا نَادَى بِكَ". Then the value of humility is built through *kināyah*, such as the prohibition of boasting (وَجَانِبُ صَعَرَ الْخُذِّ), which pragmatically presents an indirect reprimand. The *kināya*, the narrowness of the grave, and the danger of sin, create a directing warning effect about self-control in life. Especially to be cautious in our actions and to avoid sin. Meanwhile, the mortality of the world fosters spiritual awareness, responsibility, and readiness, affirming that life must be lived with awareness and full of vigilance against evil (Hanani, 2016). Overall, the value of character in poetry is formed through the combined strength of language style (stylistic) and implicit meaning (pragmatic), so that the reader not only understands the moral message but also feels its educational impact through the interpretive process.

CONCLUSION

This research aims to uncover the construction of character education values in poetry through a pragmatic-stylistic approach, especially by combining stylistic principles with *elements of bayān (isti'ārah, kināyah, tasybīh)*, and examining the implications of Grice's conversation maxims. The results of the study indicate that combining these two techniques can reveal an approach to conveying education that incorporates values such as self-awareness, humility, discipline, and responsibility through figurative language in indirect communication. This research contributes to the expansion of the study of linguistics by showing that studies can be enriched through the modern application of grammatical tools. The use of verses containing metaphors demonstrates that the metaphor in the verse is not only an element of beauty, but also a communicative device that builds a persuasive, ironic, and warning effect. Thus, this research provides a scientific contribution that *classical* and modern pragmatic approaches can unlock what was previously unexplored in its entirety. The application of this research can be applied in the teaching of the Arabic language and literature, literature-based character education, and the development of a poetry analysis model that integrates linguistic and ethical aspects. Further research can expand the stylistic categories analyzed (not just the *bayān* aspect) to provide a more comprehensive mapping of the construction of meaning in Arabic literary wider.

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