Afshaha Jurnal Bahasa dan Sastra Arab
https://ejournal.uin-malang.ac.id/index.php/afshaha/index
e-ISSN: 2963-9913

LINGUISTIC STYLE IN *AS-SHAMTU*: A STYLISTIC ANALYSIS OF IMAM AS-SYAFI'I'S POETIC EXPRESSION

Mafatihatul Maqhfiroh[1]*, Ulil Absar[2], Salman AlFarisi[3], Nur Mutmainnah[4]
[1,2]Universitas Islam Negeri Syarif Hidayatullah Jakarta, Indonesia
[3]STAI Darul Ulum Banyuanyar, Indonesia
[4]Al-Azhar University, Egypt

Article History:
Received : 06/02/2026
Revised : 29/03/2026
Accepted : 27/04/2026
Published : 28/04/2026

Keywords:
As-Shamtu; Classical Arabic Literature; Linguistic Analysis; Stylistics

***Corresponding Author:**
Mafahallo@gmail.com

Abstract: This study is motivated by the importance of a comprehensive linguistic analysis of classical Arabic literary works to uncover their aesthetic and intellectual dimensions. The poem *As-Shamtu* by Imam Asy-Syafi'i holds significant moral and rhetorical value, yet it has rarely been examined through a multi-level linguistic framework. This research aims to analyze the poem through five linguistic levels: phonology, morphology, syntax, semantics, and stylistics. This study employs a qualitative method with a descriptive analytical approach based on library research. The data consist of the text of *As-Shamtu*, collected through documentation techniques and analyzed using content analysis, including identification, classification, interpretation, and conclusion drawing according to the five levels of analysis. The findings reveal that, phonologically, the poem employs *baḥr ṭawīl* with taf'ilah patterns that undergo *zihāf* and *'illah*, along with a consistent rhyme scheme that produces a harmonious rhythm. Morphologically, the dominance of *fi'l madhi*, *mashdar*, and *ism fā'il* strengthens the density of meaning. Syntactically, the combination of verbal and nominal sentences creates a cohesive structure. Semantically and stylistically, "silence" is constructed as a symbol of wisdom through devices such as *isti'arah*, *tashbih baligh*, *kinayah*, *tafdil*, and *tauriyah*, affirming the poem's contemplative and social values.

الملخص: ينطلق هذا البحث من أهمية الدراسة اللغوية الشاملة للأعمال الأدبية العربية الكلاسيكية للكشف عن أبعادها الجمالية والفكرية. وتعد قصيدة «الصمت» للإمام الشافعي ذات قيمة أخلاقية وبلاغية بارزة، غير أنها لم تدرس دراسة متعددة المستويات اللغوية بصورة كافية. ويهدف هذا البحث إلى تحليل القصيدة عبر خمسة مستويات لغوية: المستوى الصوتي، والصرفي، والنحوي، والدلالي، والأسلوبي. يعتمد البحث المنهج الوصفي التحليلي ضمن إطار الدراسة المكتبية. وتتمثل البيانات في نص قصيدة «الصمت»، وجمعت بطريقة التوثيق، ثم حللت باستخدام تحليل المحتوى

عبر مراحل التحديد، والتصنيف، والتفسير، واستخلاص النتائج وفق المستويات الخمسة المذكورة. وأظهرت النتائج أن القصيدة من الناحية الصوتية جاءت على بحر الطويل مع تعرض تفعيلاته للزحاف والعلة، وقافية مقيدة مجردة تحدث إيقاعا منسجما. ومن الناحية الصرفية يبرز توظيف الفعل الماضي، والمصدر، واسم الفاعل بما يكثف الدلالة. أما نحويا، فالجمع بين الجملة الفعلية والاسمية أضفى تماسكًا بنيويًا. ودلاليا وأسلوبيا، صور «الصمت» رمزا للحكمة من خلال الاستعارة، والتشبيه البليغ، والكناية، وأسلوب التفضيل، والتورية، مما يؤكد قيمتها التأملية والاجتماعية.

Introduction

Classical poetry, within the framework of Arabic linguistic and literary studies, holds a significant position as a reflection of intellectual thought, cultural values, and intricate aesthetic expression. Nonetheless, the relationship between the ideals of classical Arabic literary language and contemporary academic interpretation often reveals notable disparities (Assadi & Abu Ras, 2023). The ideals of classical Arabic literature prioritize richness of form, depth of meaning, and stylistic subtlety, whereas contemporary academic practice often succumbs to superficial readings that neglect the underlying structural and aesthetic layers. This complexity generates scholarly concerns, highlighting a gap between theoretically sophisticated approaches and the practical, often narrowly descriptive, interpretation of Arabic literary text (Sornicola, 2025).

Classical Arabic poetry, such as *As-Shamtu*, reflects highly refined aesthetic and intellectual expression; however, contemporary academic readings often overlook the semantic and rhetorical complexities that shape textual meaning. Classical theory is, in fact, highly systematic, conceptually simplifying the structure of *balaghah* knowledge, and demonstrating that understanding *al-ma'aniy*, *al-bayan*, and *al-badi'* is operational, rather than merely aesthetic (Al-Qazwini, 2021). There are also instances that illustrate the direct relationship between the literal and metaphorical meanings within Arabic vocabulary (Al-Zamakhshari, 1998).

A key issue lies in the gap between the ideal (normative) theories of Arabic linguistics and literature and contemporary teaching and research practices, which often lack a comprehensive methodological framework (Ahmad & Ghafar, 2025). Many studies approach classical literary texts in a limited linguistic manner, focusing primarily on phonetic or semantic aspects without integrating the five levels of analysis *al-mustawa as-shautiy* (phonology), *al-mustawa as-sharfiy* (morphology), *al-mustawa an-nahwi* (syntax),

al-mustawa ad-dalaliyy (semantics), and *al-mustawa at-Tashwiriy*(stylistics) which together constitute an operational framework for comprehensive text analysis. This disparity is further exacerbated by the dominance of normative readings of poets such as Imam As-Syafi'i, whose works are often approached ideologically and textually rather than analyzed scientifically and structurally (Mellyana et al., 2024).

Recent scholarship not only indicates an interdisciplinary shift in Arabic literary studies but also demonstrates its analytical effectiveness. An integrated phonologicalsemantic analysis shows that phonological structures in classical Arabic poetry function as meaning bearing elements rather than mere aesthetic devices (Al-Azzam & Badran, 2025). Through integrated phonological and semantic analysis, the study finds that sound patterns such as repetition, rhythm, and prosody reinforce semantic emphasis and encode ideological nuances. Meaning, therefore, emerges from the interaction between sound structure and conceptual content, not from lexical items alone. Similarly, Kamil et al. (2023) empirically establish that rhetorical force in Arabic texts arises from relational signification among linguistic elements. Their findings reveal that meaning is constructed through the interplay of syntax (*naḥw*) and *balaghah*, where words operate as interconnected signs. They argue that grammatical correctness alone cannot explain textual meaning; rather, rhetorical energy is generated through symbolic interaction among lexical, structural, and figurative components. At the methodological level, Al-Ma'ruf (2010) demonstrate that integrating modern linguistic theory with classical Arabic stylistics yields more comprehensive interpretations. Their research shows that holistic analysis captures both textual coherence and contextual significance, overcoming fragmented readings. In the same vein, Pateda (2010) argues that meaning operates at the macro-textual level, emerging from structural unity and contextual embedding rather than isolated lexical analysis.

Against this background, the present study focuses on the poem *As-Shamtu* by Imam As-Syafi'i as a representative text characterized by dense linguistic structures and profound meaning. The poem was selected because it conveys a strong philosophical message regarding the value of silence in social life, yet it is often understood only superficially in normative readings. Through a stylistic analysis including classical *balaghah* theory, this study aims to uncover the poem's language style, structural depth, meaning, and aesthetic value in a scholarly manner.

The stylistic approach is employed in this study as applied in several previous studies. Pertiwi (2022) in her study of the poetry collection *Sayap-Sayap Tumbuh* by Edrida Pulungan, employed a stylistic approach to reveal the aesthetic qualities embedded in its language use. Similarly, Sifa (2023) in her research on the poem *Maqomat Cinta* by Heri

Isnaini, applied stylistic theory to examine figurative language (majas), describe diction, and identify the intended messages conveyed in the poem. Arsal et al. (2024) also utilized stylistic theory in their analysis of the song lyrics "Qesset Hobb" by Ramy Ayach, identifying at least thirteen types of figurative expressions, consisting of nine rhetorical devices and four tropes. The song employs rhetorical styles such as hyperbole, litotes, pleonasm, alliteration, assonance, anastrophe, apostrophe, erotesis, and zeugma, as well as figurative devices including metaphor, personification, metonymy, and paronomasia. In addition, Suwaryo (2022) analyzed connotative diction and the use of figurative language in the song "Asmalibrasi" by Soegi Bornean using a stylistic approach. The findings indicate that the diction in the lyrics is predominantly connotative, reflecting the songwriter's creativity in crafting the text. The lyrics also employ various figures of speech, including metaphor, allegory, and hyperbole. Referring to this established methodological trajectory, the present study continues the application of stylistics as the primary analytical framework to explore the rhetorical power, linguistic structure, and aesthetic value embedded in the poem *As-Shamtu*.

Method

This study adopts a qualitative descriptive approach within the framework of *balaghiy* stylistic analysis. This approach is selected because it enables an in-depth exploration of linguistic features and aesthetic expression in poetry, encompassing sound patterns, syntactic structures, semantic layers, and implicit rhetorical messages. The primary object of analysis consists of two stanzas of the poem *As-Shamtu* by Imam As-Syafi'i (As-Syafi'i, n.d.), examined both textually and contextually. The primary data sources include the original poetic text as well as classical references in the science of *balaghah*, such as *Asrar al-Balaghah* by Abdul Qahir Al-Jurjani, *Talkhis Al-Miftaḥ* by Al-Qazwini, and *Asas Al-Balaghah* by Al-Zamakhshari. In addition, secondary data are drawn from contemporary literature, including scholarly books, academic journal articles, and studies discussing *balaghah* theory and semiotic approaches to the analysis of Arabic literary texts.

In collecting the data, this study employs a library research method, which involves identifying, recording, and organizing information from various relevant references (Zed, 2008). The collected data are analyzed using a stylistic approach encompassing five levels of analysis: the phonological level (*al-mustawa as-shautiy*), the morphological level (*al-mustawa as-sharfiy*), the syntactic level (*al-mustawa an-nahwi*), the semantic level (*al-mustawa ad-dalaliyy*), and the visual-imagistic level (*al-mustawa at-tashwiriy*). The analysis

is conducted through a descriptive-analytical method in order to uncover the rhetorical messages and latent meanings embedded within the structure of the selected poem.

Results and Discussion

The analysis of the poem *As-Shamtu* by Imam As-Syafi'i is conducted through five stylistic levels: the phonological level (*al-mustawa as-shautiy*), the morphological level (*al-mustawa as-sharfiy*), the syntactic level (*al-mustawa an-nahwi*), the semantic level (*al-mustawa ad-dalaliyy*), and the imagistic level (*al-mustawa at-tashwiriy*). Each level is examined to reveal the rhetorical structure, linguistic construction, and aesthetic force embedded in the text.

Al-Mustawa As-Shautiy (Phonological Level)

Al-Mustawa As-Shautiy refers to phonological analysis within the framework of Arabic stylistics, particularly the theory developed by Syihabuddin Qalyubi (Rasyid & Hidayat, 2023). This level focuses on sound features such as euphony, stress, rhythm, rhyme, intonation, pause, and tempo in Arabic literary text (Da'bas, 2025). In this study, the poem *As-Shamtu* by Imam As-Syafi'i is analyzed in terms of rhythm (*wazan*) and rhyme (*qafiyah*) with reference to the principles of *ʿaruḍ* (Arabic prosody) and *qawafī* (rhyme theory). The poem employs the *baḥr al-ṭawal*, whose basic metrical pattern (*tafʿilah*) is: "فعولن مفاعيلن فعولن مفاعيلن" (Umam, 1992). However, in the science of *'arud*, certain *taf'ilah* may undergo modification through the omission of letters or the transformation of a vowelized letter into a sukūn, and sometimes both simultaneously. These metrical alterations may affect one or two letters and are known as *zihaf* and *ʿillah*. Both may occur individually or in combination within a particular metrical foot (Al-Hasyimi, 2006).

In this poem, two instances of *zihaf* in the form of *qabḍ* are identified, which involve the omission of the fifth quiescent letter (Ya'qub, 1991). Specifically فعولن becomes فعول, the term مفاعيلن becomes مفاعلن (Fuqoha, 2025). The following presents the results of the prosodic (*'arud*) analysis of the poem *As-Shamtu* by Imam As-Syafi'i :

Table 1. Prosodic of the poem *As-Shamtu*

كتابة العروضية	تقطيع	تفعيلات	الزحاف والعلة
وجدت سكوتي مت جرن ف	0//0// /0//	فعولن مفاعيلن فعول	صحيح صحيح قبض
لزمتهو	0/0// 0/0/0//	مفاعلن	قبض

إذا لم أجد ربحن فلست بخاسيري	//0/0/0 //0/ //0/0/0 //0/0	فعولن مفاعيلن فعول مفاعيلن	صحيح صحيح قبض صحيح
وم صصم ت إللاف ررجال متاجرن	//0/0 /0 //0/0/0 //0/0	فعولن مفاعيلن فعول مفاعلن	صحيح صحيح قبض قبض
وتاج رهو يعلو على كل ل تاجري	//0/0 ٠//0/ //0/0/0 //0/	فعول مفاعيلن فعولن مفاعلن	قبض صحيح صحيح قبض

In the first stanza, there are both complete (*sahih*) metrical feet and metrical feet that undergo *zihaf* in the form of *qabḍ*. The *qabḍ* occurs in the third, fourth, and seventh *taf'ilah* of the verse. In the second stanza, there are likewise complete (*sahih*) metrical feet as well as metrical feet that undergo *zihaf* in the form of *qabḍ*, occurring in the third, fourth, fifth, and eighth *taf'ilah*.

Regarding the rhyme scheme (*qafiyah*), the poem *As-Shamtu* by Imam As-Syafi'i employs the letter raʾ (ر) as the *rawi* (final rhyme letter).

وَجَدتُ سُكوتي مَتجَراً فَلَزِمتُهُ # إِذا لَم أَجِد رِبحاً فَلَستُ بِخاسِرِ

وجدتو سكوتي متجرن فلزمتهو إذا لم أجد ربحن فلستو بخاسيري

وَما الصَمتُ إِلّا في الرِجالِ مُتَاجِر # وتَاجِرُهُ يَعلو عَلى كُلِّ تاجِرِ

وم صصمت إلل فررجال متاجرن وتاجيرهو يعلو على كلل تاجري

Imam al-Khalīl states that *qafiyah* is not limited to the final letter alone; rather, it extends from the last quiescent letter in the verse to the following quiescent letter, with a single vowelized letter between them (Al-Hasyimi, 1996). In accordance with this theory, the *qafiyah* in this poem begins from the last quiescent letter preceding the final consonant (س) and ends with the *rawi* letter *raʾ* (ر), which carries a fixed kasrah vowel, without any additional letters following it.

The components of *qafiyah* in Arabic prosody generally consist of five elements. However, in this poem the rhyme structure is relatively simple, as it contains only two components. First, the *rawi* (الرَّوِي), namely the recurring final letter ر. Second, the *riwaʾ* (الرِّوَاء), which refers to the vowel of the *rawi*, realized here as a kasrah (ـِ). The other elements *waṣl* (الوصل), *khurūj* (الخروج), and *radif* (الرَّدِيف) are absent, since the final letter ر is not a long vowel (*ḥarf madd*), there is no long vowel preceding it, and no additional letter follows the *rawi* (Al-Hasyimi, 1996). The vowel of the *qafiyah* is therefore the kasrah (ـِ), functioning as a fixed (*mutamasik*) vowel. However, in the verse ending with مُتَاجِرٌ, the

vowel shifts to ḍammah (ـُ). This variation may be tolerated if considered a stylistic flexibility in non-obligatory rhyme (*ghayr iltizam*). In the terminology of *'arud*, such a variation is referred to as *iqwa'* (Al-Hashimi, 1991). Thus, the rhyme of this poem may be classified as:قافية صحيحة مقيدة مجردة متمسك (Shalih, 2003).

Al-Mustawa As-Sharfi (Morphological Level)

Al-Mustawa Al-Sharfi refers to morphological analysis within Arabic stylistics, encompassing word formation, morphological transformation (*taṣhrif*), and their aesthetic as well as semantic functions within the text (Fahmi, 2022). The following presents the results of the morphological (*sharfī*) analysis of the poem:

Table 2. The morphological analysis of the first stanza of the poem

No.	Word	Word Type	Root	Line
1.	وجد	فعل ماضى	وجَد – يجِد	*Syatr 1*
2.	سكوتي	مصدر	سكَت - يسكُت	
3.	متجرًا	اسم مفعول	تاجر - يتاجر	
4.	لزم	فعل ماضى	لزِم - يلزَم	
5.	أجد	فعل امر	وجَد – يجِد	*Syatr 2*
6.	ربحا	مصدر	ربِح - يربَح	
7.	خاسر	اسم فاعل	خسِر - يخسَر	

The first word وَجَدَ is a *fi'l maḍi* (perfect verb) of the *tsulatsi mujarrad* (trilateral root without augmentation). It belongs to the morphological pattern فَعَلَ – يَفْعِلُ, as its imperfect form is يَجِدُ, with a kasrah on the *'ayn al-fi'l* (Al-Zabidi, 1900). In morphological classification, this verb is categorized as *muta'addī* (transitive), as it requires an object (Said et al., 2024). The word سُكُوتِي is a *mashdar* derived from the verb سَكَتَ – يَسْكُتُ, following the pattern فُعُول, thus forming سُكُوت. In Arabic morphology, the pattern فُعُول often conveys a sense of state, continuity, or habitual condition. The attached pronoun ـي indicates first-person possession ("my silence"). The word مَتْجَرًا is an *ism makan* (noun of place) derived from the verb تَجَرَ – يَتَاجَرُ. It follows the morphological pattern مَفْعَل, which is commonly used to form nouns of place from trilateral verbs. In this context, مَتْجَر literally means "a place of trade" or "shop," functioning metaphorically within the poetic structure (Zuhriyah et al., 2018).

The verb لَزِمَ is a *fi'l madhi tsulatsi mujarrad* classified as a *fi'l lazim* (intransitive verb), as it does not require an object (Ramadhani, 2025). The form أَجِدْ is analyzed as an imperative (*fi'l amr*) derived from the imperfect verb أَجِدُ ("I find"). In morphological theory, the imperative form for the first-person singular (*ḍlamir mutakallim*) is not commonly used in standard grammatical construction. However, in literary or poetic contexts, such forms may appear as rhetorical expressions, functioning as a self-addressed command or internal exhortation (Riska & Fauji, 2024). The word رِبْحًا is a *mashdar* derived from the verb رَبِحَ – يَرْبَحُ, meaning "to profit" or "to gain." Morphologically, it denotes the result or outcome of an action. Finally, خَاسِرٌ is an *ism fa'il* derived from the verb خَسِرَ – يَخْسَرُ. It follows the standard pattern فَاعِل, which typically denotes the agent or subject performing an action or experiencing a state in accordance with the meaning of its base verb (Ibn Yaiish, 2013).

Table 3. The morphological analysis of the second stanza of the poem

No.	Word	Word Type	Root	Line
1.	صَمت	مصدر	صمَت - يصمُت	*Syatr* 1
2.	متاجر	اسم فاعل	تاجر - يتاجر	
3.	تاجر	اسم فاعل	تاجر - يتاجر	*Syatr* 2
4.	يعلو	فعل مضارع	علا - يعلو	

The word صَمْت is a *mashdar* derived from the verb صَمَتَ – يَصْمُتُ, meaning "to remain silent." Its verbal noun follows the pattern فَعْل, a common pattern for *mashdar* derived from triliteral verbs. *In sharf (morphology), the mashdar denotes the core meaning of an action without reference to time, as in the expression* الصَّمْتُ حِكْمَةٌ *(Silence is wisdom)*(Ibadurrahman, 2018). The word مُتَاجِر is an *ism fā'il* (active participle) derived from the verb تَاجَرَ – يُتَاجِرُ, meaning "to trade"(Al-Farmawi, 1994). Morphologically, it refers to the agent performing the act of trading and conveys an active involvement in commercial activity.

Similarly, تَاجِر is also an *ism fā'il* derived from the same verb تَاجَرَ – يُتَاجِرُ, but it follows the regular pattern فَاعِل. The difference between تَاجِر and مُتَاجِر lies in their morphological form (*shighah*) and nuance of usage. تَاجِر tends to be more general, neutral, and commonly used in everyday language, whereas مُتَاجِر may convey a stronger or more continuous sense of engagement in the act of trading. Finally, يَعْلُو is a *fi'il mudhari'* (imperfect verb) derived from عَلَا – يَعْلُو. It means "to rise" or "to ascend," and is used to indicate an elevation in position, status, or degree experienced by the subject.

Al-Mustawa Al-Nahwiy

Al-Mustawa Al-Nahwiy refers to syntactic analysis (sentence structure), whose focus is not merely on grammatical correctness, but also on word choice, arrangement, and structural variation employed to produce particular semantic and aesthetic effects (Ghofur et al., 2021). The aspects examined include *tartib al-kalimat* (word order within the sentence), *al-jumal* (sentence types) (Arbaini, 2023), *al-ḥadhf wa al-dhikr* (ellipsis and explicit mention of elements), *al-taqdim wa al-taʾkhir* (foregrounding and postponement of words or phrases), and *al-ʿaṭf wa al-faṣhl* (coordination versus separation). The results of the syntactic (*naḥw*) analysis of this poem are as follows:

Table 4. The syntactic analysis of the first stanza of the poem

No.	Word/Sentences	Position	Meaning	Line
1.	وجدت	جملة فعلية	I have found	Row 1
2.	سكوتي	مفعول به	My silence	
3.	متجرا	تمييز	A shop	
4.	ف	حرف عطف	Therefore	
5.	لزمت	جملة فعلية	I inhabit	
6.	ه	مفعول به	It	
7.	إذا	حرف شرط	If	Row 2
8.	لم	حرف نفي وجزم	Not	
9.	أجد	جملة فعلية مجزوم	I find	
10.	ربحا	مفعول به	Profit	
11.	ف	حرف جواب	Therefore	
12.	لست	جملة فعلية (أخوات كان)	I am not	
13.	بخاسر	جر مجرور (خبر ليس)	A person who loses	

The word وَجَدتُ is a *fiʿl madhi* (perfect verb) with *taʾ al-mutakallim* functioning as its subject. Its first object is سُكُوتِي (*mashdar* + first-person possessive pronoun), which occupies the position of *mafʿul bih awwal* (first object). The word مَتْجَرًا functions as *mafʿul bih thani* (second object) and also as *tamyiz*, since it specifies what was found namely, that "my silence is like a trade" (Al-Suyuthi, 2016). The phrase فَلَزِمْتُهُ contains the verb لَزِمْتُ ("I adhered to" or "I committed to"), and the object pronoun هُ refers back to مَتْجَرًا. Thus, the entire expression means "so I adhered to it," that is, I committed myself to silence as a form

of trade. The presence of the object pronoun reinforces the syntactic link to the preceding noun(Ibn-Hisyam et al., 1998).

In the clause إِذَا لَمْ أَجِدْ رِبْحًا, the particle إِذَا functions as a ظرف زمان (adverb of time) introducing a conditional clause ("if/when"), followed by لَمْ, a negative particle that causes jussive mood (*jazm*). Consequently, أَجِدْ becomes a *fi'il mudhari' majzum*, with an implicit first-person subject ("I"). The word رِبْحًا serves as *mafʿul bih mansub*, denoting the expected result (profit)). In فَلَسْتُ بِخَاسِرٍ, the conjunction فَ signals the consequence of the preceding condition. لَسْتُ is a negative defective verb (*fiʿl naqiṣ*) with an implicit first-person subject. The phrase بِخَاسِرٍ functions as the predicate (*khabar*) of لَيْسَ, introduced by the preposition بِ for emphasis. In this construction, the predicate appears genitive in form (*majrur lafẓan*) due to the preposition, while remaining nominative in syntactic position (*marfuʿ maḥallan*), affirming the meaning: "I am not a loser" (Ibn Yaiish, 2013).

Table 5. The syntactic analysis of the second stanza of the poem

No.	Word/Sentences	Position	Meaning	Line
1.	و	حرف عطف	And	Row 1
2.	ما	حرف نفي	Not	
3.	الصمت	مبتداء	Silence	
4.	إلاّ	حرف إستثناء	Except	
٥.	في الرجال	خبر مقدم	Toward men	
٦.	متاجر	خبرالصمت المؤخر	Merchants	
٧.	و	حرف عطف	And	Row 2
٨.	تاجره	مبتداء	Merchants	
٩	يعلو	خبرجملة فعلية	Higher	
١٣.	عَلى كُلِّ تاجِرِ	جر مجرور + إضافة	Than other merchants	

The clause وَمَا الصَّمْتُ إِلَّا فِي الرِّجَالِ مُتَاجِرٌ begins with the conjunction وَ, which connects it to the preceding statement. The particle مَا functions as a negation (*ḥarf nafiy*), specifically *ma nafiyah lazimah*, negating the predicate within the clause. The word الصَّمْتُ is a definite noun (*ism maʿrifah*) marked by the definite article *al-*, and it appears in the nominative case (*marfuʿ*) as the *mubtada'* (subject). The particle إِلَّا serves as an exception marker (*ḥarf istitsna'*), forming an instance of *istitsna' mufarragh* because it follows a negation. The phrase فِي الرِّجَالِ is a *jar wa majrur* construction functioning as a fronted predicate (*khabar muqaddam*). Meanwhile, مُتَاجِرٌ is the delayed predicate (*khabar*

mu'akhkhar), in the nominative case, and morphologically an *ism fa'il* derived from – تَاجَرَ يَتَاجَرُ, meaning "to trade"(Ibn-Hisyam et al., 1998). Thus, the structure conveys that silence among men is nothing but a form of trade namely, a source of moral or social gain.

In the second hemistich, تَاجِرُهُ functions as the *mubtada'*. The attached pronoun هُ acts as *muḍhaf ilayh*, indicating possession ("its trader"). The verb يَعْلُو is a *fi'il mudhari' marfu'*, since it is not preceded by a particle that renders it subjunctive or jussive, and it serves as the predicate (*khabar*) of the sentence. The phrase عَلَى كُلِّ تَاجِرٍ is a *jar wa majrur* construction functioning as a complement that specifies the scope of superiority (Al-Suyuthi, 2016). This syntactic arrangement emphasizes that the one who practices silence as a strategic "trade" surpasses all other traders.

Al-Mustawa Al-Dalaliy

Mustawa Dalaliy refers to the semantic level in Arabic stylistics that uncovers the layers of meaning within a text whether literal, contextual, figurative (*majazi*), synonymous, or symbolic (Al Faruqi, et al., 2025). It also examines the relationship between words and their meanings in order to reveal the aesthetic beauty and depth of the message (Mohommad, 2024). The following presents an analysis of the semantic aspects found in the poem.

Table 6. The semantic analysis of the poem

Lexeme	Lexical meaning (*dalalatu al-lughah*)	Synonym (*muradif*)
سُكوتي	My silence, derived from س-ك-ت: which denotes the act of restraining sound or refraining from speech.	إِمْسَاك عن الكلام، تَوقُّف عَن النُطْق
مَتجَر	A place of trade; metaphorically interpreted as a source of profit; derived from ت-ج-ر	مَربَح, مَكسَب, سُوق (maknawi/kiasan)
رِبح	Profit, gain derived from trade.	فَوز, نَجاح, غَنيمَة
خاسِر	Loss, to incur loss; an active participle derived from خَسِرَ .	مَغبون, ضائِع, فاشِل
تاجِر	A trader, one who engages in trade; an active participle derived from تَجَرَ .	بائِع, سُوقِيّ, مُستَثمِر
الصَمت	Silence, stillness, used as a verbal noun derived from صَمَتَ .	بُكم، هُدُوء تَام، تَوَقُّف شَامِل
مُتاجِر	A person engaged in trade, metaphorically, one who is wise in maintaining silence.	تَاجِر, مُستَثمِر, مُكتَسِب (in a broader sense)

The expression سُكُوتِي مَتْجَرٌ (My silence is a marketplace) is a metaphor indicating that silence is capital or the best means of gaining profit. It portrays silence as an investment strategy that yields benefit. The line إِذَا لَمْ أَجِدْ رِبْحًا فَلَسْتُ بِخَاسِرٍ conveys that even if no profit is gained, silence does not cause loss. In other words, silence is safer than speech that may lead to harm or regret. The phrase تَاجِرُهُ يَعْلُو عَلَى كُلِّ تَاجِرٍ suggests that the one who "trades in silence" surpasses all other traders. This is a subtle critique of excessive or unproductive speech, implying that restraint elevates a person's status above those who speak without benefit. Similarly, الصَّمْتُ مُتَاجِرٌ فِي الرِّجَالِ implies that only wise individuals among men possess a silence that holds value as a form of "trade" or meaningful investment. Silence here symbolizes wisdom, self-control, and strategic awareness. In these verses, two words are used that both denote silence: سُكُوت and صَمْت. Although they share a general meaning, they differ subtly in nuance. سُكُوت refers to refraining from speech, though other sounds (such as coughing or laughter) may still occur. In contrast, صَمْت signifies complete silence absolute stillness without speaking or producing any sound at all (Al-Jarim & Amin, 1999).

Al-Mustawa At-Tashwiriy

Al-Mustawa at-Tashwiriy refers to the stylistic level that highlights the artistic and rhetorical imagery (*al-taṣhwir al-balaghiy*) within a text (Hamdy & Mubarak, 2024). Its purpose is to uncover how language depicts meaning in a vivid and imaginative way, so that the message becomes not only informative but also aesthetic and persuasive. The rhetorical devices found in this poem include *istiʿarah*, *tasybih*, *kinayah*, and *majaz* (Nuraini, 2024). *Istiʿarah* (metaphor) is the transfer of meaning from its literal sense to a figurative one (Sidik & Sari, 2025). The peak of rhetorical beauty in the first verse appears in the expression: وَجَدْتُ سُكُوتِي مَتْجَرًا (I found my silence to be a shop). Silence is likened to a shop (*matjar*), a place of transaction, even though silence is not a physical entity. This is classified as *istiʿarah taṣriḥiyyah* because only the *mushabbah bih* (the object of comparison) is explicitly mentioned in the same expression, there is also tashbīh balīgh, an emphatic simile without a comparative particle (Zulfadli, 2024). The comparison between silence and a shop does not use tools of comparison such as *ka-*, *mitsl*, or *ka'anna*; therefore, it is considered a concise and powerful simile.

Kinayah ʿan ṣifah is a metonymy indicating an attribute (Syam et al., 2022). It appears in the statement: وَمَا الصَّمْتُ إِلَّا فِي الرِّجَالِ مُتَاجِرٌ (Silence is but a trade among men). This does not literally mean that silence is an act of commerce; rather, it implies the qualities

of wisdom, composure, and prudence that characterize noble individuals. There is also *majaz ʿaqliy* and *majaz mursal* (Jurjani, 2007). In the line: إِذَا لَمْ أَجِدْ رِبْحًا فَلَسْتُ بِخَاسِرٍ, logically it is the trader (a human being) who gains profit or suffers loss not "silence". However, in the poem, the act of trade and its outcomes are attributed to silence, making it an example of *majaz ʿaqliy* (logical metaphor). Likewise, describing silence as a "shop" reflects *majaz mursal*, as the attribute of place is assigned to an abstract act. The poem also contains *tauriyah* (double entendre), a play on dual meanings. The word وَجَدْتُ (I found) may carry a near meaning "I chose" or "I preferred" silence or a deeper meaning: "I discovered value" in silence. This layered meaning enriches the depth of interpretation.

Furthermore, there is *mubalaghah* and *tafdhil* (hyperbolic emphasis and preference) (Jurjani, 2007). This is evident in the line: وَتَاجِرُهُ يَعْلُو عَلَى كُلِّ تَاجِرٍ (And its trader rises above every other trader). This is both hyperbolic and comparative, portraying the "trader of silence" as superior to all others (Salbiah, 2022). The comparison is not about ordinary commerce but about the virtue of silence over unnecessary speech. An element of *ḥusn al-taʿlil* (beautiful justification) also appears in فَلَزِمْتُهُ (So I adhered to it). The poet's reason for holding firmly to silence is that he considers it a "shop" something valuable. This is not a purely rational explanation, but an aesthetically pleasing and inwardly meaningful justification (Jurjani, 2005). Finally, the poem features *tikrar* (repetition) (Hashimi, 2008). The root ت-ج-ر (trade) is repeated across the verses: مَتْجَر, مُتَاجِر, تَاجِرُهُ, كُلِّ تَاجِرٍ. This repetition reinforces the central message (Al-Jarim & Amin, 1999) that silence is a valuable enterprise, and its practitioner occupies a position of moral and social superiority.

Overall, the poem is rich in interwoven rhetorical techniques from metaphor and emphatic simile to metonymy constructing a vivid image of silence as a form of intelligence and life strategy. The diction is carefully chosen to create meaning that is not only poetic but also reflective and philosophical. Through strong structure and profound imagery, the poet conveys that within silence lies a power greater than words.

Conclusion

This study demonstrates that the poem *As-Shamtu* by Imam Asy-Syafi'i contains a high degree of stylistic and rhetorical richness, as revealed through analysis across five linguistic levels: phonological, morphological, syntactic, semantic, and stylistic. The poem is not only structurally elegant but also conveys profound moral and social messages, particularly concerning the importance of silence as a form of wisdom and personal dignity.

The balaghiyyah stylistic approach enables the uncovering of rhetorical meanings embedded within its dense and symbolic linguistic structure. By integrating classical balaghah theory with modern linguistic approaches (including semiotics), this research underscores the importance of a holistic framework in understanding classical Arabic literary texts. The findings show that every linguistic element in the poem contributes to the strength of its message and the beauty of its meaning, making it continuously relevant for scholarly study across generations.

However, this study has certain limitations, as it focuses solely on the textual and stylistic analysis of a single poem, emphasizing internal linguistic elements without an in-depth examination of historical aspects, manuscript transmission, or intertextual connections with other classical works. Moreover, the analytical framework is limited to selected balaghah theories and several modern linguistic approaches, and therefore does not encompass all possible perspectives. Future research is recommended to broaden the scope by analyzing additional poems attributed to Imam Asy-Syafi'i, applying comparative and interdisciplinary approaches such as pragmatics, reception theory, or cognitive stylistics, and incorporating historical philological methods to examine textual authenticity. Such efforts would provide a more comprehensive and contextual understanding of the poem's meaning, function, and influence.

Daftar Pustaka

Ahmad, H., & Ghafar, N. A. (2025). Stylistics in Transition: From Classical Rhetoric to Critical Digital Semiotics. *Quantum Journal of Social Sciences and Humanities*, *6*(4), 571–584. DOI: https://doi.org/10.55197/qjssh.v6i4.796

Al-Azzam, B. A., & Badran, A.-H. M. (2025). Taudhif Al-Musthalah Al-'Arudhiy fi As-Syi'r Al-'Árabiy Al-Qadim. *Dirasat: Human and Social Sciences*, *52*(5), 1-16. DOI: https://doi.org/10.35516/hum.v52i5.7622

Al-Farmawi, A. A. H. (1994). *Metode Tafsir Maudhu'iy: Suatu pengantar*. Raja Grafindo Persada.

Al Faruqi, M. I. H., Agung, M. N. N., Hadri, & Firmansyah, R. (2025). A Semantic Analysis of Antonyms in Surah Al-Hadid of the Qur'an Based on Al-Khammas's Perspective. *Afshaha: Jurnal Bahasa dan Sastra Arab*, *4*(2), 117-118. DOI: https://doi.org/10.18860/afshaha.v4i2.32900

Al-Hasyimi, A. B. A. (1996). *Ahda Sabil ila Ilmay Al-Khalil Al-'Arudh wa Al-Qafiyah*. Maktabat Al-Nil

Al-Hasyimi. (2006). *Mizan Ad-Dzahab fi Shina'ah As-Syi'r Al-'Arabiy*. Maktabah Al-Nili

Al-Jarim, A. & Amin, M. (1999). *Al-Balaghah Al-Wadhihah: Al-Bayan, Al-Maani, Al-Bayan lil Madaris Al-Tsanawiyah*. Dar Al-Ma'arif.

Al-Ma'ruf. (2010). *Kajian Stilistika: Perspektif Kritik Holistik*. Sebelas Maret University Press

Al-Qazwini, J. M. (2021). *Talkhis Al-Miftah fi Al-Ma'ani wa Al-bayan wa Al-Badi'.* Dar Al-Lubab

Al-Suyuthi, J. A. (2016). *Al-Asybah wa An-Nadha'ir fī An-Naḥw.* Dar Al-Kutub Al-'Ilmiyyah

As-Syafi'i, I. (n.d.). *Wajadtu Sukutiy Matjaran Falazimtuhu*. Aldiwan.net. Retrieved from https://www.aldiwan.net/poem24690.html

Al-Zabidi, M. (1900). *Taj Al-Arus min Jawahir Al-Qamus*. Dar Maktabah Al-Hayah

Al-Zamakhshari, A. Q. M. (1998). *Asas Al-Balaghah*. Dar Al-Kutub Al-'Ilmiyyah

Arbaini, H. R. (2023). Surah Al-Kafirun: Tinjauan Stilistika Al-Qur'an. *`A Jamiy : Jurnal Bahasa Dan Sastra Arab*, *12*(2), 408. DOI: https://doi.org/10.31314/ajamiy.12.2.408-419.2023

Arsal, F. R., Supianudin, A., & Wiwaha, R. S. (2024). Kajian Stilistika: Analisis Gaya Bahasa dalam Lirik Lagu "Qesset Hobb" Ramy Ayach. *Al-Fakkaar*, *5*(2), 18–36. DOI: https://doi.org/10.52166/alf.v5i2.6435

Assadi, N., & Abu Ras, K. (2023). Stylistics of Grammatical Structures: The Presence of Verbs and their Temporal Connotations in the Poetry Book "Fragments of a Woman" by Soaud Al-Sabah as a Model. *International Journal of Linguistics Studies*, *3*(2), 56–70. DOI: https://doi.org/10.32996/ijls.2023.3.2.6

Da'bas, M., A. (2025). Phonological Stylistics and Poetic Discourse: An Analytical Study of Al-A'sha's Poetry. *Majallat Kulliyyat Al-Lughah Al-'Arabiyyah bi Asyut,* 44(3), 1483–1557. DOI*:* https://doi.org/10.21608/jfla.2025.376371.1579

Fahmi, N. (2022). Kajian Filologi pada Perubahan Sintaksis dan Morfologis Arab. *Kilmatuna: Journal Of Arabic Education*, *2*(2), 247–254. DOI: https://doi.org/10.55352/pba.v2i2.76

Fuqoha. (2025). Az-Zihafat Fi Mu'allaqah Zuhair Bin Abi Sulma: Dirasah 'Arudhiyyah | Fuqoha. *Afshaha: Jurnal Bahasa dan Sastra Arab,* 4(2), 159-160. DOI: https://doi.org/10.18860/afshaha.v4i2.35267

Ghofur, A., Huda, N., & Ja'far, A. (2021). Stylistic Analysis of Surah Al-Zalzalah. *Alsinatuna*, *6*(2), 187–203. DOI: https://doi.org/10.28918/alsinatuna.v7i2.3575

Hamdy, M. Z., & Mubarak, S. (2024). Tahlilu Al-Jawanib Al-Balaghiyah fi Kitab Durus fi An-Nushush Al-Adabiyah Al-Mustawa Al-Rabi' bi Ma'had Ta'lim Al-Lughah Al-'Arabiyah li Ghairi An-Nathiqina biha fi Al-Jami'ah Al-Islamiyah bi Al-Madinah Al-Munawwarah. *Dzil Majaz: Journal of Arabic Literature*, *2*(1), 67–91. DOI: https://doi.org/10.58223/dzilmajaz.v2i1.196

Hashimi, A. (2008). *Jawahir Al-Balaghah fi Al-Ma'ani wa Al-Bayan wa Al-Badi*. Mu'assasat Al-Ma'arif.

Ibn-Hisyam, Ibn-Yusuf, A., Ḥamad, Ḥasan, & Yaʿqub, I. B. (1998). *Faharis Mughni Al-Labib 'an Kutub Al-'Arib*. Dar Al-Kutub Al-Ilmiyyah

Ibn Yaiish. (2013). *Sharh Al-Mufashshal li Ibn Yaiish.* Dar Sa'd Ad-Din li At-Thiba'ah wa An-Nashr wa At-Tawzi'

Jurjani, A. Al-Qahir. (2005). *Dala'il Al-I'jaz*. Dar Al-Kitab Al-Arabi

Jurjani, A. Al-Qahir. (2007). *Asrar Al-Balaghah.* Mu'assasat Ar-Risalah Nashirun

Kamil, S., Handayani, R., & Abdurrosyid, A. (2023). Semiotics as a Standard for Interpretation of Islamic Texts: Studies Based on Science of Balagah and Exegesis. *Jurnal Lektur Keagamaan*, *21*(2), 493–526. DOI: https://doi.org/10.31291/jlka.v21i2.1129

Mellyana, M., Aulia Rahman, R., & Mukromin, M. (2024). Stylistics of the Quran in a Scientific Perspective: Bassam Saeh's Formulative Offer in Learning Balaghah. *AJIRSS: Asian Journal of Innovative Research in Social Science*, *3*(4), 296–314. DOI: https://doi.org/10.53866/ajirss.v3i4.910

Mohommad, H. M. I. (2024). Mustawayat At-Tahlil Al-Lughawi (Al-Mustawa As-Shautiy, wa As-Sharfiy, wa An-Naḥwiy, wa Ad-Dilaliy). *Majallat Kulliyyat Al-Adab bi-Qina*, *33*(64). DOI: https://doi.org/10.21608/qarts.2024.296804.1982

Nuraini, Y. (2024). Kinayah dalam Surat Yusuf: Studi Analisis Balagoh, Pragmatik, dan Nilai-nilai Pendidikan Islam*. Thesis.* UIN Sunan Gunung djati Bandung

Pateda, M. (2010). *Semantik Leksikal*. Rineka Cipta.

Pertiwi, T. (2022). Analisis Stilistika Penggunaan Gaya Bahasa pada Kumpulan Puisi Sayap-Sayap Tumbuh Karya Edrida Pulungan. *Kode : Jurnal Bahasa*, *11*(3), 204-215. DOI: https://doi.org/10.24114/kjb.v11i3.38850

Ramadhani, N. A. (2025). Sharaf dalam Perspektif Linguistik Arab: Kajian Tentang Struktur dan Fungsi. *Argopuro: Jurnal Ilmu Bahasa*, *9*(3), 51-60.

Rasyid, M. A., & Hidayat, M. W. (2023). Gaya Bahasa pada Orasi Qus bin Sa'idah di Pasar Ukaz (Tinjauan Stilistika Statistik). *Nady Al-Adab : Jurnal Bahasa Arab*, *20*(1), 95–114. DOI: https://doi.org/10.20956/jna.v20i1.25095

Riska, L. M., & Fauji, I. (2024). Analysis of Nahwu Learning by Using the Book of Al-Ajurumiyah at Madrasah Aliyah Bilingual Junwangi. *Emergent Journal of Educational Discoveries and Lifelong Learning (EJEDL)*, *2*(2), 1-15. DOI: https://doi.org/10.47134/emergent.v2i2.26

Said, L. Y., Limpo, M., Fitriani, & Abidin, Z. (2024). Al-Fi'il Ats-Tsulatsiy Al-Muta'addiy fi Film Kartun Al-Qit Al-Dai.. *Al-Hikmah*, *26*(01), 1-20. DOI: https://doi.org/10.24252/al-hikmah.v26i01.46244

Salbiah, R. (2022). Gaya Bahasa dalam Puisi Ahinnu ila Khubzi Ummi Karya Mahmoud Darwish. *Al-Ma'rifah*, *19*(1), 83–94. DOI: https://doi.org/10.21009/almakrifah.19.01.07

Shalih. (2003). *Al-Shafī fī Al-'Arudh wa Al-Qawafi*. Dar Al-Fikr Al-'Arabi.

Sidik, A., & Sari, R. (2025). Peran Balaghah Terhadap Penafsiran Ayat-Ayat Akhlak Dalam Al-Qur'an. *Jurnal El-Thawalib*, *6*(3), 282-296. DOI: https://doi.org/10.24952/el-thawalib.v6i3.15206

Sifa, A., (2023). Analisis Stilistika pada Puisi "Maqomat Cinta" Karya Heri Isnaini. *Morfologi: Jurnal Ilmu Pendidikan, Bahasa, Sastra dan Budaya*, *1*(6), 18–26. DOI: https://doi.org/10.61132/morfologi.v1i6.64

Sornicola, R. (2025). Schuchardt, Gauchat, and the Birth of Sociolinguistics in the Romance Languages. *Oxford Research Encyclopedia of Linguistics*. Oxford University Press. DOI: https://doi.org/10.1093/acrefore/9780199384655.013.701

Suwaryo, A. (2022). Analisis Stilistika Lirik Lagu "Asmalibrasi" Karya Soegi Bornean. *Concept: Journal of Social Humanities and Education*, *1*(4), 97-101. DOI: https://doi.org/10.55606/concept.v1i4.81

Syam, I. K., Komarudin, E., & Taufiq, W. (2022). Types and Purposes of Kinayah in the Qur'an. *Mashadiruna Jurnal Ilmu Al-Qurân dan Tafsir*, *1*(1), 17-24. DOI: https://doi.org/10.15575/mjiat.v1i1.19394

Umam, K. (1992). *Al-Muyassar Fi Ilmi Al-'Arudh*. Syirkah Hikmah Syahid Indah

Ya'qub, E. B. (1991). Al-Mu'jam Al-Mufashshal fi Ilm Al-Arudh wa Al-Qafiyah wa Funun As-Syi'r. Dar Al-Kutub Al-Ilmiyyah

Zed, M. (2008). *Metode Penelitian Kepustakaan*. Yayasan Obor Indonesia

Zuhriyah, L., Sholihuddin, A., & Thohir, M. (2018). Proses Afiksasi Morfologi Ism (Nomina) dalam Bahasa Arab. *Arabiyat : Jurnal Pendidikan Bahasa Arab Dan Kebahasaaraban*, *5*(2), 292–313. DOI: https://doi.org/10.15408/a.v5i2.8976

Zulfadli. (2024). Uslub At-Tasybih Al-Baligh wa Asraruhu fi Al-Juz Ats-Tsalits wa Al-Qiyam At-Tarbawiyyah Fihi. *Thesis*. UIN Syarif Hidayatullah