

THE CONTRASTS OF LIFE AND MEANING IN THE *THIBĀQ* FIGURATIVE LANGUAGE OF IMAM AL-SYAFI'Ī'S POETRY: A STYLISTIC STUDY

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ABSTRACT

This study explores the use of *thibāq* figurative language in the poetry of Imam al-Shāfi'ī, with a focus on the contrasts of life and meaning embedded within. *Thibāq*, as a rhetorical stylistic device, is employed to emphasize semantic oppositions through the use of lexically or contextually contrasting words or phrases. By analyzing three of Imam al-Shāfi'ī's poems that center on themes of the worldly and the hereafter, knowledge and action, as well as life and death, this research aims to reveal how *thibāq* functions not only as an aesthetic element but also as a tool to reinforce moral and philosophical messages in classical Islamic literature. The method employed is stylistic analysis with a qualitative approach, identifying recurring *thibāq* patterns and their impact on the overall meaning of the poetry. The findings indicate that *thibāq* serves as a rhetorical device that enhances the moral and philosophical messages of the poems, while also contributing to their aesthetic value and expressive strength. This dualistic style deepens emotional resonance and enriches the overall meaning of the work. It is expected that this study contributes to the field of classical Arabic literary studies, particularly in understanding rhetorical techniques and the function of figurative language in conveying meaning.

Keywords: Poetry, Stylistics, *Thibāq*

ABSTRAK

Penelitian ini membahas penggunaan gaya bahasa *thibāq* dalam syair-syair Imam Syafi'i dengan fokus pada kontras kehidupan dan makna yang terkandung di dalamnya. *Thibāq* sebagai salah satu perangkat stilistika retorik digunakan untuk menegaskan perbedaan makna melalui penggunaan kata atau frasa yang berlawanan secara lughawi maupun maknawi. Dengan mengkaji tiga syair utama Imam Syafi'i yang mengangkat tema dunia dan akhirat, ilmu dan amal, serta kehidupan dan kematian, penelitian ini bertujuan untuk mengungkap bagaimana *thibāq* berfungsi tidak hanya sebagai unsur estetis, tetapi juga sebagai alat penguat pesan moral dan filosofis dalam karya sastra klasik Islam. Metode analisis yang digunakan adalah analisis stilistika dengan pendekatan kualitatif, menguraikan pola-pola *thibāq* yang muncul dan dampaknya terhadap makna keseluruhan syair. Hasil penelitian menunjukkan bahwa *thibāq* berperan sebagai alat retorika yang memperkuat pesan moral dan filosofis syair, serta menambah keindahan dan kekuatan ekspresi sastra. Gaya bahasa *thibāq* mempertegas dualitas tema dan memberikan efek emosional yang mendalam, sehingga memperkaya makna keseluruhan karya. Penelitian ini diharapkan dapat memberikan kontribusi dalam studi sastra Arab klasik khususnya dalam pemahaman teknik retorika dan fungsi gaya bahasa dalam pengungkapan makna.

Kata Kunci: Stilistika, Syair, *Thibāq*.

INTRODUCTION

Over time, the definition of literature has undergone a broadening of meaning, becoming increasingly diverse. Writing literary works is now understood as a technique for developing a creative and original way of communication. Literature is not merely a series of fictional stories, but also consists of concise expressions rich in meaning and open to in-depth analysis. In general, the creation of literary works involves contemplation, observation, analysis, and real-life experience. Many literary works reflect emotional or inner turmoil that can only be expressed through writing rather than action. The essence of literature lies in the ability to write with sincerity, which captivates readers and immerses them in the flow of the narrative (Hasyim dkk., 2022). The discussion of literary works cannot be separated from the use of language style. Essentially, style is any form of expression that appears in everyday life. Every action, whether consciously or unconsciously, generally follows a certain pattern. Similarly, each individual has their own way of expressing thoughts and ideas through language, which is reflected in their choice of words, phrases, and manner of delivery. This is what is referred to as language style. The use of language style is not limited to verbal communication but can also be found in written works, both fiction and nonfiction, such as novels, essays, and poetry (Qallyubi, 2017). The essence of a literary work lies in the writer's skillful use of language, as this element is what creates beauty not merely the message itself. A literary piece presented without linguistic elegance tends to lose its appeal to readers. Language style is considered a key element that determines the artistic value of literature. A writer's ability to evaluate and enhance their work depends on their skill in selecting and arranging words appropriately. The aesthetic level of a literary figure (Triningsih, 2018) is also greatly influenced by how effectively they can employ their language style (Sholihudin & Sirait, 2024).

Understanding the important role of language in literary works is part of stylistics, the study of the use and style of language in literary texts to reveal their aesthetic value, especially in poetry. Stylistics is regarded as a branch of study that focuses on language style and plays a significant role in explaining the hidden meanings behind the structure of literary language. The vocabulary used in literary works tends to differ from that used in everyday conversation because it is deliberately crafted by the author to create beauty and uniqueness in the work. Therefore, various issues related to language style can be analyzed through a stylistic approach. Through

this approach, the aesthetic elements of language style in literary works can be explained in detail, allowing readers or literary enthusiasts to better understand the intended meaning and avoid ambiguous interpretations (Endraswara, 2016).

A syair or poem can be understood as a form of emotional expression or outpouring of the heart, consciously conveyed by the poet through speech or writing (Angesti dkk., 2021). Through this medium, the poet channels messages that express inner experiences or responses to various social phenomena occurring around them. Poetry is not merely a series of beautiful words but a reflection of the reality experienced or observed by the poet. It is this reality that inspires the birth of creative ideas, which are then poured into the form of syair that can be enjoyed and interpreted by readers. Therefore, a poet is required to have the skill to select and arrange aesthetic and engaging words to evoke curiosity and interest from literary enthusiasts (Sholihudin & Sirait, 2024). Among the various styles of language commonly used by classical Arab poets is *thibāq*, a style that combines two words or meanings that are opposite to each other to create a strong and rhetorically effective contrast. *Thibāq* plays a significant role in clarifying intent, emphasizing meaning, and shaping balance and rhythm within the syair (Rofiee dkk., 2023).

As a figure of speech that relies on the opposition of meanings, *thibāq* is often utilized to present the duality of life, such as between life and death, light and darkness, the worldly life and the hereafter, as well as deeds and ignorance (Hazira dkk., 2023). These contrasts not only beautify the poetry but also evoke deep reflection within the reader about the essence of life. In some of his selected poems, Imam Syafi'i prominently uses *thibāq* to depict the contrasts of life, such as between the temporality of the world and the eternity of the hereafter, the importance of knowledge and the loss in ignorance, as well as the struggle of life and the reality of death. Based on this background, this study focuses on examining the use of the *thibāq* style in Imam Syafi'i's poetry as both an aesthetic and rhetorical medium for conveying life values and philosophical meanings. This research is not only important for revealing the literary richness in the heritage of Islamic knowledge but also for understanding how the beauty of language is employed as a means to form profound and reflective meanings.

PREVIOUS RESEARCH

Several studies have examined the aspect of *thibāq* and stylistic devices within the context of the Quran as well as classical Islamic literary works. (Halim dkk., 2024) researched the application of the rules of At-Thibaq in the Quran, focusing on balaghah studies to understand the structure and function of *thibāq* in Quranic interpretation. (Hasyim dkk., 2022) analyzed the language style of Imam Syafi'i in the poem *Da'il Ayyama Taf'alu Maa Tasyau* using a stylistic approach, highlighting the use of various figures of speech in the poem. (Nurdin dkk., 2024) conducted an analysis of *thibāq* in Surah Al-Ahzab, demonstrating how this language style reinforces the messages of the Quran. Furthermore, (Sholihudin & Sirait, 2024) examined the language style in the poem *Maa fii Al-Maqam Lidzi Al-Aqli Wa Lidzi Al-Adabi* by Imam Syafi'i with an in-depth stylistic approach. Lastly, (Rofiee dkk., 2023) discussed the analysis of At-Tibaq and Al-Muqabalah in Surah Al-Baqarah, emphasizing the rhetorical and functional aspects of these language styles.

Unlike previous studies that focused more on the study of *thibāq* in the Quranic context or general language style analysis in Imam Syafi'i's works, this research specifically highlights the contrasts of life and philosophical meanings contained in the *thibāq* language style in Imam Syafi'i's poetry. The stylistic study applied not only explores aesthetic and rhetorical aspects but also investigates how these contrasts form deep reflections on the essence of life, such as between the worldly life and the hereafter, knowledge and ignorance, as well as life and death (Mappaseng, 2018). This research is expected to contribute new insights into the understanding of *thibāq* as both an aesthetic and philosophical medium in classical Islamic literature, particularly in the works of Imam Syafi'i.

RESEARCH METHOD

This study employs a qualitative method with a stylistic approach aimed at uncovering and analyzing the forms and functions of the *thibāq* figure of speech in the poetry of Imam Syafi'i. The stylistic approach was chosen because the focus of this research lies in the relationship between linguistic aspects and the aesthetic values that shape meaning within literary texts.

The type of data in this study is qualitative, consisting of excerpts of poems from Imam Syafi'i's works that contain elements of the *thibāq* style. Primary data were obtained from the *Diwan* of Imam Syafi'i, a collection of poems attributed to him.

Meanwhile, secondary data were collected from various literature sources such as books on stylistic theory, studies on Arabic rhetoric, scientific journals, and relevant previous research. Data collection techniques were conducted through library research, involving steps such as tracing and identifying Imam Syafi'i's poems that contain *thibāq* style, classifying the poem excerpts based on the types and forms of *thibāq* contained within them (linguistic *thibāq* or semantic *thibāq*), and gathering supporting data from scholarly references related to stylistic theory and linguistic analysis (Santoso, 2015).

Data analysis was carried out by describing the forms of the *thibāq* style found in the poems and explaining the functions and aesthetic meanings produced (Azwardi, 2018). Each poem excerpt was analyzed in depth based on stylistic theory, particularly related to opposition of meaning (antithesis) within linguistic structures. The analysis also included interpretation of moral messages and life reflections conveyed through the use of *thibāq* within the social and spiritual context of the poet's time. Through this method, the research is expected to comprehensively illustrate how the *thibāq* style functions in shaping the rhetorical and aesthetic power of Imam Syafi'i's poetry.

RESULTS AND DISCUSSION

Biography of Imam Syafi'i

Muhammad ibn Idris al-Syafi'i was one of the most influential and renowned imams of Islamic jurisprudence in Islamic history. Besides being known as a great scholar, he was also a prominent Arab poet from Gaza, Palestine, who lived during the golden age of Islam, specifically in the Abbasid Dynasty era. In the realm of Arabic literature, Imam Syafi'i is recognized as an important figure with high authority by linguists (*al-lughawiyyūn*). He is even often compared to the great pre-Islamic poet Labid ibn Rabi'ah, whose poetry is included in the *al-Mu'allaqāt* and was once hung on the Ka'bah as a form of honor. Imam Syafi'i devoted himself to language and literature from a young age and is recorded to have spent about 17 years studying various linguistic and literary aspects of Arabic. One of his important sources of learning came from his interactions with the Huzail tribe the only Arab tribe at that time that still maintained pure Arabic fluency. This tribe inhabited the Bedouin region in the southern part of the Arabian Peninsula. Imam Syafi'i's skill in poetry not only reflects the beauty of language but also demonstrates his sensitivity to human conditions,

especially in the fields of knowledge, morality, and ethics (Salim, 1985). His collection of poems, rich in such values, is compiled in *Dīwān al-Imām asy-Syāfi'* (Sholihudin & Sirait, 2024).

In terms of personality, Imam Syafi'i was known as a person of noble character, strong in character, broad-minded, dynamic, innovative, and intelligent. The scholars who lived during his time testified that Imam Syafi'i was a charismatic leader who possessed a unique appeal, and his speech could evoke sympathy and trust from the community. He also demonstrated the qualities worthy of a school leader, reflected in his wisdom, gentle smile, radiant face, and demeanor free from anger. He was humble, patient, forgiving, and not fanatical about his own opinions. Imam Syafi'i was also known as a figure open to the views of others; in some cases, he was willing to accept different opinions if he considered them more accurate. Besides being an expert in jurisprudence, he was also endowed with exceptional eloquence and a beautiful voice. His extraordinary language skills were inseparable from his experience living for a considerable time among the Bedouin people, who were known to use a form of classical Arabic that remained pure.

Stylistic Theory and the *Uslūb Thibāq*

An individual's way of using language to adapt to certain situations and purposes is called style or language style. Generally, stylistics is defined as a branch of knowledge that studies language with the main focus on language style as its object of study (Qallyubi, 2017). Although the primary attention of stylistics lies in the use of language and style in literary works, this field also encompasses the analysis of language in general. According to the *Kamus Besar Bahasa Indonesia* (KBBI), the term stylistics is related to the rules of language use, which include patterns of expression or habitual language use that can potentially influence the perception and response of readers. The classical view regarding the relationship between style and personality is expressed through the famous quote by Buffon, "*le style est l'homme même*," which means "style is the man himself." This idea is also in line with the perspective of Al-Baqillani as cited by (Qallyubi, 2017), who explained that every poet has their own distinctive style of language. Therefore, it can be concluded that style is an identity inherent in every individual, especially in the world of poetry. The science that studies linguistic characteristics in literary works is often called stylistics, a

discipline that examines language use in general, as well as its specific use in literary texts. The study of language style provides a deeper understanding of how language can be developed and utilized aesthetically and communicatively in literary contexts.

The *uslūb thibāq* figure of speech is an important device in Arabic rhetoric that enriches meaning and enhances the beauty of language expression. By juxtaposing two opposing elements, *thibāq* not only clarifies the message but also stirs the imagination and emotions of the reader (Nurdin dkk., 2024). In the tradition of classical Arabic poetry, including the works of Imam Syafi'i, this language style is often used to express the duality of life, spiritual reflection, and ethical values in a more vivid and reflective manner. Etymologically, the word *thibāq* comes from the Arabic root “*tābaqa-yuṭābiq*” (Al-Hashimi, 2022), which means “to match,” “to adapt,” or “to align one thing with another opposing thing in parallel” (Halim dkk., 2024). In the context of rhetoric, *thibāq* refers to the arrangement of two opposing elements within a single context to produce a stronger aesthetic impact and meaning .

In general, *thibāq* is categorized into two types (al-Jarim & Amin, 2017): *thibāq al-ijāb*, which is the juxtaposition of two opposing words without the use of negation meaning the two contrasting words do not differ in terms of positive or negative polarity (Multazim & Busri, 2018), and *thibāq al-salb*, which involves two words with opposing meanings where one of them contains a negation particle (Basyuni, 2015), thus forming a contrast between positive and negative meanings (Ghani, 2011). The use of *thibāq* in literature, particularly in classical Arabic poetry, serves several rhetorical and aesthetic functions. These include emphasizing contrastive meaning making the conveyed message sharper and easier for readers or listeners to grasp; enhancing linguistic beauty, as *thibāq* creates a sense of musicality and aesthetic appeal within sentence or verse structure; and juxtaposing two opposites to form symmetrical poetic structure. The use of *thibāq* can generate balance in sound, rhythm, and form, thereby reinforcing the literary charm of the work.

Analysis of the *Uslūb Thibāq* in the Poem “الدنيا والآخرة” by Imam Syafi'i

“الدنيا والآخرة”

الدنيا دارُ الفناء والزوال # والآخرة دارُ البقاء والخلود

فلا تغترّن بالسرور في الدنيا # ولا تحزننّ في فناء الوجود

المالُ نعمةٌ والمالُ نقمةٌ # والفقيرُ سعيدٌ والفاقرُ مسكينٌ

العلمُ نورٌ والجهلُ ظلامٌ # والحياةُ عملٌ والموتُ حسابٌ

الصبرُ مفتاحُ الفرجِ والسرورُ # والعجلةُ سببُ الندمِ والمرورُ

فمن زادَ في الدنيا شوقاً # قلَّ ربحُهُ وخسرَ الأمورَ

ومن رضي بما قسم الله له # نالَ السلامَ وارتاحَ من الهمومِ

The analysis of the first verse:

الدنيا دارُ الفناءِ والزوالِ # والآخرةُ دارُ البقاءِ والخلودِ

Translation: The world is a place of transience and ruin, while the Hereafter is a place of eternity and everlasting life.

Table 1. Analysis of *Thibāq* Figure of Speech in the First Verse

No	Word Pair	Meaning	Form of <i>Uslūb Thibāq</i>
1.	الفناء × البقاء	Transience × Permanence	<i>Uslūb Thibāq Ijāb</i>
2.	الزوال × الخلود	Ruin/Decay × Eternity	<i>Uslūb Thibāq Ijāb</i>

In the first verse, the word الفناء (*fanā'*) means “to vanish, to perish,” while البقاء (*baqā'*) means “eternal, everlasting.” This represents a form of *thibāq al-ijāb*, highlighting an existential contrast between the transient nature of the world and the eternal nature of the Hereafter. Additionally, the word الزوال (*zawāl*) means “destruction, disappearance,” and الخلود (*khulūd*) means “eternity.” This, too, is a direct opposition between something that comes to an end and something that endures forever.

The analysis of the second verse:

فلا تغترَّ بالسرورِ في الدنيا # ولا تحزنَنَّ في فناءِ الوجودِ

Translation: Do not be deceived by the pleasures of the world, and do not be saddened by the transience of life.

Table 2. Analysis of *Thibāq* Figure of Speech in the Second Verse

No	Word Pair	Meaning	Form of <i>Uslūb Thibāq</i>
1.	السُّرورُ × الحُزنُ	Happiness × Sadness	<i>Uslūb Thibāq Ijāb</i>

2.	تَعْتَرَّ × لَا تَعْتَرَّ	Deceived × Not deceived	<i>Uslūb Thibāq Salb</i>
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Thibāq al-ijāb is evident in this pair of words: السُّرُور (*as-surūr*) meaning joy, and الحُزْن (*al-ḥuzn*) meaning sadness. Although the word الحُزْن is not explicitly mentioned, it appears in the form of the verb تَحْزَنَنَّ (*taḥzananna*, “do not be sad”), thereby still fulfilling the criteria of *thibāq al-ijāb* because its meaning remains explicit. Both represent an emotional contrast intentionally placed side by side to highlight the fluctuations of human emotions in experiencing the transient life of this world. In this verse, there is a verb in the form of prohibition: فَلَا تَعْتَرَّ (*fa-lā taghtaran*), meaning “so do not be deceived,” with لَا (*lā*) indicating negation or prohibition (Jamarudin, 2014). This prohibition is paired with the potential action being forbidden being deceived by the pleasures of the world. This is a form of *thibāq al-salb* because it shows rejection of an action that is usually performed.

The analysis of the third verse:

المالُ نعمةٌ والمالُ نقمةٌ # والفقيرُ سعيدٌ والفاجرُ مسكينٌ

Translation: Wealth is a blessing, and wealth can also be a curse. The poor can be happy, while the wicked suffer.

Table 3. Analysis of *Thibāq* Figure of Speech in the Third Verse

No	Word Pair	Meaning	Form of <i>Uslūb Thibāq</i>
1.	نعمة × نقمة	Blessing × Curse	<i>Uslūb Thibāq Ijāb</i>
2.	سعيد × مسكين	Happiness × Suffering/Weakness	<i>Uslūb Thibāq Ijāb</i>

The word المال (*wealth*) is described as something that can be both a نعمة (*blessing*) and simultaneously a نقمة (*curse*). This contrast illustrates the ambivalent nature of wealth, depending on how it is used. This pair is an explicit and rhetorical example of *thibāq al-ijāb*. Furthermore, the word سعيد (*saʿīd*) means “happy,” while مسكين means “poor, weak, miserable.” Here, الفقير (*al-faqīr*, the poor) is portrayed as the happy one, whereas الفاجر (*al-fājir*, the wicked/sinner) is the one who suffers. This reverses common expectations and presents a deep moral contrast. Although *faqīr*

and *fājir* are not direct antonyms, the notions of happiness and suffering between them form a *thibāq* on an ideological and moralistic level.

The analysis of the fourth verse:

العلم نور والجهل ظلام # والحياة عمل والموت حساب

Translation: Knowledge is light and ignorance is darkness, life is work, and death is reckoning.

Table 4. Analysis of *Thibāq* Figure of Speech in the Fourth Verse

No	Word Pair	Meaning	Form of <i>Uslūb Thibāq</i>
1.	العلم × الجهل	Knowledge × Ignorance	<i>Uslūb Thibāq Ijāb</i>
2.	الحياة × الموت	Life × Death	<i>Uslūb Thibāq Ijāb</i>
3.	نور × ظلام	Light × Darkness	<i>Uslūb Thibāq Ijāb</i>
4.	عمل × حساب	Deeds (Activity) × Reckoning (Evaluation)	<i>Uslūb Thibāq Ijāb</i>

In the first example, knowledge is depicted as نور (light), while ignorance is portrayed as ظلام (darkness). This is a classic pair of *thibāq* in Arabic literature, explicitly comparing two cognitive states of humans. The second example explains life as a time for work (عمل) and death as the moment of reckoning (حساب), forming an existential opposition between the worldly phase and the hereafter. This is a form of *thibāq al-ijāb* temporal (based on time). The third example is a visual and symbolic *thibāq* between truth and falsehood, knowledge and ignorance. Meanwhile, the fourth example presents an opposition in function: work is performed during life and is evaluated after death. Although not directly opposite in semantic terms, conceptually this is an implicit form of *thibāq* that is functional in nature.

The analysis of the fifth verse:

الصبر مفتاح الفرج والسرور # والعجلة سبب الندم والمروء

Translation: Patience is the key to spaciousness and happiness, while haste is the cause of regret and loss

Table 5. Analysis of *Thibāq* Figure of Speech in the Fifth Verse

No	Word Pair	Meaning	Form of <i>Uslūb Thibāq</i>
1.	الصبر × العجلة	Patience × Haste	<i>Uslūb Thibāq Ijāb</i>
2.	الفرج × الندم	Spaciousness (or Relief) × Regret	<i>Uslūb Thibāq Ijāb</i>
3.	السُرور × الندم	Happiness × Regret	<i>Uslūb Thibāq Ijāb</i>

The first form is a very clear and common example of *thibāq al-ijāb* in Arabic literature. الصبر (patience) is the attitude of enduring and waiting wisely, while العجلة (haste) is its opposite acting hastily without consideration. In the second example, although not a direct lexical antonym, conceptually الفرج (relief or spaciousness) is the opposite of الندم (regret), because one brings calmness while the other results in psychological burden. Then, in the third example, emotionally, these two words are opposites. السُرور means joy, whereas الندم means regret, together forming an emotional contrast that strengthens the moral message.

The Rhetorical and Contextual Functions of the *Thibāq* Style in the Poem “الدنيا والآخرة” by Imam Syafi’i

In the first verse, the emphasis is on spiritual values because the poem urges readers not to be deceived by the fleeting worldly happiness (السُّرُور) nor to be overwhelmed by sadness over the transient nature of life (فَنَاءُ الْوُجُود). It instills the attitude of *tawakkul* (trust in God) and *qana’ah* (contentment). Through the use of contrasting language, Imam Syafi’i conveys the importance of calmness and wisdom in viewing the world and time. The aesthetic beauty is also notable, as the *thibāq* style not only strengthens the message but also provides rhythmic and meaningful elegance in the structure of the poem.

The second and third verses explain rhetorical and contextual functions that awaken social and spiritual awareness. Imam Syafi’i wants to convey that wealth is not a measure of happiness; the rich are not necessarily fortunate, and the poor are not necessarily miserable. There is a social and moral critique implied toward the *fajir* (the sinful), who may appear rich or powerful outwardly but are inwardly empty and suffering. The aesthetic use of *thibāq ijāb* (positive contrast) enhances the rhetorical beauty and presents the irony of life with sharp and profound contrasts in meaning.

In the fourth verse, Imam Syafi'i emphasizes that knowledge brings enlightenment, while ignorance brings inner darkness and moral decay. Additionally, the poem contrasts life (a period of work) and death (a period of accountability), inviting readers to reflect on the purpose of life. Then, in the fifth verse, the poem stresses the importance of patience in facing life, as it leads to relief and happiness, whereas haste only leads to regret and missed opportunities. By juxtaposing patience and haste, as well as happiness and regret, Imam Syafi'i encourages readers to contemplate the consequences of a rushed and uncontrolled life. Furthermore, the use of *thibāq ijāb* lends rhetorical power, beautifies the poem's structure, and facilitates the delivery of moral messages with sharp yet subtle contrasts.

Rhetorically, Imam Syafi'i cleverly employs the *thibāq* style to create contrasts that reinforce moral and spiritual messages. The aesthetic and argumentative effects are achieved simultaneously. Contextually, the five verses collectively portray a comprehensive Islamic worldview: the concept of the transient world, eternal afterlife, noble knowledge, relative wealth, and morality as the key to salvation.

CONCLUSION

Through the analysis of the *thibāq* style in the poem “الدنيا والآخرة” by Imam Syafi'i, it is evident that the use of contrasting meanings between two words or ideas functions not only as an aesthetic device but also carries a profound rhetorical power in conveying moral, spiritual, and social messages. Imam Syafi'i did not merely compose linguistically beautiful verses, but he also embedded fundamental Islamic values within a balanced and reflective linguistic structure. The *thibāq* style, whether in the form of *ijāb* or *salb*, serves as an effective means to highlight various dimensions of human life: the transience of the world, the eternity of the hereafter, the essence of true happiness, the importance of knowledge, and the urgency of morality in action. The precise and meaningful choice of diction demonstrates Imam Syafi'i's mastery as both a poet and a scholar. Thus, stylistic studies of this poem not only offer an appreciation for the beauty of classical Arabic but also provide contemporary readers with an opportunity to reflect anew on Islamic life principles through a literary lens full of wisdom and insight. Such an examination further affirms Imam Syafi'i's position as a multidimensional figure a jurist, poet, and moral educator whose legacy remains relevant across ages.

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TRANSLITERATION GUIDLINES

Arabic-Latin transliteration was used in the Hijai – Journal on Arabic Language and Literature based on the *Library of Congress* model;

b = ب	dh = ذ	ṭ = ط	l = ل
t = ت	r = ر	ẓ = ظ	m = م
th = ث	z = ز	‘ = ع	n = ن
j = ج	s = س	gh = غ	w = و
ḥ = ح	sh = ش	f = ف	h = ه
kh = خ	ṣ = ص	q = ق	‘ = ء
d = د	ḍ = ض	k = ك	y = ي

Short vowel	a = ا	ī = إ	u = أُ
Long vowel	ā = آ	ī = إِي	ū = أُو
Diphthong	ay = أَيْ	Aw = أَو	