

Analysis of Language Style in the Song Atouna El-Toufoule: A Stylistic Study

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ABSTRACT

The song Atouna el-Toufoule popularized by Remi Bandali is a symbol of resistance and an expression of the pain of children who are victims of war. This study aims to reveal how the style of language in the song Atouna el-Toufoule is used by the author as a form of artistic expression as well as social criticism. This study is a qualitative study with a descriptive analysis method. This study uses the theory of five levels of stylistic analysis by Syihabuddin Qalyubi. The results of this study include language styles based on the level of stylistic analysis, including: 1) al-mustawa al-sauti: repetition of the sounds kasrah and sukun at the end of a sentence, sawamit anfiyah (mim), sawamit infijariyah (ta marbutah); 2) al-mustawa as-sharfi: use of the isim maf'ul form and writing words that do not comply with the rules of rasm; 3) al-mustawa al-nahwi: al-tikrar, istifham which deviates from its original meaning, 4) mustawa al-dalali: al-dalalah mu'jamiyah, al-dalalah siyaqiyah and also taraduf; 5) al-mustawa al-suwari: the use of tasybih, majaz, and harf nida.

Keywords: language style, Arabic song, social criticism

ABSTRAK

Lagu *Atouna el-Toufoule* yang dipopulerkan oleh Remi Bandali merupakan symbol perlawanan dan ungkapan kepedihan anak-anak yang menjadi korban perang. Penelitian ini bertujuan untuk mengungkap bagaimana gaya bahasa pada lagu *Atouna el-Toufoule* yang digunakan pengarang sebagai bentuk ekspresi artistik sekaligus kritik sosial. Penelitian ini merupakan penelitian kualitatif dengan metode deskriptif analisis. Adapun penelitian ini menggunakan teori lima level analisis stilistika Syihabuddin Qalyubi. Hasil dari penelitian ini terdapat gaya bahasa berdasarkan level analisis stilistika, di antaranya: 1) *al-mustawa al-sauti*: pengulangan bunyi kasrah dan sukun di akhir kalimat, *sawamit anfiyah (mim)*, *sawamit infijariyah (ta marbutah)*; 2) *al-mustawa as-sharfi*: penggunaan bentuk *isim maf'ul* dan penulisan kata yang tidak sesuai kaidah rasmnya; 3) *al-mustawa al-nahwi*: *al-tikrar*, *istifham* yang keluar dari makna aslinya, 4) *al-mustawa al-dalali*: *al-dalalah mu'jamiyah* dan *siyaqiyah* serta *taraduf*; 5) *al-mustawa al-tashwiri*: penggunaan *tasybih*, *majaz*, dan *harf nida*.

Kata Kunci: gaya bahasa, lagu arab, kritik sosial

Introduction

The song has become a very popular literary work among the public because it is an integral part of daily life, not only as entertainment, but also as a means to convey the message and expression of its creator (Arsal et al., 2024). It is often the

result of the process of poetry's musicalization or lyrics, making it a literary work that is sung and has its own aesthetic value (Arsal et al., 2024).

Language in literary works, including song lyrics, serves not only as a means of communication but also as a means of aesthetic and ideological expression (Aulia Fitriani et al., 2023). One of the works that reflects the power of language in voicing suffering is the song *Atouna Al-Touful* popularized by Remi Bandali, a Lebanese singer known from an early age for humanitarian-themed songs (Anggraheni & Budiman, 2022).

Lyrics "*Atouna el-Toufoule*" has its own uniqueness in the wording and language style, creating an extraordinary effect that makes this song go viral again on social media, especially in the midst of the Palestinian-Israeli conflict since October 2023. Created by Hoda Sidawi and Lina Abou Rustom, the song highlights the impact of war on children. Song "*Atouna el-Toufoule*" was first popularized by Lebanese child singer, Remi Bandali, in the 1980s with lyrics that blend Arabic, French, and English (Putri & Insani, 2021). In Indonesia, this song is performed by religious singers such as Sabyan Gambus and others.

As a literary work that contains human values, this song reflects social concerns as well as hopes for a more peaceful future (Arin Faridatul Azma, 2021). Therefore, it is important to examine the meaning contained in the style of language used in the lyrics of this song through a stylistic approach.

Stylistics is a science that examines the use of language and language styles in literary works (Scott, 1993). Joanna Thornborrow and Shan Wareing explain in their book *Patterns in Language* mentioning that stylistics is a branch of linguistics that studies the characteristics of the use of language that are situationally different, specifically referring to literary language, and seeks to explain the distinctive choices by human individuals or groups of society in the use of their language (Qalyubi, 2017). The study of stylistics will be of great advantage to the study of literature if it can determine a principle underlying the unity of the literary work, and if it can find a general aesthetic goal that stands out in a literary work from all its elements (Rene Wellek, 1989).

In Arabic, stylistics is known as *Ilmu Uslub*, which is an interdisciplinary study that combines linguistics and literature. Stylistics help explain the unique use of words and language structures in literary works, as well as reveal the reasons behind the author's choice of language and its effect on aesthetic meaning and value (Ilmi, 2021).

By understanding the role of stylistics in literary works, this study will explore how stylistics are applied in the lyrics of the song "*Atouna el-Toufoule*". This song has been extensively researched using a semiotic approach, such as done by Insani (2021), Azma (2021), Anggraheni (2022). Based on the results of the study, it is known that the meaning of the song "*Atouna el-Toufoule*" Not only the demand for

the right to peace over the rights of children, but also about the atrocities of the colonizers which became a social fact in the background of the creation of the text, namely the war between Palestine and Israel in the state of Lebanon in 1882 (Kurniawati, 2019).

Based on the literature review, there has been no research that specifically examines the language style in the song "*Atouna el-Toufoule* ", so this research is important to complement and enrich the treasures of previous research.

Methods

The method used in this study is the descriptive method of analysis. The descriptive method of analysis is a method used to find and reveal systematic problems by describing facts which are then followed by analysis (Ratna, 2010). In this study, the author took the lyrics of the song entitled "*Atouna el-Toufoule* " as the object of research. Then a reading of the research object was carried out to sort out the data in the form of words and sentences. The data is collected by recording the data that has been found. Then the collected data will be analyzed and classified based on five domains of stylistic analysis according to Syihabudin Qalyubi, including: 1) *Al-Mustafa Al-Sauti* (phonological level); 2) *Al-Mustafa Al-Sharfi* (morphological level); 3) *Al-Mustafa Al-Nahwi* (syntactic level); 4) *Al-Mustafa Al-Dalali* (semantic level); 5) *Al-Mustafa Al-Taswiri* (level imagery) (Qalyubi, 2017). The results of this study will be described systematically based on data that has been analyzed accurately.

Results and Discussion

Lyrics of the song "*Atouna el-Toufoule* "

جَيْنَا نَعِيدُكُمْ
بِالْعِيدِ مِنْسَأَلُكُمْ
لَيْسَ مَا فِي عِنَّا
لَا أَعْيَادٌ وَلَا زِينَةٌ
يَا عَالَمُ
أَرْضِي مَحْرُوقَةً
أَرْضِي حَرِيَّةً مَسْرُوقَةً
سَمَانْنَا عَمَّ تَحَلَّمَ
عَمَّ تَسْأَلُ الْأَيَّامُ
وَيَنْ الشَّمْسُ الْجُلُوءَ
وَرُفُوفِ الْحَمَامِ
يَا عَالَمُ

أَرْضِي مَحْرُوقَةً
 أَرْضِي حُرِّيَّةً مَسْرُوقَةً
 أَرْضِي صَغِيرَةً، مِثْلِي صَغِيرَةً
 أَعْطُونَا السَّلَامَ
 وَأَعْطُونَا الطُّفُولَةَ
 أَعْطُونَا الطُّفُولَةَ
 أَعْطُونَا الطُّفُولَةَ
 أَعْطُونَا الطُّفُولَةَ
 أَعْطُونَا، أَعْطُونَا، أَعْطُونَا السَّلَامَ

1.1 *Al-Mustawā al-ṣauti* (Phonological Level)

Phonology is a branch of linguistics that studies the sounds of language based on its functions. In Arabic, phonology is known as *Aswat Science* (Nasution, 2017). Vowel sounds (*Squirt*) and consonants (*São Paulo*) not only forms the structure of words, but also creates aesthetic nuances that can be felt through rhythm, harakat, and long-short sounds. This phonetic beauty often goes hand in hand with the harmony of meaning (Amrulloh, 2017). Mastery of phonology is an important basis in the correct pronunciation of hijaiyah letters, because phonological errors can have an impact on distortion of meaning. This confirms the close relationship between phonological and semantic aspects in language (Supriyadi et al., 2019). In this study, phonological analysis is intended to look for influences that may arise from the choice of sound in song lyrics *Atouna el-Toufoule*.

On the lyrics of the song *Atouna el-Toufoule*, there are many words that read *Squirt* placed at the end of the sentence. *Kasrah* derived from the word كسر which means "broken". Meanwhile, in terms of philosophy *Squirt* Interpreted as "if we are divided it is a sign of being deceived by others". From this word, it can also be understood that something that is divided will be helpless. Harakat *kasrah* is described as a narrow vowel and is a forward movement in relation to the tongue (Fatimah Az-zahra, 2012). In this case, the condition of the author in the lyrics of the song is in line with the narrow movement of children in conflict areas. They feel

different from others, in their country that is being affected by colonial conflict, there is no longer beauty, peace, and happiness. This can be seen in the following stanza:

لَا أَعْيَاذُ وَلَا زِينَةٌ
وَيَنْ الشَّمْسُ الْحُلُوءُ
مِثْلِي صَغِيرَةٌ-أَرْضِي صَغِيرَةٌ
أَعْطُونَا السَّلَامَ وَأَعْطُونَا الطُّفُولَةَ

From the verse above, it can be seen that the sound *fathah* in the lyrics of the song *Atouna el-Toufoule* gives an indication that children in conflict areas such as Palestine are helpless because he expects peace and freedom for his country which is colonized by Israel.

Besides that, harakat *kasrah*, known in *i'rab* (*majrūr*) is the third order of its order, which is after *dammah* and *fathah*. This adjusts to its location which is also lower, so the harakat *Jar* it also shows the meaning "إنقياد" submissive and dragged *aSāl jabal* "foothill", *aṣar al-murūr* "Footprints" (Sofyan Hadi, 2021). Therefore, the lyrics of the song above show how much a child hopes for peace and freedom for his country. In this situation the children are in a low position due to their colonized conditions.

Although the sound listened to is *kasrah*, the *harakat* in each final lyric has a *sukun*. Harakat *sukun* known as *majzūm* in *i'rab* which is located in the fourth order after *dammah*, *fathah* and *kasrah*. This placement is also in accordance with the meaning of the *jazm* or *sukun*, which is literally *qata'a* قطع "Broken", 'Ajazun عجز "weak", *ḍai'f* ضعف "weak", *Zillun* ذل and *sukun* سكن despised and silent. *Sukun* is placed last because it is seen from the side, it means that it is the weakest, so often *sukun* is not really taken into account because that's why it's discarded (Sofyan Hadi, 2021).

So if you look at the lyrics of the song above, Palestinian children are a figure who is at a weak point. Because children are victims of the occupation carried out by Israel which has taken away their loving life, free from fear and peace in their country. *Sukun* can be interpreted as if a person is at the bottom then he is unable to move. Similarly, children who were robbed of their freedom lost their childhood.

As for if you look at the final sound (*qafiyah*) on the lyrics of the song *Atouna el-Toufoule*, the dominant letter heard at the end of a sentence is the letter *Mim* and

Ta Marbutah. Letter *Mim* be *ṣawāmit Anfiyah* (nasal), which is a language sound produced by the passage of air through the nose (Nasution, 2017). Letter sounds *Mim* In the lyrics of the song above, there are lines 1, 2, 5, 8, 9, 11, 12, 20. While the sound of the letters *Ta Marbutah* at the end of the sentence and becomes a sound *Ha* There are lines 4,6,7,10,13,14,15,16,17,18,19. Letter *Ta Marbutah* be *the inferences of hell* (plosive) which is a language sound produced by closing the vocal cords behind which air is collected and then released (Nasution, 2017).

The use of *qafiyah* as above causes the person who recites the lyrics to sigh and blow it away. This hints at the severity of the condition of children in colonization. The author seems to be describing their difficult situation over the situation and makes the reader sigh. According to the author, the choice of sound is felt to be appropriate and able to touch the hearts of those who hear or recite it so that they participate in feeling the plight of children in conflict areas, such as Palestine, where their country is colonized by Israel and children are victims of war.

1.2 Al-Mustawā al-Sharfi (Morphological Level)

Morphological analysis aims to investigate the changes that occur in a word based on its class classification and the accompanying changes in meaning (Hakim, 2011). Here's the morphological analysis in the song lyrics *Atouna el-Toufoule* :

- Concealment of *fa'il* by using *isim maf'ul*. As in the word *mahrūqah* مَحْرُوقَةٌ which means “burned” and *masruqah* مَسْرُوقَةٌ which means “stolen”.

Both words use the form *Isim Maf'ul* (object) until *fa'il* (subject) in the lyrics of the song is disguised. According to Fu'ad Ni'mah, *isim maf'ul* is *isim musytaq* made from *fi'il* not mentioned its subject to explain the object of the occurrence of a work (Fu'ad Ni'mah, 1990). The author prefers to use the form *isim maf'ul* to emphasize the conditions experienced by them—that is, the condition of their land that was burned and robbed of their freedom. He deliberately did not mention the subject explicitly, because according to him, whoever the subject is, actions such as arson and theft are still wrong, because it means making damage and taking away the rights of others.

- The word is written not according to the rules of the system. As in the following words:

Writing on the song lyrics	The word should be
جينا	جئنا
وَيْنَ	وَأَيْنَ
وَلَا زَيْنَةَ	وَلَا زِينَةَ
مِنْ سَأَلِكُمْ	مِنْ سَأَلِكُمْ

Some of the words above are not written according to the rules of the system. This is due to the difference in dialect in Arabic and is used to adjust the beauty of its pronunciation.

1.3 Al-Mustawa al-Nahwi (Level Syntax)

Syntax is a branch of linguistics that deals with the arrangement of words and sentences. Therefore, syntax is often referred to as the greatest linguistic state (Asrori, 2004). In addition, syntax also has to do with word structure or external structure. These limitations can be interpreted as sentences that are the largest unit in syntax and all languages have their own syntactic rules. These rules cannot be applied simply in other languages. Syntax also discusses the rules of combining words into units of phrases or sentences (Natsir and Rahmawati, 2018).

In this level, syntactic analysis aims to discuss the function of words in sentences in the lyrics of the song *Atouna el-Toufoule* there are the following:

- *Al-Tikrar* (repetition) as in the sentence *أَعْطُونَا الطُّفُولَةَ* "give us childhood" which is written several times. This shows the emphasis that the songwriter wants to show reinforcement so that the world community can listen to the requests of those who want to be given a childhood which means their period of freedom to have fun and live in happiness and peace.
- *The form of al-istifham* that comes out of its original meaning. There is in the sentence *وَأَيْنَ الشَّمْسِ الْجِلْوَةُ وَرَفُوفِ الْحَمَامِ* "where is the beautiful sun and the flapping of the wings of the dove" in this sentence is the *sentence of istifham* which should be a question sentence, but in this song *istifham* here does not mean a question but a statement that shows that they state about the loss of the beautiful sun and the flapping of the wings of the dove which means happiness and their freedom as children.

1.4 Al-Mustawāwa ad-dalali (Semantic Level)

Semantics in Arabic is known as *ilmu dalalah*, which is the science that studies meaning. Based on this understanding, *ilmu dalalah* is related to the study of meaning that specifically explains the meaning of vocabulary or explains the meaning of sentences and expressions or explaining the relationship between the elements of language (Tajuddin, 2020). As a discipline that focuses on the study of meaning, of course, semantics has an important role in the analysis of language styles. This meaning is stored in the human mind and can be expressed through various forms, such as speech, writing, body movements, and other actions. Meanwhile, language patterns are analyzed in the domain of phonology, while word and sentence structure are discussed at the level of morphology and syntax (Bagha, 2011).

Semantic analysis aims to reveal the meanings contained in language, as well as how those meanings are constructed and understood by the speaker and listener. In this study, the semantic aspect will be limited in terms of *dalalah al-mu'jamiyah* (lexical meaning), *dalalah siyaqiyah* (contextual meaning) and *at-taraduf* (synonyms).

Here are the words in the lyrics of the song *Atouna el-Toufoule* that have lexical and contextual meaning:

Word	<i>Dalalah al-Mu'jamiyah</i> (lexical meaning)	<i>Bring Siyaqiyah</i> (Contextual Meaning)
أَرْض	Means "land"	This means the country where the population lives.
مَحْرُوقَة	Means "burned"	It means a fire caused by being bombed
مَسْرُوقَة	Means "stolen"	It means the seizure of the state carried out by colonialism

The use of words that have synonyms occurs in the word الطفولة. In the lyrics of the song above to express the word "little child" the author uses the word الطفولة as in the sentence أَعْطُونَا الطُّفُولَةَ. In this sentence, the author prefers the word الطفولة to other words such as الصغير، الولد، الابن. Of the several words that show the meaning of "child" lexically, of course the author wants to show more of the meaning and specific purpose of the use of the word. The meaning of the word that the author wants to show with the use of the word الطفولة is that when viewed in terms of its meaning it is deeper than other words.

Because the word الطفولة itself means المرحلة من الميلاد إلى البلوغ فترات - the phase from birth to adulthood means "phase from birth to adulthood" and this phase is a phase of development in human life. This shows that the word الطفولة is the human period when childhood. Childhood starts from infancy to 12 years old. This song expresses how important it is for a childhood life full of peace, happiness and free from fear to live in their country. Childhood is a valuable time in human growth and development in order to become superior seeds for the nation and state.

1.5 Al-Mustawā at-taṣwiri (Imagery Level)

Imagery analysis aims to find the elements that build beauty used by the author in the stylistic realm of the building element is style or language style. Among the language styles used by the author in the lyrics of the song *Atouna el-Toufoule* are the following:

- The use of *tasybih* (parables), as in the following lyrics:

أَرْضِي صَغِيرَةً، مِثْلِي صَغِيرَةً "my land is as small as I am"

In the lyrics above, the author likens his small or narrow land to my small (body) which means he is still a child.

- The use of *majaz istiarah* (figurative), as in the following lyrics:

Our sky is dreaming and asking about the days
سَمَانُنَا عَمَّ تَحْلُمُ، عَمَّ تَسْأَلِ الْيَّامُ

In the verse there is the word السماء which means “sky”, literally heaven means the room above the earth where the clouds, stars, moon and sun are located. The sky is located far and high above ground level, making it impossible to reach without certain means of transportation. The word السماء is followed by the word تَحْلُمُ so that structurally it can be seen that it is impossible to dream, therefore this sentence does not have an essential meaning but *majazi* (figurative). The meaning of *majazi* is الأَفْكَر (mind) because the height of humans depends on their mindset.

- The use of *Harf Nida*, as in the following lyrics:

يَا عَالَمُ
أَرْضِي مَحْرُوقَةً
أَرْضِي حَرِيَّةً مَسْرُوقَةً

In the study of *ilmu balāghah*, the use of *harf nida* has a certain meaning and has a different context of use. There are two ways of using the letters *nidā'*, *hamzah* (ء) and *ay* (آ) are used to call something or someone who is close. While apart from *hamzah* and *ay*, all of them are used for distant *munāda'*. While (يَا) is used for the whole, calling something far or near (Idris, 2020).

As for the lyrics of the song above, the author uses *nidā' "ya"* with the author meaning calling for "the world" which means "people in the world". As explained earlier, *yā* is the letter *nidā'* to call for the close or distant *munāda'*. What is meant by close *munāda'* is fellow Muslims, because in the teachings of Islam, fellow Muslims are seen as brothers, as affirmed in the hadith of the Prophet: "A Muslim is a brother to another Muslim, does not mistreat him, does not allow him to be wronged, and does not hurt him" (HR. Ahmad, Bukhari and Muslim). This hadith emphasizes the prohibition of wronging or harming fellow Muslims, and also not to allow one's Muslim brothers to be wronged. Therefore, when a Muslim suffers – as in this case there is a Muslim in Palestine who is experiencing colonization – then other Muslims should feel the same suffering and be encouraged to provide help and assistance.

While *distant munada* which is far from intended for all people in the world. The author in this case as a Muslim not only voiced the condition of Palestinian children to fellow Muslims but to all of people in the world because the actions taken by Israel against the Palestinian people are no longer in the realm of war but have included acts of genocide (destruction). The killings and massacres carried out

by the Zionists are no longer directed at the Hamas, but at Palestinian civilians, and even at children and women. Where legally this has violated human rights (Magdalena, I., Khofifah, A., & Auliyah, 2023). Therefore, through the use of *Harf Nida* in the lyrics of the song *Atouna el-Toufoule*, the author not only invites fellow Muslims to listen and be aware of the conditions experienced by the Palestinian people, but also directs his appeal to all mankind to feel their suffering, and is expected to be moved to provide assistance for the achievement of independence and a peaceful life for them.

Conclusion

The song *Atouna el-Toufoule* is a social criticism song that contains a language style full of aesthetics and full of meaning. The use of language styles in the lyrics of the song is very diverse, as well as its meaning. The language style contained in the poem is included in the level of stylistic analysis, namely: first, the phonological level that emphasizes the sounds of kasrah and breadfruit as well as the final sounds (*qafiyah*) of *mim* and *ta marbuthah*; second, the morphological level, there is the use of *the form of isim maf'ul* and differences in rasm writing; third, the syntactic level where there are sentences that undergo repetition (*tikrar*) and the use of *istifham* that goes out of their original meaning; fourth, the semantic level where there is the use of words that mean *ad-dalalah mu'jamiyyah* (lexical) and *siyaqiyah* (contextual) and *at-taraduf* (synonymous); fifth level of *imagery* which is an element that builds aesthetics in poetry or also known by the choice of words there is the use of the forms *tasybih* (parables), *majaz* (figurative), and *harf nida* (exclamation).

Research with stylistic studies is still a vast and significant enough field to be used as a tool to dissect language styles in literary works, especially in song lyrics or poetry. Because song or poetry lyrics are literary works with short and dense language, but behind the language there is a meaning that must be explored through the style of language used. Therefore, the results of this study are expected to be a reference for future researchers to analyze the language style in literary works.

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