MODERN ISLAMIC POETRY IN ACEH:
T.M. Daud Gade's Syair Rabbani Wahid in the Perspective of Islamic Educational Psychology

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Abstract: The objective of this study is to provide an explanation for the poetry of Rabbani Wahid's, including the linguistic style, suggestive power, imagery, and emotions. The explanation for these elements involves a psychological perspective. The poetry collection Book of Rabbani Wahid, which has 11 sub-poems designated D1 to D11, provided empirical data for the study. The research's findings reveal that poetry's suggestive power is crucial because it may shape the reader's emotions, ideas, and behavior by using suitable words and language. The use of imagery, figurative language, and appropriate word placement can deepen the reader's understanding of the poetry's content.

Abstrak: Tujuan dari penelitian ini adalah untuk memberikan penjelasan tentang puisi Rabbani Wahid, termasuk gaya bahasa, kekuatan sugestif, imaji, dan emosi. Penjelasan terhadap elemen-elemen ini melibatkan perspektif psikologis. Buku kumpulan puisi Rabbani Wahid, yang memiliki 11 sub-puisi yang diberi judul D1 hingga D11, menyediakan data empiris untuk penelitian ini. Temuan penelitian mengungkapkan bahwa kekuatan sugestif puisi sangat penting karena puisi dapat membentuk emosi, ide, dan perilaku pembaca dengan menggunakan kata-kata dan bahasa yang sesuai. Penggunaan citraan, bahasa kiasan, dan penempatan kata yang tepat dapat memperdalam pemahaman pembaca terhadap isi puisi.

Keywords: spiritual psychology, Rabbani Wahid, poetry, stylistic approach

Introduction

Considering the perspective of Islamic educational psychology, this research offered intriguing insights and new thoughts on how Rabbani Wahid's Poems shaped unique educational understandings and experiences for individuals. The primary objective was to explore the profound connection between literature and psychological understanding within the context of Islamic education. Furthermore, a stylistic approach was used to investigate and unveil the spiritual potential concealed within each stanza of the poems.[1]

This research will help individuals in understanding themselves,[2] enhance their well-being and happiness[3] as well as find greater meaning[4] and purpose in life.[5] Various approaches, such as positive psychology, pragmatics, and stylistic can be utilized to achieve these goals.[6] Stylistic approach serves as a tool for influencing the reader's feelings, thoughts, and actions through the use of appropriate words and language. This approach can reveal the hidden meanings and messages in poems. For instance, the use of metaphor or personification provides a vivid and detailed picture of the subject or theme being discussed. Through stylistic approach, the research experts gained a deeper understanding of the beauty of poems and linguistic richness.

When analyzing poems, certain stylistic elements are often considered, including rhyme, rhythm, metaphor, personification, symbol, irony, hyperbole, association, alliteration, and onomatopoeia. By considering these elements, readers can gain a better understanding of the language's beauty and meaning,[7] ultimately enhancing their literacy, appreciation, and understanding of poems.[8] In stylistic analysis, aspects such as the use

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[1] Siti Binti A.Z, "Spiritualitas Dan Seni Islam Menurut Sayyed Hossein Nasr," *Harmonia* 6, no. 3 (2005).

[2] Anthony Scioli, "Emotional and Spiritual Hope: Back to the Future," *Current Opinion in Psychology* 49 (February 2023): 101493, https://doi.org/10.1016/j.copsyc.2022.101493.

[3] Fridayanti Fridayanti, "Religiusitas, Spiritualitas Dalam Kajian Psikologi Dan Urgensi Perumusan Religiusitas Islam," *Psympathic/ : Jurnal Ilmiah Psikologi* 2, no. 2 (February 5, 2016): 199–208, https://doi.org/10.15575/psy.v2i2.460.

[4] Jennifer T. Grant Weinandy and Joshua B. Grubbs, "Religious and Spiritual Beliefs and Attitudes towards Addiction and Addiction Treatment: A Scoping Review," *Addictive Behaviors Reports* 14 (December 2021): 100393, https://doi.org/10.1016/j.abrep.2021.100393.

[5] Leo Agung Manggala Yogatama and Nilam Widyarini, "Kajian Spiritualitas Di Tempat Kerja Pada Konteks Organisasi Bisnis," *Jurnal Psikologi* 42, no. 1 (April 1, 2015): 1, https://doi.org/10.22146/jpsi.6939.

[6] Nino Tevdoradze, "The Distinctiveness of Literary Communication: A Pragmatics-Based Analysis," *Journal of Pragmatics* 205 (February 2023): 185–93, https://doi.org/10.1016/j.pragma.2023.01.009.

[7] Elena Boychuk et al., "Automated Approach for Rhythm Analysis of French Literary Texts," in *Proceedings of 15th Conference of Open Innovations Association FRUCT* (IEEE, 2014), 15–23, https://doi.org/10.1109/FRUCT.2014.6872425.

of metaphors, alliteration, and assonance provide insights into the feelings and emotions that the poet aims to convey. For instance, employing dark and eerie metaphors can evoke feelings of anxiety or fear experienced by the characters in the story.[9]

The relationship between psychology and stylistic approach becomes evident by analyzing the language used in poems. Stylistic approach specifically focuses on language usage, while psychology aids in understanding the feelings and emotions conveyed as well as how they can influence the reader. Psychological themes frequently emerge in literary works, with several spiritual, and literary pieces questioning the meaning of life and human existence.[10] Works like Hermann Hesse's "Siddhartha" and Kahlil Gibran's "The Prophet," addressed these questions through the journey of their main characters.[11] One common psychological problem addressed in literature was the internal conflict between spiritual and physical needs, where works like Paulo Coelho's "The Alchemist" depicted this conflict in different ways.[12]

Psychology often addresses the conflict between good and evil, both within individuals and in the world at large. Unique perspective on this conflict can be observed in works like C.S.Lewis's' "The Screwtape Letters".[13] The quest for self-identity and the pursuit of enlightenment are also common issues in spiritual psychology within literary works.[14] Works such as Paramahansa Yogananda's "The Autobiography of a Yogi" and Benjamin Hoff's "The Tao of Pooh" approach this quest from different perspective. Moreover, the conflict between the individual and society frequently appears in literature, with Aldous Huxley's "Brave New World" specifically addressing this conflict within a social and cultural context.[15]

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[8] Z Buto et al., "Rethinking The Theology Text Of Islam In Nusantara: Serat Cebolek, Meurukon, Rabbani Wahid Poem, And Peurateb Aneuk," in *Proceedings of the Proceedings of the 19th Annual International Conference on Islamic Studies, AICIS 2019, 1-4 October 2019, Jakarta, Indonesia* (EAI, 2020), https://doi.org/10.4108/eai.1-10-2019.2291704.

[9] Muhammad Iqbal, "Latar Dalam Novel Kura-Kura Berjanggut Karya Azhari Aiyub. Telaga Bahasa," *TELAGA BAHASA* 9, no. 1 (April 30, 2021): 62, https://doi.org/10.36843/tb.v9i1.234.

[10] Matthew I. Billet et al., "Ecospirituality: The Psychology of Moral Concern for Nature," *Journal of Environmental Psychology* 87 (May 2023): 102001, https://doi.org/10.1016/j.jenvp.2023.102001.

[11] Indira A ' isyah dan Putri Agus Ridwan, "Konflik Batin Tokoh Utama Dalam Novel Siddhartha Karya Hermann Hesse," *E-Journal Identitaet* 11, no. 2 (2022): 1–10.

[12] Danang Wiratnoko Suwasono, M. Thoyibi, and Phil.Dewi Candraningrum, "Optimistic View of Life Reflected In the Style of Paulo Coelho's THE ALCHEMIST (1988)," *Widya Wacana: Jurnal Ilmiah* 14, no. 2 (August 4, 2019), https://doi.org/10.33061/j.w.wacana.v14i2.3471.

[13] Esther Gunawan, "Meneropong Makna Penderitaan Manusia Menurut Konsep Teodise C.S. Lewis," *Veritas: Jurnal Teologi Dan Pelayanan* 16, no. 1 (June 1, 2017): 17–32, https://doi.org/10.36421/veritas.v16i1.8.

[14] Manju Mahipalan and Sheena S., "Workplace Spirituality, Psychological Well-Being and Mediating Role of Subjective Stress," *International Journal of Ethics and Systems* 35, no. 4 (November 11, 2019): 725–39, https://doi.org/10.1108/IJOES-10-2018-0144.

[15] Joanne Woiak, "Designing a Brave New World: Eugenics, Politics, and Fiction," *The Public Historian* 29, no. 3 (January 1, 2007): 105–29, https://doi.org/10.1525/tph.2007.29.3.105.

In essence, psychology and stylistic approaches can be juxtaposed to explore diverse insights and the influence of literary works on readers.[16] Both disciplines aid in understanding how readers respond and react to literary works, including poems. Therefore, this research aims to provide a novelty related to the power of suggestion in poems, influencing readers' feelings, thoughts, and actions through appropriate words and language. The use of imagery, figurative language, and good sequencing of words strengthens the meaning of poems, offering a deeper aesthetic and emotional experience for the reader.

This research specifically highlights the use of figurative language styles such as litotes, repetition, personification, and simile in Rabbani Wahid's poems to enrich language styles and convey spiritual messages about humility and simplicity in worship. Therefore, it contributes to a better understanding of the relationship between psychology of Islamic educational. Stylistic and poems are intimately connected in literature. Stylistic refers to the various techniques used to wield language and achieve specific effects in poems.[17] Meanwhile, poems are a literary work characterized by short rhymed lines and a distinctive rhythm. Stylistic are often used in verse to create aesthetic influence and express ideas or emotions the poet wishes to convey. Using these stylistic techniques, poets enhance both the aesthetic influence and the intended message of their poems. Therefore, the relationship between stylistic and poems is closely intertwined, complementing each other in creating beautiful and meaningful literary works.

Rabbani Wahid's Poems exemplify compositions that explore Islamic themes, featuring moral messages and religious counsel intended to deepen the faith and piety of Muslims. Islamic poems can be written in various forms and styles, including rhyming, marching, and free verse. The content of these poems encompasses a wide range of topics, such as the love of Allah, the importance of prayer, good manners, and stories from Islamic history.[18] Moreover, these poems usually contain Islamic teachings, such as creed, morals, law, worship procedures, stories of prophets, and moral advice.[19]

Islamic poems are frequently recited or sung in religious events like recitation, commemoration of Islamic holidays, or worship-related events.[20] They also serve as reading

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[16] Sita Khoiriah, Ali Nuke Affandy, and Insani Wahyu Mubarok, "Analisis Stilistika Puisi Gresla Mamoso Karya Aming Aminoedhin," *Stilistika: Jurnal Pendidikan Bahasa Dan Sastra* 12, no. 2 (July 23, 2019), https://doi.org/10.30651/st.v12i2.2947.

[17] Tiffany Theresia, "Hasrat Psikologis Penyair Dalam Puisi Syair Penyair Pemanggul Mayat Karya Indra Tjahyad," *Nuansa Indonesia* 22, no. 2 (November 28, 2020): 192, https://doi.org/10.20961/ni.v22i2.46120.

[18] Muhammad Iqbal, "Existence of Acehnese Expression in Culture of Indonesian Speech Community," *Journal of Applied Studies in Language* 1, no. 1 (2017): 72, https://doi.org/10.31940/jasl.v1i1.679.

[19] Said Alwi, Saiful Akhyar Lubis, and Laahmudin Lubis, "Bullying Behavior in the Integrated Islamic Boarding School at Lhokseumawe City," *International Journal on Language, Research and Education Studies* 3, no. 3 (2019): 400–411.

and teaching materials in Islamic educational institutions. This research aims to gain a deeper understanding of Islamic teachings and explore Islamic values by examining these types of poems.[21] It also sheds light on their historical development, poetic figures, and the forms employed.[22]

Analysis of Islamic poems can significantly contribute to the advancement of Islamic literature and culture. In this regard, poems serve as an effective means of *da'wah,* and Islamic values conveyed can be applied to everyday life.[23]

Poems have a close relationship with the human psyche, allowing individuals to creatively and emotionally express their feelings, thoughts, and experiences.[24] Poems serve as a medium to express a wide range of emotions, including sadness, joy, love, sadness, excitement, and other feelings that are sometimes difficult to convey through formal language. In addition, reading poems provide emotional relief and contribute to mental well-being[25]. Poems have the potential to touch people's souls and change their emotional states. They offer a means to express and celebrate human life in a beautiful and creative way, allowing individuals to have personal and profound connections with their life experiences and those of others. Many individuals find peace and tranquility when reading inspiring and motivating verses.[26] In certain cases, poems are even used as part of therapy to address emotional challenges, such as stress, depression, and anxiety, thereby adding a spiritual dimension to their efficacy.[27]

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[20] Hanif Fathoni, "Gaya Bahasa Dalam Syair 'Al-i'tiraf' Karya Abu Nuwas: Sebuah Analisis Stilistik," *At-Ta'dib* 7, no. 2 (December 12, 2012), https://doi.org/10.21111/at-tadib.v7i2.72.

[21] Said Alwi and Muhammad Iqbal, "Examining Peurateb Aneuk Text As A Model For The Religious Character Building In Early Childhood," *Journal of Contemporary Islam and Muslim Societies* 6, no. 2 (December 31, 2022), https://doi.org/10.30821/jcims.v6i2.12834.

[22] Miftahul Ilmi, "Gaya Bahasa Dalam Syair Ikhtârî Karya Nizar Qabbani: Studi Stilistika," *ALSUNIYAT: Jurnal Penelitian Bahasa, Sastra, Dan Budaya Arab* 4, no. 2 (October 27, 2021): 167–81, https://doi.org/10.17509/alsuniyat.v4i2.37261.

[23] Norazimah Bt Zakaria, "Peranan Pengarang Tradisi Dalam Melahirkan Masyarakat Pemikir," *Procedia - Social and Behavioral Sciences* 134 (May 2014): 259–69, https://doi.org/10.1016/j.sbspro.2014.04.247.

[24] Norjietta Julita Taisin, "Genre Puisi Lisan Tradisional Kadazandusun (Sudawil): Bahasa Perlambangan Dalam Sudawil Percintaan Dan Kasih Sayang Dari Dimensi Alam Dan Budaya," *Procedia - Social and Behavioral Sciences* 134 (May 2014): 291–97, https://doi.org/10.1016/j.sbspro.2014.04.251.

[25] Mai A. Hawas, "Poetry as Spiritual Interpretation of Islamic Architecture & Ancient Egyptians Temples," *Procedia - Social and Behavioral Sciences* 225 (July 2016): 364–75, https://doi.org/10.1016/j.sbspro.2016.06.034.

[26] Muhammad Afif Amrulloh, "Kesamaan Bunyi Pada Sajak (Kajian Fonologi Al-Qur'an Dalam Surat Al 'As{ar)," *Jurnal Al Bayan: Jurnal Jurusan Pendidikan Bahasa Arab* 9, no. 1 (July 21, 2017), https://doi.org/10.24042/albayan.v9i1.1082.

[27] Bambang Muhamad Rafadi Yusoff and Saini Ag Damit, "Analisis Al-Mafcul Al-Mutlaq Dalam Surah–Surah Al-Mufassal: Satu Kajian Kemukjizatan Linguistik Al-Quran," *Procedia - Social and Behavioral Sciences* 134 (May 2014): 283–90, https://doi.org/10.1016/j.sbspro.2014.04.250.

Spiritual psychology is a field of psychology that analyzes the relationship between the spiritual or religious dimension as well as mental and emotional well-being.[28] It acknowledges that religion and spirituality have the potential to influence an individual's behavior, emotions, mindset, as well as mental and physical well-being.[29] In spiritual psychology, it is crucial to understand concepts, such as spiritual beliefs, convictions, and values underlying an individual's behavior and thoughts. Moreover, spiritual psychology encompasses topics like mystical or transcendental experiences, the practice of meditation or prayer, as well as concepts such as karma, reincarnation, and collective consciousness. By developing a deeper connection with oneself, others, and God, spiritual psychology helps to discover meaning and purpose in life. In practical terms, it assists individuals in overcoming mental health problems and improving their quality of life by developing spiritual health and achieving psychological well-being. Spiritual psychology acknowledges that humans are complex and multidimensional beings, consisting of physical, psychological, social, and spiritual aspects. Spirituality plays a significant role in mental health, and spiritual psychology assists in establishing a healthy balance between these aspects.

Spiritual psychology and poems share a profound interconnectedness. Spiritual psychology, as a field of psychology, focuses on an individual's spiritual growth, while poems serve as a literary form that often expresses spiritual experiences. In spiritual psychology, an individual's spiritual life is regarded as a vital component of mental and emotional well-being.[30] It centers around the human need for meaning and purpose in life, and how spiritual life contributes to their attainment. Conversely, poems often reflect spiritual experiences, such as the quest for the meaning of life, freedom, gratitude, and connection with God or the universe.

By combining spiritual psychology and poems, a deeper understanding of an individual's spiritual life as well as the influence of these experiences influence mental and emotional health can be attained.[31] Poems assist in summarizing spiritual experiences that are difficult to put into words, acting as a source of inspiration and reflection for

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[28] Elizabeth Johnston Taylor, "Healing Communication: A Precision Instrument for Spiritual Care," *Seminars in Oncology Nursing* 37, no. 5 (October 2021): 151213, https://doi.org/10.1016/j.soncn.2021.151213.

[29] G. Bar-Sela et al., "1268P Associations between Psycho-Social-Spiritual Interventions, Reduced Aggressive End-of-Life Measures, and Increased Time after Final Oncologic Treatment," *Annals of Oncology* 33 (September 2022): S1127, https://doi.org/10.1016/j.annonc.2022.07.1401.

[30] Steven W. Bayighomog and Hüseyin Arasli, "Reviving Employees' Essence of Hospitality through Spiritual Wellbeing, Spiritual Leadership, and Emotional Intelligence," *Tourism Management* 89 (April 2022): 104406, https://doi.org/10.1016/j.tourman.2021.104406.

[31] Andika Hendra Mustaqim., "Membangkitkan Spiritualitas Dan Memposisikan Puisi Sebagai Obat Jiwa: Kajian Psikologi Spiritual Puisi Shobir Poer.," *Jurnal Wanastra* 6, no. 2 (2014): 15–39.

those seeking a more fulfilling spiritual life. In this regard, spiritual psychology addresses the deeper aspects of spiritual life, while poems aid in expressing these experiences more artistically and beautifully.

The intertwining of these fields is evident in both literary and spiritual analyses. For instance, poets often use specific language and writing styles to express their spiritual experiences or cherished life values. Analysis of spiritual psychology also explores the influence of literary works or poems, in facilitating mental and spiritual well-being. Stylistic research aids in understanding how poets use language to convey spiritual meaning in poems.

Spiritual psychology, poems, and stylistic intertwine and mutually influence each other in the pursuit of the meaning of life, the development of spiritual connections, as well as the enhancement of higher consciousness. These three disciplines are interconnected, as poems frequently contain spiritual or religious themes and employ stylistic techniques to create powerful aesthetic experiences. Spiritual psychology aids in understanding the spiritual meaning of poems, recognizing that spiritual experiences can be effectively expressed through words and language. For instance, Sufi poems often encompass spiritual and transpersonal themes, utilizing stylistic techniques, such as theme, feeling, tone, mood, or message to convey their content informally, expressively, aesthetically and educationally, creating a profound artistic experience.

Methodology

Psychological approach was used to consider psychological aspects of poems composition and how poets utilize language to influence the reader's emotion.[32] This helped to determine the use of stylistic and its emotional influence in verse. Approach involved analyzing how language and structure in a verse influenced the emotions, perceptions, and experiences of the reade.[33] It is basically adopted to examine and explain the use of language and stylistic in poems using psychological theories and methods. In this context, stylistic referred to analysis of language style, the use of words, sentence structure, and other linguistic features that create aesthetic and emotional influence on the readers.[34]

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[32] Fanny Eka Putri and Darmawan Muttaqin, "The Role of Basic Psychological Need Satisfaction as a Mediator between Friendship Quality and Life Satisfaction," *Psikohumaniora: Jurnal Penelitian Psikologi* 7, no. 1 (May 2022): 15–26, https://doi.org/10.21580/pjpp.v7i1.10394.

[33] Alison B. Hamilton and Erin P. Finley, "Reprint of: Qualitative Methods in Implementation Research: An Introduction," *Psychiatry Research* 283 (January 2020): 112629, https://doi.org/10.1016/j.psychres.2019.112629.

[34] Fathoni, "Gaya Bahasa Dalam Syair 'Al-i'tiraf' Karya Abu Nuwas: Sebuah Analisis Stilistik."

Psychological approach in this research examined how the use of language and style influenced the readers emotionally.[35] It analyzed the language and style employed in poems to determine their influence on the reader's mood, perception, and experience. This research also incorporated psychological theories to understand how this emotional influence can be translated into psychological concepts.[36]

The research expert utilized empirical data obtained from Rabbani Wahid's Poems, specifically *Saleum* (D1), *Dengön Bismillah* (D2), *Hattahiyatôn* (D2), *Sultan* (D4), *Shalatullah* (D5), *Allah Rabbani* (D6), *Din AwaiDin* (D7), *Afdalul Insan* (D8), *Hasan Tsumma Husen* (D9), *Syailellah* (D10), *and Allahu* (D11). These data were sourced from the book *Syair Rabbani Wahid Bentuk Seni Islam di Aceh* by Aslam Nur et al., published in 2012 by the Banda Aceh Cultural Value Preservation Center. The book contained 168 pages and was divided into five chapters.

The research started by establishing objectives, followed by the selection of Rabbani Wahid's Poems for analysis. These poems met the criteria due to their poetic characteristics. Subsequently, a literary analysis was conducted to examine stylistic elements present in poems, including the suggestive power of language, imagery, language style, and the depiction of the poet's feelings. A descriptive analysis was carried out, and conclusions were drawn based on the results. These conclusions were in the form of answers to research questions or new findings discovered during the research process.

Results and Discussion

The results showed the utilization of stylistic in the frame of educational psychology in Rabbani Wahid's Poems through four aspects, namely the suggestive power of language, imagery, language style, and feelings in poems.

Suggestive Power

The suggestive power is the ability of poems to influence the readers' feelings, thoughts, and actions through appropriate words and language. Every word chosen in Rabbani Wahid's Poems had a strong suggestive power. For instance, in poems D1, the poet selected words like *Assalamualaikum, salem* (salam), *Alhamdulillah, Ilahi, Allah, ranup lampuan* (betel leaf), *jaroe ngçn gaki* (hands and feet), and *hatée bek ria* (heart

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[35] Lavinia Suciu, "Qualitative Research Approaches and Designs: Discourse Analysis," in *International Encyclopedia of Education(Fourth Edition)* (Elsevier, 2023), 141–49, https://doi.org/10.1016/B978-0-12-818630-5.11016-4.

[36] Acep Deri Cahyadi and Ruhaliah Koswara, Dedi Dr., "Kajian Struktural, Stilistika, Dan Etnopedagogi Dalam Kumpulan Puisi (Sajak) Periode Tahun 2000-An," *LOKABASA* 5, no. 1 (August 12, 2016), https://doi.org/10.17509/jlb.v5i1.3131.

should not merry) to create a strong suggestive power on the readers. This suggestive power unveiled the meaning, emotional level, and inner atmosphere associated with the poet's social and cultural background.

In the context of poems D2, the use of appropriate diction evoked a suggestive power in the readers, strongly influencing the meaning of poems. Words such as "*neupeujeut,*" meaning "to make" suggested the power of Allah in creating everything from nothing. Similarly, words like "*Rabbikallazi*" and "*khalaqal*" emphasized the greatness and power of Allah in creating the universe. Words of praise like "*Alhamdulillah*" and "*rahmanirahin*" offered positive suggestions, urging readers to always express gratitude for Allah's blessings and abundant goodness.

The use of words related to worship, such as "*iqra biseumi*" assisted the readers to always learn and deepen knowledge about Islam. The selection and sequencing of words were crucial in evoking the suggestive power. By placing words with similar or related meanings in the right order, the meaning of poems became clearer and stronger, effectively influencing the readers. Overall, the use of appropriate diction and good sequencing of words strongly influenced the meaning of poems and evoked suggestive power in the readers, particularly in the context of Islamic nuances presented in D2.

Rabbani Wahid's Poems demonstrated that the words D3 and D5 had a strong suggestive power. The combination of complex and deeply meaningful words can evoke magic and motivate the reader. In addition, the use of Arabic vocabulary and diction enhanced the suggestive power of the words. In D3, the suggestive words "*blang padang masya indah meuhalak*" conjured imagery of vast and beautiful masyar fields. Similarly, "*na mon hayati*" evoked imagery of biological wells in heaven. In D5, words like "*Shalatullah*", "*beumetuah*", and "*tubôh*" possessed a strong suggestive power by facilitating readers' understanding of the message conveyed. The use of Arabic diction also gave an impression of sacredness to the message. Overall, the words in D3 and D5 had a strong suggestive power due to their complex usage and deep meaning.

In stylistic research, suggestive words can be used to create a particular atmosphere or feeling in poems or verse. In poems D6, words such as *Allah*, *Rabbani*, and *Malaikat* (Angel) carried strong connotations related to spirituality and religious beliefs. The repetition of the word *Malaikat* emphasized the number of angels and the greatness of Allah. In addition, the words Wahyu, Jibrail, and Saidina had strong suggestive power as they referenced significant figures in Islam. These words strengthened the meaning of poems and gave the readers a deeper impression.

In poems D7, the use of Arabic diction, such as *muarifatullah, muarifat,* and *muhaddas* held a strong suggestive power as they referred to important concepts in Islam. Incorporating these words gave a deeper impression and strengthened the meaning of poems. In addition to Arabic words, Aceh words like *meusapat* (gather), *geupeunan* (named), *raseuki* (sustenance), and *geutanyoe* (we) had a strong suggestive power. These

words helped establish an atmosphere and gave a deeper impression, strengthening the meaning and message that the poet intended to convey.

Imagery

In stylistic research, the use of visual imagery in Rabbani Wahid's Poems gave a strong aesthetic and emotional influence on the reader or listener. Poets used words that vividly described objects or situations to evoke the reader's or listener's imagination and deep feelings. For instance, in D2, the poet employed visual imagery to describe the greatness of Allah, who possesses the ability to create and control everything in the universe, ranging from the sea, land, sky, moon, day, stars, clouds, to the rolling waves.

The use of Aceh words like "*neupeujeut*" or "make" conveyed the impression that God can effortlessly create everything and control all aspects of life. Meanwhile, in D3, visual imagery was utilized to describe the beauty and majesty of the universe created by God. The use of words such as "langit yang luas dan biru" (vast and blue sky), "awan yang terbentang" (sprawling clouds), and "sinar matahari yang bersinar terang" (bright sunshine) gave the impression of the extraordinary beauty of nature. In D4, the poet reiterated lines from D2 that contained visual imagery. This repetition strengthened the previously established description and illustrated the immense power of God in creating the universe.

Poems D5 and D8 also employed visual imagery to describe the beauty of nature and the greatness of God. The use of words, such as "terang benderang di dalam kuburnya" (brightly lit in his grave) and "terang negeri di seluruhb" (right throughout the land) gave the impression that Allah can bestow light and beauty upon everything in the world. Overall, the use of visual imagery in Rabbani Wahid's Poems gave a strong aesthetic and emotional impression on the reader or listener. The poet effectively described the greatness and beauty of the universe and the power of Allah in creating all things.

In poems D1 and D2, auditory imagery was employed, utilizing words that evoked the sense of hearing to produce images in the reader's mind. In D1, auditory imagery was generated through the use of the word "*pujoe*", signifying the act of praising God. In this context, "*pujoe*" described the sound of praise being heard, thereby forming strong auditory imagery in the reader's mind. Similarly, in D2, auditory imagery was generated through the use of the word "*neukheun*", which referred to the act of speaking. This contributed to the formation of strong auditory imagery in the reader's mind. By incorporating words related to the sense of hearing, such as "*pujoe*" and "*neukheun*", readers can form strong images in their minds and be more involved in poems. Therefore, auditory imagery served as an effective stylistic technique in creating strong images in the reader's mind.

Stylistic analysis of Rabbani Wahid's Poems revealed several instances of imagery. One such example was motion imagery, found exclusively in poems D1 with the phrase *"jaroe dua blah ateuh jeumala,"* depicting the motion of hands above the head. This motion imagery fell under the kinesthetic category as it evoked the experience of movement in the reader through the description of body and muscle movements in poems.

Emotional imagery was also present in poems D9 with the phrase *"Cut Laila cuken beungèh keu raja,"* describing the poet's feelings of cruelty and anger toward the king. The use of the word *"beungèh"* in describing feelings was a right choice as it appropriately represented the emotions and helped the reader experience the poet's feelings. Emotional imagery was also one of the crucial aspects in stylistic research of these poems.

Language Style

Figurative language was used in Rabbani Wahid's Poems with the aim of enriching language style. The types of figurative language used included litotes, repetition, personification, and simile. These four majas provided variety and richness of language for poems.

Spiritual psychology examines how spiritual experiences influence an individual's mental and emotional well-being. The litotes style specifically employed in poems D1, D2, and D3 expressed humility and simplicity in worship. D1 and D2 emphasized the poet's humility and reluctance to exaggerate their worship. Similarly, in D3, the poet acknowledged the difficulty of passing through *Titi Siratal Mustaqin* without boasting about an easy passage. In terms of stylistic, litotes is a language style that compares something good to something less good to enhance the conveyed message. The use of litotes gave the impression of humility and simplicity in worship, leaving a stronger impression on the reader or listener.

The use of litotes in these poems involved employing words that humble oneself in the face of religious teachings, as exemplified in the lines *"jaroe dua blah ateuh jeumala"* and *"pakiban tajak amai teuh hana"*. This language style conveyed an impression of gentleness and respect for religious teachings, showcasing a humble and modest attitude toward life. Overall, the use of litotes in D1, D2 and D3 not only showed the poet's skill in language but also conveyed an important spiritual message about humility and simplicity in worship.

In poems D3, *Hattahiyatôn*, the poet skillfully combined spiritual psychology and stylistic to express inner reflection on the spiritual journey of those struggling to transverse *Titi Siratal Mustaqin*. The litotes language style was employed in the line of poems *"Pakiban tajak amai teuh hana,"* depicting how the poet refrained from boasting to a group of people who considered the passage easy. In this case, the poet opted for subtlety and stylistic beauty by using litotes instead of employing exaggerated or demeaning words.

Therefore, spiritual psychology and stylistic were used together to create a profound and beautiful work of literature.

The personification language style attributed human nature to inanimate objects or abstract things, enriching the meaning of a sentence and facilitating reader comprehension. An example of personification can be found in D3, where inanimate objects, such as wooden branches and abstract ideas like swings were described as entities capable of movement and possessing human traits.

In the first line, an inanimate object such as a branch was personified as something capable of binding and exhibiting a lively attitude. In the second line, abstract ideas such as rising, falling, and turning were personified as entities capable of performing human-like activities. The basic concept of personification was to impart human attributes to non-living objects, thereby enhancing reader understanding and fostering a profound connection to poems.

Feelings

The feeling of love was evident in poems D1 "*Saleum*" (greetings) through the use of love-related words, such as in the array "*Saleum Nabi kheun sunat,*" which expressed the love for Prophet Muhammad (Saw). The feeling of love was also portrayed in the 14th line of the same poems, "*neubi yang Rabbi kamoe sejahtera,*" demonstrating affection for all mankind. Several lines in D2, including "*Deungçn bismillah, rahmanirrahim*" and "*Alhamdulillah ya Allah, Rabbal'alamin*" expressed love for Allah SWT.

The feeling of love expressed by the poet was reflected in the use of the word "*Alhamdulillah*" and the unity between the other words. Through this poems, the poet conveyed the oneness of Allah and *malaikat* as an expression of love, emphasizing the importance of comprehending everything about the Creator. Therefore, it is evident that the feeling of love is at the core of this poems. The poet also emphasized that only Allah can create the seven layers of earth and sky. This profound love for Allah was exemplified by the use of the word "*Sulthan*" (sultan), signifying the poet's exaltation and the wholehearted love for Allah.

The feeling of sadness found in poems D9, *Hasan tsumma Husen* (Hasan with Husen), permeated the narrative of Cut Laila who killed the husband, Husen, due to the king's seduction. The poet illustrated this sadness by recounting Cut Laila's regret after the murder. The poet also highlighted the tragic situation by mentioning the king's promise to marry Cut Laila. Despite the profound sadness, the lines "*Katém poh lakoe hai putéh licén*" can be interpreted as "a request to kill the husband" and "*Ulôn meukawén dudoe ngçn gata*" as "after the husband is killed, I marry you", suggesting that the marriage between the king and Cut Laila still happened.

The sense of beauty in poems D3 described the splendor of heaven in an eloquent and evocative way. The poet captured the beauty of vivid imagery, describing the atmosphere in heaven as a beautiful and large wooden tree with swings tied to the branches as well as a string of letters that ascends and descends, twisting between the branches. Poems also depicted a rope that rises, falls, and rotates, alongside Mr. Fatimah, a character associated with wealth. The whole poems conveyed a message about the beauty of heaven and an extended invitation to draw closer to Allah SWT. Moreover, it described a vast river, emphasizing the importance of charity in one's life. This serves as a form of remembrance for the importance of good deeds to attain heaven, as found in the line *"bagaimana berjalan bila amal tiada"* (how to walk when there is no charity). The inclusion of a vast river further enhanced the portrayal of heaven's beauty.

The implications for scientific novelty in Rabbani Wahid's Poems are multifaceted. First, the suggestive power of poems plays a vital role in influencing readers' feelings, thoughts, and actions. The use of suggestive words can create meanings, emotional levels, and inner moods that are related to the poet's social and cultural background. This demonstrated that the poet used an effective language style to influence the reader in conveying religious messages. The imagery in this poems also had important implications, as it showed a strong aesthetic and emotional influence on the reader or listener. The poet, Syair Rabbani Wahid, employed concrete words and vivid imagery to describe the greatness of Allah and the beauty of the universe. Auditory and motion imagery were skillfully used to produce strong images and enrich the reader's experience. Lastly, language style was an important aspect of this poems. The poet employed various forms of figurative language, including litotes, repetition, personification, and simile, contributing to the variety and richness of the language. Litotes, for instance, is used to express an attitude of humility and simplicity in worship, effectively enhancing the passage of an impressive spiritual message to the reader or listener. This indicated that the poet utilized spiritual psychology and stylistic to express important messages.

Conclusion

In conclusion, the perspective of Islamic educational psychology in Rabbani Wahid's Poems was encompassed by four aspects, namely the suggestive power of language, imagery, language style, and feelings in poems. The suggestive power employed in these poems created an emotional influence and provoked deep thoughts in the reader through the careful selection of appropriate words and language. The imagery evoked imagination and elicited profound feelings through visual and auditory representations, while language styles, such as litotes, repetition, personification, and simile, enhanced the richness of the poem's language. The use of figurative language was also observed to provide variety and depth to the poems. Overall, the stylistic choices in Rabbani Wahid's Poems had the

potential to profoundly influence readers or listeners from a spiritual psychology standpoint, while emphasizing religious values such as humility and simplicity in worship.

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