THE USE OF FIGURE OF SPEECH IN GURINDAM 12 BY RAJA ALI HAJI: AN ANALYSIS OF ITS KIND AND FUNCTION

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ABSTRACT

Gurindam is an old type of poetry consisting of two lines of content which usually contains satire and advice. One of the famous Gurindam in Malay culture of Riau Kepulauan is Gurindam 12 by Raja Ali Haji. The purpose of this study is to analyze the types of affirmative figure of speech used in Gurindam 12. This study used qualitative methods in reviewing the available data and provides a description of the resulting study. The form of this research is a literature review in the form of local wisdom where the research team examines Gurindam 12. The data is then analyzed by looking at the types (its kind) of figure of speech and the meanings (its function) contained in the Gurindam (Kosasih, 2011). From the study it is found that there are 18 data analyzed as affirmative figure of speech where 3 data is included as pleonasm, 6 data of repetition and 9 data of parallelism. The use of affirmative figure of speech in Gurindam 12 is because the contents of this poem are doctrinal teachings related to religion. The reason is that when Gurindam 12 was created, the majority of the Malay population in the Riau Archipelago was Muslim.

Keywords: Figure of Speech, Gurindam 12, Affirmative Types

1. INTRODUCTION

Language and culture go hand in hand in navigating the times. The development of a language is always in line with the development of a culture that supports one another. Language is a tool that can produce a culture. From language, we can see the track record of humans who lived in the early days. Language is an information that continues to be conveyed from the first humans until now. Information embedded in human DNA that makes humans as social beings who need socialization with other humans. Language is a communication tool that becomes a mutual agreement in translating the meanings and goals that are symbolized through oral and written (Al-khasawneh, 2018). From the oral, the culture created can be in the form of fairy tales that are told from generation to generation.

Meanwhile, through writing, the culture created will last longer because it can be stored for later study. One example of written literature is poetry.

Culture arises from the results of human thought and the communication process that is formed between one another. From a culture, humans can find many things and provide many meaningful lessons in the present. Culture is the historical root where human civilization is engraved through its culture. Call it for example the ancient human civilization which with its group then agreed on certain things that became a habit. In terms of hunting, early humans certainly had their own agreement on how and processions in hunting so that the activities they carried out could be useful without causing bad things among them. Many later described these hunting activities on cave walls and became evidence for generations after them. Although early humans do not write in letters, the symbols used are sufficient to represent linguistic elements.

Language is a means of conveying codes and meanings that have survived as long as humans have been on this earth. Language is an agreement with several human groups, so that on this earth we can identify a variety of different languages from each region. Language is able to adapt to the conditions of the times where prehistoric human language will be very different from modern human language as it is today. Language is developing rapidly along with the rapid development of the times in the era of technology and information as it is now. So it is not uncommon for us to find extinct languages left by humans because they are considered unable to bridge human needs in modern times (Djiwandono, 2019). Some parts of the language have also experienced a shift in meaning, which used to be seen as narrow but now has a very broad meaning. There are also languages that used to be used, but are no longer used. Threats like this will certainly be very dangerous if the language is not preserved.

One way to preserve culture and language is by conducting research in the field of culture and language itself. This study seeks to contribute in maintaining the existence of Malay culture. By taking one of the cultural arts of Malay literature, namely Gurindam or better known as the old type of poetry which only consists of two lines of content without a sampiran as is the case in the pantun. As for the Gurindam, this type of poetry uses various styles of language that are poured into its contents beautifully. The style of language in question is a figure of speech. Figurative language is very important to learn because it is to find out the intent and purpose of the author who expresses advice or satire using different figurative languages.

In a study conducted by Ermayenti (2017), she found that the poems written by the students contained as many as 73 figures of speech. This study aims to determine the extent to which figure of speech is used in poetry written by class VIII students at SMP Negeri 3 Koto XI Tarusan. By designing her research as a qualitative research, she used a collection of student poetry as a source of data which was then analyzed using the content analysis method. The focus of the research is on the use of figure of speech contained in

students' written poetry. After all the poems were collected and then analyzed, she found several findings such as there are 7 figure of speech used by students, namely parables, hyperbole, repetition, personification, metaphor, ellipsis, and allegory. The total figure of speech found is 73 figure of speech with 25 types of use of figure of speech is personification figure of speech.

From the point of view of modern poetry which involves many figure of speech in its writing, then the same phenomenon must have existed long before in the old poetry of the Gurindam type, namely Gurindam 12 by Raja Ali Haji. This poem is full of the use of figure of speech where the grammar of the ancients was more concerned with the style of language in speaking and writing. However, with concerns about the current developments in the city of Batam in particular, especially the threat of foreign languages such as English which is now widely used everywhere (Isnaini et al., 2019). It is only natural that this research exists in order to strengthen the roots of Malay culture in the city of Batam. This study looks at the figure of speech used by Raja Ali Haji in giving advice in the form of advice and also satire. If there is a lack of understanding of the figure of speech or the style of language used, it will be difficult to collect the meaning contained in the Gurindam. Through this research, the researchers tried to re-explain the types of affirmative figure of speech and provide an analysis of the meanings contained in the figure of speech in particular and the meaning of the contents of the Gurindam in general.

2. LITERATURE REVIEW

When viewed back from the life of the nation, Indonesia is a country that is diverse both in terms of language and culture (Parlindungan et al., 2018). In Indonesian, one type of sentence that is included in one of the language styles that greatly influences the quality of a written literary work is figure of speech (majas). Majas itself has a unique style of language in its use. Majas or in English known as figurative language is used to get a certain effect. Majas is also a rhetorical form that can influence readers and listeners through the imaginative impression it brings. Long ago in the days of Greece and Rome, if someone wanted to be a great orator, then the use of figure of speech was one of the things that must be mastered (Kosasih, 2011).

Figuratives language are divided into 4 major groups, namely comparisons, contradictions, satire, and affirmations. Each of these figurative groups has a variety of derivatives of figurative language. Comparative figure of speech can be said as a style of language used in terms of juxtaposing or comparing an object with another object through the process of equalizing, exaggerating, or replacing. Comparative figure of speech consists of personification, metaphor, association, hyperbole, euphemism, metonymy, simile, allegory, synecdoche, and symbolic. These ten comparative figures of speech have different functions and meanings, so each of them must be understood carefully (Kosasih, 2011; Munir et al., 2013).

The second type of figure of speech is oppositional figure of speech which is a style of language that uses

figurative words that are contrary to the original intent that the author conveys in the sentence. Contradictory figure of speech consists of several other types of figure of speech such as litotes, paradox, antithesis, and interminis contradiction. Just like comparative figure of speech, all of these figures of speech also have different characteristics from each other (Maryatin, 2018).

The third type of figure of speech is satire figure of speech which is figurative words whose purpose is to insinuate a person or behavior and conditions. This type of figure of speech is divided into three types, namely irony, cynicism and sarcasm. The fourth type of figure of speech is affirmative figure of speech. This figure of speech is a type of language style that aims to increase the influence on the reader to agree on an utterance or event. Affirmation figure of speech can be divided into seven categories, namely Pleonasm, Repetition, Rhetoric, Climax, Anticlimax, Parallelism, and Tautology. (Dzarna, 2013; Kosasih, 2011).

2.1 Gurindam

An explicit definition of Gurindam is an old Malay literary work in the form of poetry which consists of two lines of sentences and has the same rhyme or rhyme. Meanwhile, according to the Big Indonesian Dictionary (KBBI), Gurindam is a two-line poem that contains advice. If traced more deeply, basically Gurindam comes from India. Which comes from the word Karimdam which means origin or imagery. Where the first line contains questions, questions or agreements. While the second line contains the answer or the result of the first line (Kosasih, 2011; Putri & Elvina, 2018).

The essence of Gurindam is a sentence of cause and effect and generally contains advice and warnings so that humans live honestly and uprightly. This moral message is contained in every Gurindam stanza. Many people equate pantun and Gurindam. This is a wrong view. The reason that states that Gurindam is different from rhymes such as rhymes consists of 4 lines of sentences while Gurindams contains 2 lines of sentences, rhymes rhyme a-b-a-b while Gurindams rhymes a-a-a-a. The first line of the Gurindam sentence must contain a problem, problem or beginning. And the second line of the sentence contains the solution, answer or result of the first line. Gurindam rhymes are interrelated between lines and lines (compound sentences). So that it cannot be separated between cause and effect (Kosasih, 2011; Wulandari et al., 2015).

2.2 The Features of Gurindam

As explained above that Gurindam has a meaning that is related to each other, between the stanza and its meaning and between the first and second lines. That way we can distinguish between Gurindam and other literary works. Gurindam consists of 2 lines per stanza. Each line has an interrelated meaning or causal relationship. Each line should consist of 10-14 words. It can't be more than that. The rhyme/rhyme pattern of each line is A-A, B-B, C-C, and so on. The contents of the Gurindam are on the second line, generally the Gurindam contains moral messages, advice, aphorisms and philosophy of life. As

with other literary works such as talibun, karmina, thimble and pantun. Gurindam is also made by an unknown person (anonymous). However, there is one Gurindam author who is very famous for his work, namely Raja Ali Haji. His most famous work is Gurindam 12. Gurindam 12 consists of 12 chapters. The contents of each chapter contain religious messages that have been left by some Muslims (Denafri & Jamilah, 2018; Kosasih, 2011).

Gurindam itself consists of several types such as the type of Gurindam based on the line and the type of Gurindam based on the content of the message. For the first type, Gurindam is further divided into several categories such as hooked Gurindam, serial Gurindam, double row Gurindam, 4 row double Gurindam and free or unbound Gurindam. Meanwhile, based on the content of the message, the types of Gurindam are divided into several types of Gurindam such as advice Gurindam, education Gurindam and love Gurindam. The types of Gurindam above become a characteristic inherent in Malay culture. As in this study, the type of Gurindam in question is Gurindam 12 which was composed by Raja Ali Haji.

2.3 Gurindam 12

Gurindam 12 is the phenomenal work of a Malay son, Raja Ali Haji. He is a writer as well as a national hero whose name is immortalized in the Riau Islands Province. He completed this work on 23 Rajab 1246 H or coinciding in 1847 AD at the age of 38 years. Gurindam 12 consists of 12 chapters containing instructional verses. A poem full of advice to gain

the pleasure of Allah subhanahu wata'ala. Below is one verse from the 12 verse of Gurindam as an example.

Pasal Satu
Barang siapa tiada memegang agama,
Sekali-kali tiada boleh dibilangkan nama.
Barang siapa mengenal yang empat,
Maka ia itulah orang yang ma'rifat*.
Barang siapa mengenal Allah,
Suruh dan tegahnya* tiada ia menyalah*.
Barang siapa mengenal diri,
Maka telah mengenal akan Tuhan yang bahri*.
Barang siapa mengenal dunia,
Tahulah ia barang yang terpedaya*.
Barang siapa mengenal akhirat,
Tahulah ia dunia mudarat*.

2.4 Previous Research

This research was carried out by considering several previous studies that were related and became one of the sources of reference or references in research that raised the theme of figure of speech. Nurbayan (2019) carried out a study of the metaphorical figure of speech found in the Qur'an. The purpose of the research is to determine the accuracy in terms of the translation of the metaphorical figure of speech in the Qur'an. He examined 15 verses of the Qur'an containing metaphorical figures of speech where he found out of 15 existing metaphors, 13 were lexical metaphors and the rest were sentential metaphors.

Another related finding is that which has been researched by Faradika, Sawirman, & Revita (2019) whose goal

is to find a representation of the idea of death in Sylvia Plath's poetry. They use the theory of systemic functional linguistics, especially the lexical metaphor initiated by Halliday. With a qualitative approach, this study applies statistical descriptions in conducting the analysis. The goal is to find the formula as the middle value, the value that occurs frequently and the frequency of the data. From the data obtained, lexical metaphors with noun-noun concepts appear as much as 50.9%, then noun-verb concepts with 38.6%, and noun-adjectives as much as 10.5%. This dominant appearance shows the idea of representing death in Sylvia Plath's poetry.

The next discovery was researched by Hafsi (2019) where she researched educational values in the Gurindam collection of the book Tarbiyatus Shibyan by KH. Habibullah Rais. The purpose of this study is to examine the media of the Gurindam collection as a medium for forging the character of students. This research is a literature study in which the researcher examines the value of religious education in the Gurindam collection of the Tarbiyatus Shibyan book by KH. Habibullah Rais. The value of religious education is marked by a real attitude in getting closer to Allah SWT and keeping all His prohibitions. Humans must fear Allah, always remember Allah and hope for the pleasure of Allah SWT.

Al-khasawneh (2018) researched about an intercultural study of euphemistic strategies used in Saudi Arabic and American English. His research explores strategies for using euphemisms in Arabic and American English. The sample used was 145 students (78 Arabs and 67 Americans).

The results of the study show that there are various strategies used by students such as omitting, synonyms, metaphors, jargon, understatements, overstatements and part of whole. The results also show that there is no relationship between selection strategy and gender. The conclusion is that Arabs tend to use euphemism strategies compared to Americans due to differences in culture and belief.

Then Munir, Haryati, & Mulyono (2013) researched a collection of diction and figure of speech in the collection of poems Nyanyian in the Dark by Sutikno W.S. The purpose of this research is to find out the use of diction and figure of speech and their functions. The approach used is a stylistic approach. The data used is descriptive data in the form of phrases, words, and sentences. The results found are the existence of the use of diction and figure of speech in the poem. The diction in question is the absorption of Javanese, foreign languages, and the use of synonyms. The figure of speech in question is comparison, metaphor, parable, epic, personification, metonymy, synecdoche, and allegory.

3. RESEARCH METHOD

A qualitative approach is designed in this descriptive study because it aims to describe something as it is. In other words, the design in this study explains the facts that are happening now (Arikunto, 2010). This approach also seeks to explore research data in depth to gain an understanding of things as they really are (Gay, Mills, & Airasian, 2009). So it can be concluded that the presentation of facts in this research design describes various things as they

are and is the basis for carrying out a literature review that is oriented to the actual situation.

This research is qualitative and has a different concept from the quantitative approach. In the quantitative approach, there are populations and samples which are then referred to as research subjects in the qualitative approach. The concept of the research subject is related to what or who is being researched. The population in this qualitative research is a social situation consisting of place, actor, activity and time. While the sample is informants, participants, or people involved in research whose function is to obtain maximum information (Satori & Komariah, 2011). The subject of this research is an old poem, namely Gurindam 12 by Raja Ali Haji. The key instrument in this study is the researcher himself, where the researcher will analyze the language style or figure of speech in Gurindam 12. The source of data is Gurindam 12 in the form of electronic sources where this kind of data is very easy to obtain in cyberspace.

In terms of data collection, researchers were assisted by research colleagues to determine the types of figure of speech contained in Gurindam 12. The data source is obtained online as a source of electronic data considering the ease of access to technology and information. As mentioned in the research design, that this research is a qualitative study that examines existing data or a literature review where the research team does not need to go to the field to collect data because the data to be studied has been stored in the existing literature such as books, magazines,

newspapers, blogs, research articles and so on. So for convenience in finding data, the researchers downloaded data from within the internet network. The researchers then searched for Gurindam 12 and analyzed the poems. Before the analysis stage, there are several processes carried out, such as carefully reading the 12 Gurindam articles and analyzing the types of figure of speech.

After the data is obtained from the field, the next process is the data analysis stage to provide an interpretation of the data. The data analysis stage was carried out descriptively. To analyze the data in this study, qualitative methods were used to describe the figure of speech contained in Gurindam 12. In analyzing qualitative data, the researcher implemented several steps adapted from Gay et al., (2009) such as; data management, reading data, describing, classifying, and interpreting. Managing data involves creating and organizing data collected during research. In this step, the researcher organizes the data obtained from the internet network and checks its completeness. Then, the researchers classified the data and analyzed it in depth. Finally, the last step is to interpret the data from the figurative analysis on Gurindam 12 which can then provide meaning related to the figure of speech and the meaning of Gurindam 12 as a whole.

4. RESULT AND DISCUSSION

The data obtained from the Gurindam 12 by Raja Ali Haji are 18 data spread over 12 articles. All data found are part of affirmation figure of speech where there are 3 data in pleonasm, 6 data found in repetition

and 9 data on parallelism. it can be stated that in general, Gurindam 12 by Raja Ali Haji is a literary work which is dominated by affirmative figure of speech. This is of course grounded, because the content contained in Gurindam 12 is doctrinal content, especially those related to norms and religious values. Gurindam 12 who was born in the Malay land (Kepualauan Riau) is a land for adherents of the dominant Islamic religion. It is almost certain that the Malays are Muslim, especially at the time this poem was created. So that figure of speech that supports in conveying norms, ethics and religious teachings is affirmative figure of speech. For more details, the data below is displayed based on the type of figure of speech found in Gurindam 12.

4.1 Pleonasm Affirmation

Pleonasm itself comes from the Greek, "*pleonasmos*" which means "excessive". The meaning of the word can actually describe what a pleonasm figure of speech is. According to the KBBI, pleonasm is the use of words that are more than necessary. From the data obtained in Gurindam 12, there are several categories that are included in the pleonasm figure of speech such as the sample data below:

> *Apabila **banyak berkata-kata**, Di situlah jalan masuk dusta.*
> *Apabila **banyak berlebih-lebihan** suka, Itulah landa hampirkan duka.*

The data above is obtained from the seventh chapter of Gurindam 12, it can be seen that *"banyak berkata-kata"* is an expression of pleonasm figure of speech where the word *"berkata"* alone indicates that someone is speaking. So that the word *"berkata-kata"* becomes an exaggerated expression, coupled with the word *"banyak"* which means someone has said a lot when using the word *"berkata-kata"*. The same data can also be seen in the word *"banyak berlebih-lebihan"* which also contains the same meaning where the word *"berlebih-lebihan"* already means a lot so there is no need for the word *"banyak"* there anymore.

Further data is found in the ninth article of Gurindam 12 as can be seen below:

> *Kepada **segala hamba-hamba** raja, Di situlah syaitan tempatnya manja.*

As it can be seen from data above, the word *"segala hamba-hamba"* is also included in pleonasm which means too much. The word *"segala"* means all and the word *"hamba-hamba"* means all servants. These words become redundant when used together because if interpreted all are all servants of all.

4.2 Repetition Affirmation

Repetition comes from the Latin, repetitio which means, *re*: back, again and *petere*: directing, so the meaning of the word repetition is repetition. Repetition figure of speech is a repetition of figure of speech, when viewed from the form. And if seen from the meaning, repetition figure of speech is classified into affirmation figure of speech. Repetition figure of speech is a style of language that expresses the repetition of the same word, phrase or clause to emphasize the meaning of a sentence or discourse. In repetition, the repetition of whole words or other forms that are

repeated has the same meaning of the word. Thus, the meaning and reference contained in the repetition word are the same, which also indicates that the overall meaning formed in the first, second, third, etc. sentences, is the same. However, the form of repetition of words presented can be used to show quantity and affirmation of ideas or maybe just add aesthetic value. So even though the overall meaning of the repeated words is the same, it will have an impression at the end of the repetition.

The data obtained from this poem are 6 data which are divided into data in article one, article five, article seven, article eight, article nine, and chapter twelve. The first data in chapter one is shown below:

> Barang siapa mengenal **dunia**, Tahulah ia barang yang terpedaya,.
> Barang siapa mengenal akhirat, Tahulah ia **dunia** mudarat.

In chapter one there is a repetition of the word *"dunia"* which is an affirmation of other words. Likewise, when viewed in chapter five, there are repetitions of the word *"orang"* seven times and another repetition of the word *"orang"* in chapter seven five times. The data for the fifth article can be seen below:

> Jika hendak mengenai orang berbangsa, Lihat kepada budi dan bahasa,
> Jika hendak mengenal **orang** yang berbahagia, Sangat memeliharakan yang sia-sia.
> Jika hendak mengenal orang mulia, Lihatlah kepada kelakuan dia.

> Jika hendak mengenal **orang** yang berilmu, Bertanya dan belajar tiadalah jemu.
> Jika hendak mengenal **orang** yang berakal, Di dalam dunia mengambil bekal.
> Jika hendak mengenal **orang** yang baik perangai*, Lihat pada ketika bercampur dengan **orang** ramai.

Meanwhile, below for the data in article seven, it can be seen in the following series of sentences:

> Apabila banyak mencela **orang**, Itulah tanda dirinya kurang.
> Apabila **orang** yang banyak tidur, Sia-sia sahajalah umur.
> ...
> Apabila perkataan yang lemah-lembut, Lekaslah segala **orang** mengikut.
> Apabila perkataan yang amat kasar, Lekaslah **orang** sekalian gusar.
> Apabila pekerjaan yang amat benar, Tidak boleh **orang** berbuat honar.

Meanwhile, in article eight there are several repetitions such as the words *"dirinya"*, *"diri"*, *"orang"* and *"keaiban"*. This repetition is also intended as a form of affirmation. The data that can be expressed in this section are listed below:

> Barang siapa khianat akan **dirinya,** Apalagi kepada lainnya.
> Kepada **dirinya** ia aniaya, Orang itu jangan engkau percaya.
> Lidah yang suka membenarkan **dirinya**, Daripada yang lain dapat kesalahannya.
> Daripada memuji **diri** hendaklah sabar, Biar dan pada **orang** datangnya khabar.

> **Orang** yang suka menampakkan jasa, Setengah daripada syirik mengaku kuasa.
> Kejahatan **diri** sembunyikan, Kebaikan **diri** diamkan.
> **Keaiban** orang jangan dibuka, **Keaiban diri** hendaklah sangka

Furthermore, in the ninth and twelfth chapters there are also several repetitions of words. As for example in chapter Nine below, the word *"syaitan"* is repeated many times to emphasize to the reader to stay away from bad deeds. The data is as shown below:

> Tahu pekerjaan tak baik, tetapi dikerjakan, Bukannya manusia yaitulah **syaitan.**
> Kejahatan seorang perempuan tua, Itulah iblis punya penggawa*.
> Kepada segala hamba-hamba raja, Di situlah **syaitan** tempatnya manja.
> Kebanyakan orang yang muda-muda, Di situlah **syaitan** tempat bergoda.
> Perkumpulan laki-laki dengan perempuan, Di situlah **syaitan** punya jamuan.
> Adapun orang tua yang hemat, **Syaitan** tak suka membuat sahabat.
> Jika orang muda kuat berguru, Dengan **syaitan** jadi berseteru.

Then, the last data on this *repetition* figurehead is in chapter twelve. In this article, several repetitions of words such as *"orang", "tanda"* and *"raja"* are found. The repetition of these words is also intended to give confirmation to the reader about a value contained in the last *chapter* of Gurindam 12. The data can be seen below:

> Raja mufakat dengan menteri, Seperti kebun berpagarkan duri.
> Betul hati kepada **raja, Tanda** jadi sebarang kerja.
> Hukum 'adil atas rakyat, **Tanda raja** beroleh 'inayat*.
> Kasihkan **orang** yang berilmu, **Tanda** rahmat atas dirimu.
> Hormat akan **orang** yang pandai, **Tanda** mengenal kasa* dan cindai*.
> Ingatkan dirinya mati, Itulah asal berbuat bakti.
> Akhirat itu terlalu nyata, Kepada hati yang tidak buta.

From all *the* data presented, it is known that the figure of speech affirmation of repetition means emphasizing something by repeating words that are the main teachings or values of a poem.

4.3 Parallelism Affirmation

Parallelism based on the word review comes from English, namely 'parallelizm' which means 'parallel'. Parallelism figure of speech according to the meaning of the word can be interpreted as a figure of speech that expresses about something that shows each other the point of parallelism of an object. Parallelism is also commonly used in expressing words in poetry, where each line in a stanza uses the same word. Sentences containing this figure of speech aim to show a point of similarity in the position of something that is often considered as something that has a distance because it has different characteristics, to express something through the way the word is repeated over and over again to describe the meaning that you want to convey the same as the description of the word that is repeated - repeat it. This figure of speech is often used to

express a person's heart through his poems. This figure of speech is included in the linkage figure of speech where the style of language uses words that have a connection with the meaning of something.

From the data that has been collected, what is included in the figure of speech affirming parallelism in Raja Ali Haji's Gurindam 12 is in chapter one, second, third, fourth, fifth, sixth, seventh, tenth and eleventh. The first data is in article one as can be seen in the contents of the Gurindam below:

> ***Barang siapa*** *tiada memegang agama, Sekali-kali tiada boleh dibilangkan nama.*
> ***Barang siapa*** *mengenal yang empat, Maka ia itulah orang yang ma'rifat*.*
> ***Barang siapa*** *mengenal Allah, Suruh dan tegahnya* tiada ia menyalah*.*
> ***Barang siapa*** *mengenal diri, Maka telah mengenal akan Tuhan yang bahri*.*
> ***Barang siapa*** *mengenal dunia, Tahulah ia barang yang terpedaya*.*
> ***Barang siapa*** *mengenal akhirat, Tahulah ia dunia mudarat*

The words *"Barang siapa"* always precedes each stanza of this poem or Gurindam 12. Begitu juga pada pasal-pasal lainnya. The use of this parallelism figure of speech serves to convey meaning to the reader by repeating the same words in each stanza.

All the data described above are the representation of total data from Gurindam 12 which uses affirmative figure of speech in the form of affirmation of pleonasm, affirmation of repetition and affirmation of parallelism. Of *course*, it can be concluded then that this affirmation figure of speech is meaningful to give the impression to the reader that the contents of Gurindam 12 are the teachings of goodness, moral values, ethics and religion.

5. CONCLUSION

Based on the results of research on the types of figure of speech and construction of meaning contained in Gurindam 12 by Raja Ali Haji, several conclusions were found. The *conclusions* obtained are conclusions that answer research questions where the first question is about finding the types of figure of speech contained in Gurindam 12 and the second question is knowing the construction of meaning contained in the figure of speech that has been found. The first conclusion found is related to the type of figure of speech found in Gurindam 12, namely affirmative figure of speech which consists of affirmation of pleonasm, affirmation of repetition and affirmation of parallelism. The meaning that can be concluded in the affirmative figure of speech is because Gurindam 12 is an old type of poetry that contains religious teachings (namely Islam) related to local norms and customs. The use of this figure of speech is certainly not on purpose, but because the researcher considers the author to be a person who pays attention to the existence of the next generation of Malays and Muslims, especially in the future.

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