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## LANGUAGE STYLE AND SOCIAL CRITICISM IN THE SONG "SAYYIDI RAIS" BY MESHARY HAMDAN: A STYLISTIC ANALYSIS

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### ABSTRACT

This study aims to analyze the rhetorical style in the lyrics of the song "Sayyidi Ra'is" by Hama Meshary Hamdana through a stylistic approach. The approach used in this study is qualitative, with a note-taking technique to describe and analyze the figures of speech found in the song's lyrics. The findings show that the song's lyrics employ rhetorical devices such as anaphora, alliteration, metaphor, personification, and antithesis, which play a significant role in conveying emotional messages and social-political ideologies. This research is expected to enrich stylistic studies and offer new insights into the role of language in artistic works as a tool for voicing societal aspirations within contemporary social-political dynamics.

*Keyword: Rhetorical Style, Song Sayyidi Ra'is, Hama Meshary*

### مستخلص البحث

تهدف هذه الدراسة إلى تحليل الأسلوب البلاغي في كلمات أغنية "سيدي رئيس" من تأليف حمد مشاري حمدان باستخدام المنهج الأسلوبي. المنهج الذي تم اتباعه في هذه الدراسة هو المنهج النوعي باستخدام تقنية القراءة والتدوين لوصف وتحليل الأساليب البلاغية في كلمات الأغنية. أظهرت نتائج البحث أن كلمات الأغنية تستخدم أساليب بلاغية مثل التكرار، التوازي الصوتي، الاستعارة، التجسيد، والتضاد، التي تلعب دورًا مهمًا في نقل الرسائل العاطفية والإيديولوجية الاجتماعية والسياسية. من المتوقع أن يسهم هذا البحث في إثراء دراسة الأسلوب البلاغي وتقديم رؤى جديدة حول دور اللغة في الأعمال الفنية كأداة للتعبير عن تطلعات المجتمع في الديناميكيات الاجتماعية والسياسية المعاصرة.

*كلمات أساسية: الأسلوب البلاغي، أغنية سيدي رئيس، حمد مشاري*

Various literary works that we enjoy today can be analogized as media or means to express emotions, feelings, and even opinions that the creator wants to convey, which are not merely imagination but also reflect society's life or personal experiences (Lafamane, 2020). Literary works are used to express imagination for literary writers and are inseparable from the use of beautiful words within them.

Various forms of literary works include poetry, novels, films, drama, diaries, biographies, and others. One among the many forms of literary works is songs. Songs also require a medium of language to convey ideas and thoughts (Syakhila Octaviani & Nazwa Nurfauziah, 2023). That is why songs are equipped with lyrics that result in a binding relationship with poetry (emotive expression in the form of words) (Rovin et al., 2024).

Songs can be categorized as poetic discourse that has language characteristics like other literary works, such as poetry. The language in poetry is arranged by shortening, condensing, and giving rhythm according to matching sounds in word choices that have special meanings, commonly called figurative language (Pendidikan & Indonesia, 2024). In this case, the language in song lyrics also uses elements of beauty.

Like poetry, the creation of song lyrics is based on certain factors from the writer (Lestari, 2024). These factors can be personal experiences, satire toward something, and several other things intended to use songs as a medium of delivery to the audience with language style usage that matches the writer's distinctive characteristics. This language style contains several stylistic elements.

Stylistics is one of various disciplines specifically examining, studying, or exploring matters related to style, especially language used in various literary works. Etymologically, stylistics is a word derived from the root word in English, namely "style."

Stylistics is a literary theory that functions to analyze literary works related to language usage and language style. In this case, literary works and stylistics are two inseparable things. Language style does not only cover imagery and figures of speech but also sentence structure, word choice or diction, and the meaning contained in the literary work (Lafamane, 2020).

In stylistics, the language style used in literary works differs greatly from the language style used in scientific works, because the language style often used in literary works prioritizes aesthetic value and freedom of expression from the writer of the literary work (Stilistika et al., 2018). This is done so that the literary work has a meaning that is easily understood and can be conveyed well.

There have been several previous studies that have discussed language style in songs. As in the research results of (Arab & Ma, n.d.) which analyzed the language style in the collection of song lyrics "Hub Wa Hayah" by Bara Masoud using a descriptive method. In the results and discussion section, the discussion is divided based on the types of language styles found, including simile, personification, and metaphor. In addition, (Arsal et al., 2024) have analyzed the song "Qeset Hobb" by Ramy Ayach using a qualitative approach during the research process to explain the use of figures of speech or language style in the song lyrics. In the results and discussion section, the researchers found 13 types of figures of speech, consisting of 9 rhetorical figures and 4 figurative expressions.

In these studies, the authors did not provide further explanation of the functions and effects of stylistics, but only explained the various types of figures of speech found. Therefore, based on this literature review, which has analyzed language styles found in songs, it becomes the main consideration for the author to conduct research on language style conducted

comprehensively by providing extensive analysis of one form of popular literary work in stylistic studies, namely the lyrics of the song "Sayyidi Ra'is." Furthermore, this research titled "Analysis of Language Style in the Lyrics of Sayyidi Ra'is: A Stylistic Study" focuses on the analysis of language style in the form of figures of speech with certain groupings and general meanings contained in the song, as well as examining the functions and stylistic effects of these language styles in the context of socio-political criticism.

The significance of this research lies in its contribution to understanding how language is used as an artistic medium in voicing the aspirations of society amid conflict, and how human values are conveyed through the beauty of language and music. Thus, this analysis is expected to enrich stylistic studies while opening new insights about the important role of artwork in contemporary social and political dynamics.

## **METHODS**

In this research process, the researcher applies a qualitative approach with the aim of describing the use of figures of speech or language style in the lyrics of the song "Sayyidi Ra'is" by Hama Meshary Hamdana, which is analyzed comprehensively. Qualitative research is intended to see certain conditions depicting an object by emphasizing detailed reviews of conditions in a context where it occurs in a natural setting that portrays the actual situation of a phenomenon according to the field of study being researched. The qualitative approach also builds its own patterns, categories, and themes by organizing data through an inductive process.

The collected data is then analyzed through a read-note technique. Best and Kahn suggest that this technique puts material in a form that is easy to remember and use. The read-note technique is usually produced through speeches, lectures, discussions, conversations, from other references. The researcher made observations in stages. First, reading and listening to the lyrics of the song "Sayyidi Ra'is" comprehensively and understanding the meaning of each lyric. Second, noting the figures of speech found and grouping them using Keraf's language style theory based on the directness of meaning, which is divided into two categories: rhetorical style and figurative style. Third, interpreting the meaning of the song lyrics to get a picture of the storyline and language style contained therein related to the data source. Fourth, drawing conclusions from the analyzed data. This method was chosen because it tends to be more suitable for text analysis in the lyrics of the song "Sayyidi Ra'is" by Hama Meshary Hamdana, coupled with extensive explanations in the analysis results that are not merely explanations of theory.

## RESULTS AND DISCUSSIONS

### The Use of Figurative Language in the Song Sayyidi Ra'is by Hama Meshary Hamdan

The following table presents the lyrics of the song Sayyidi Ra'is:

**Table 1.** Lyrics of the song Sayyidi Ra'is

Verse Number	Lyrics
1	سيدي الرئيس، رمضانٌ كريم
2	وانت مدعو على الافطار
3	اذا وجدت بيتي في الدمار
4	وعادت أُمي من الطابور
5	بخبزٍ وقلبٍ مكسور
6	وأذنت مساجد، ورنت الكنائس
7	جيران في الله، أبواب بلا حارس
8	ووصلت مراكب الموت إلى أرض الأحلام
9	دون أن يصبح الأطفال قضية رأي عام
10	سيدي لرئيس، أنا لا أنام
11	كلما أغمضت عيني، أسمع انفجار
12	ويشتعل سريري دخاناً ونار
13	ويخرج الخوف من باب الدولاب
14	وتبكي الأغاني وتنزف الألعاب
15	سيدي الرئيس، نحن الهاربون
16	نحن المبعدون، نحن المذنبون
17	نحن المتهمون بالعبادة، بالعبادة
18	المحكومون شنقاً بالإبادة
19	الذين قطعت ألسنتنا لأثمانطقت بالشهادة
20	سيدي الرئيس
21	سنفطر في القدس، عاصمة فلسطين
22	يكتبها رب الأمنيات العالقة بين يا ليت و آمين
23	سنفطر في القدس، عاصمة فلسطين
24	يكتبها رب الأمنيات العالقة بين يا ليت و آمين
25	سنفطر في القدس، عاصمة فلسطين

26	يكتبها رب الأمنيات العالقة بين يا ليت و أمين
27	أمين
28	أمين، أمين

Table 2 shows the classification of language styles divided into four groups: figures of emphasis, comparison, satire, and contrast in the lyrics of the song Sayyidi Ra'is.

**Table 2.** Figures of speech in the lyrics of the song Sayyidi Ra'is

Language Style	Total
<b>Figures of Emphasis</b>	<b>14</b>
Anaphora	2
Alliteration	8
Repetition	3
Climax	1
<b>Figures of Comparison</b>	<b>18</b>
Personification	3
Metaphor	7
Antonomasia	1
Apostrophe	1
Hyperbole	5
Pars Pro Toto	1
<b>Figures of Satire</b>	<b>10</b>
Irony	5
Satire	5
<b>Figures of Contrast</b>	<b>6</b>
Paradox	5
Antithesis	1

The song "سيدي الرئيس" sung by مشاري حماده is a work that not only speaks about social and political situations but is also rich with the use of profound language styles. This song expresses complaints, despair, and hope through lyrics that are full of meaning, making it interesting to analyze from the perspective of the language style used. The following is a discussion of several language styles contained in the song:

## 1. Figures of Emphasis

### a. Anaphora

Anaphora is a part of language style characterized by using repeated words. It's a figure of speech or metaphor used by poets to store implied meanings and as a character of the poet in their writing. In anaphora, word repetition occurs at the beginning of sentences in each line or after a comma in one sentence. Considering the form of anaphora sentences, it can also be grouped as a fragment of parallelism, which

is a figure of repetition (Yanti et al., 2022). In the song "سيدي الرئيس", there are anaphora figures in the verses:

(20 ,15 ,10 ,1) سيدي الرئيس (1)

(17-16) نحن (2)

The repetition of the phrase "سَيِّدِي الرَّئِيسِ" (Mr. President) at the beginning of several verses is a form of anaphora that emphasizes the main subject addressed in the lyrics, namely the president as a symbol of power and responsibility. This anaphora not only directs the listener's attention to the central figure but also creates a strong rhetorical rhythm, as if the poet is conveying a repeated but increasingly intense accusation or call.

This repetition forms a dramatic structure—each time "سَيِّدِي الرَّئِيسِ" appears, it carries a higher emotional load, indicating an accumulation of anger, disappointment, or unfulfilled hope.

The pronoun "نَحْنُ" (we) is repeated at the beginning of two consecutive verses, which is a form of anaphora showing a strong collective identity. In this context, "نحن" not only represents the speaker's group but also the voice of the oppressed people.

This anaphora builds solidarity and unity in suffering as well as struggle. By placing this word at the beginning of sentences, the poet emphasizes that the collective voice is more important than the individual voice—a language style that emphasizes the common spirit in facing injustice.

#### b. Alliteration

Alliteration is a figure of speech that uses consonant repetition at the beginning of words in sequence (Imanniarti et al., 2022). In the song "سيدي الرئيس", alliteration is found in the verses:

(20 ,15 ,10 ,1) سيدي الرئيس (1)

أنا لا أنا (10) (2)

نحن الهاربون (15) (3)

نحن المبعدون (16) (4)

نحن المذنبون (16) (5)

نحن المتهمون بالعبادة (17) (6)

(7) الذين قطعت ألسنتنا لأنها نطقت بالشهادة (19)

(8) سنفطر في القدس (21, 23, 25)

The phrase "سَيِّدِي الرَّئِيسَ" displays a repetition of the consonant sounds "س" and "ي" that forms a soft rhythm full of emotional tension. The soft sound of "س" brings a plaintive nuance, while the repetition of "ي" creates an echo effect showing the repetition of calls that never receive an answer. This alliteration emphasizes a formal impression yet full of complaints.

The phrase "أنا لا أنا" shows alliteration on the sounds "أ" and "ن", which are repeated in "أنا" and "أنا". This combination of sounds emphasizes a condition of ongoing and endless personal suffering. The repeated "ن" sound also creates an impression of mental urgency and exhaustion.

The series of phrases "نحن الهاربون, نحن المبعدون, نحن المذنبون, نحن المتهمون" contains alliteration of the letters "ن" and "م", especially in the structure "نحن... + الم" which is repeated. The consonant sounds "ن" at the beginning and "م" in the middle create a pulsing rhythm, as if showing a long line of collective suffering. This pattern gives a consecutive effect that emphasizes that all identities attached ("fugitives", "the exiled", "the guilty", "the accused") are systemic burdens imposed collectively.

In this verse, there is alliteration of the sounds "ت" and "ن", especially in "قطعت", "ألسنتنا", "نطقت", "الشهادة". The repetition of these consonant sounds strengthens the tension and violence implied in the act of "cutting tongues" as a symbol of oppression against the voice of truth. This alliteration creates a sharp and dramatic tone, as if depicting physical and symbolic violence simultaneously.

This phrase has alliteration on the letter "ف", namely "سنفطر" and "في", as well as the hissing sound "س" in "القدس". This combination gives a soft yet firm impression, creating an effect of hope and steadfastness in the dream of freedom. The sounds "ف" and "س" flow gently, supporting a nuance of prayer and deep spiritual vision.

### c. Repetition

Repetition is a figure of speech that repeats a word, phrase, or clause in a sentence to emphasize the implied meaning (Robayani et al., 2020). In the song "سيدي الرئيس", there are repetition figures in the verses:

(1) سنْفَطِرُ فِي الْقُدْسِ، عَاصِمَةَ فِلَسْطِينَ (21, 23, 25)

(2) يَكْتُبُهَا رَبُّ الْأُمْنِيَّاتِ الْعَالِقَةَ بَيْنَ يَا لَيْتَ وَ آمِينَ (22, 24, 26)

(3) آمِينَ (27, 28)

This line is repeated three times, showing repetition of a full phrase loaded with hope and resistance. The repetition of "سِنْفَطِرُ فِي الْقُدْسِ، عَاصِمَةَ فِلَسْطِينَ" strengthens the meaning and implants a collective dream of liberation. This is not merely a religious hope, but a political declaration full of symbolic meaning. Repetition is used to emphasize a utopian vision of the future, where suffering is replaced with spiritual happiness in a long-aspired holy city.

This phrase is repeated three times, and contains repetition of poetic and deep meaning. This repetition highlights the connection between human desire (يا ليت) and hopeful prayer (آمين). The word "يَكْتُبُهَا" (He writes it) shows that God is writing the destiny of those hopes. This repetition strengthens the spiritual atmosphere and surrender, but not separated from the inner tension that hangs between hope and certainty.

The repetition of the word "آمين" reflects the spiritual strength that is repeatedly recited in prayer. In the context of this poem, the repetition of "آمين" becomes the spiritual closure of prayers previously arranged in the form of collective and individual hope. Artistically, this repetition strengthens the emotional climax of the song, giving the impression of complete surrender to divine will while maintaining hope for liberation.

#### d. Climax

Climax is a language style that is generally used to express something in order or in sequence from a low level to a high level (in hierarchical form), so that it reaches a culminating meaning. This type of figure of speech is found in affirmative tones. An affirmative tone is a figurative word that makes it easier for readers to remember because the words reflect clear affirmation (Asih et al., 2021). In the song "سيدي الرئيس", there is a climax figure in the verse:

(1) نَحْنُ الْهَارِبُونَ (15) نَحْنُ الْمَبْعُدُونَ (16) نَحْنُ الْمَذْنِبُونَ (16) نَحْنُ الْمُتَهَمُونَ بِالْعِبَادَةِ (17)

In the song "Sayyidi ar-Ra'īs", the sequence of lyrics "نَحْنُ الْهَارِبُونَ", "نَحْنُ الْمَبْعُدُونَ", "نَحْنُ الْمَذْنِبُونَ", and "نَحْنُ الْمُتَهَمُونَ بِالْعِبَادَةِ" forms a climax figure, which is a language style that arranges ideas in gradually ascending order, from light to heavier and more complex conditions. Initially, suffering is described through physical escape ("الهاريون"), then

increases to forced alienation ("المبعدون"), continues with being labeled guilty without basis ("المذنبون"), and reaches the peak of irony and absurdity when accused just for worshipping ("المتهمون بالعبادة"). This climax builds strong emotional tension, highlighting how oppression develops from physical violence to symbolic and spiritual violence, and shows the intensity of injustice that becomes deeper and more irrational.

## 2. Figures of Comparison

### a. Personification

Personification is a figure of speech that describes an object by giving human qualities to inanimate objects so that they seem to have qualities like humans or living things (Sendang Rezeki, 2021). In the song "سيدي الرئيس", personification is found in the verses:

(1) ويخرج الخوف من باب الدولاب (13)

(2) وتبكي الأغاني (14)

(3) وتنزف الألعاب (14)

The lyric "ويخرج الخوف من باب الدولاب" personifies "الخوف" as a living creature that can move and come out of a hidden place, as if it is present in reality and actively haunting.

In the next verse, "وتبكي الأغاني" shows that "الأغاني" is given human qualities in the form of the ability to cry, whereas literally, songs are sounds without emotion. This reflects an atmosphere of grief so deep that even music feels the sadness.

Meanwhile, in "الألعاب", "وتنزف الألعاب" is depicted as if it can "تنزف", a human action that shows physical suffering. These three personifications depict a very gripping inner atmosphere, where inanimate objects are involved in the suffering and trauma experienced by the lyrical subject.

### b. Metaphor

Metaphor is a figure of speech used as a figurative language that explicitly represents another purpose based on similarity or comparison. In the song "سيدي الرئيس", metaphors are found in the verses:

(1) قلبٍ مكسور (5)

(2) جيران في الله (7)

- (3) أبواب بلا حارس (7)
- (4) مراكب الموت (8)
- (5) أرض الأحلام (8)
- (6) يخرج الخوف من باب الدوالب (13)
- (7) يا ليت و آمين (22, 24, 26)

The phrase "قلب مكسور" conveys heartbreak not in the sense of personal love, but as a metaphorical representation of psychological and social destruction due to conflict and oppression. "قلب" is likened to the center of feelings and soul, and when it is "مكسور", it depicts total destruction of humanity, dignity, and life spirit of an oppressed person. This is not just an emotional wound, but a symbol of the collective suffering experienced by oppressed people under a regime or colonization.

The expression "جيران في الله" does not merely point to geographical proximity, but is a metaphor for spiritual brotherhood and sacred solidarity. "في الله" adds a religious dimension that makes human relationships a form of divine servitude and care. In the context of this political and religious song, it is a call to unite humanity and faith above differences of country or nation—a metaphor for the unity of the ummah in the face of universal suffering.

"أبواب" symbolizes access, security, and protection boundaries, while the absence of "حارس" makes those doors a metaphor for the fragility of systems and loss of protection for basic human rights. This implies countries that no longer protect their citizens, or places that should be safe (like homes or refugee camps) that are now open to threats and fears.

"مراكب الموت" is a sharp and ironic metaphor for refugee boats, which are typically identical with hope for a new life, but in reality become a tool towards death. "الموت" (death) is not only physical, but also a metaphor for the death of hope, dignity, and destruction of identity. In one phrase, the poet reveals the great tragedy of forced migration that turns hope into disaster.

The expression "أرض الأحلام" is a metaphor for a place idealized by those who suffer, a place that is safe, free, and full of hope. However, in the context of the song, "أرض الأحلام" becomes irony, because the dreamland may only be an illusion or mirage,

a place so yearned for but difficult to achieve, and even if achieved, may not be as beautiful as imagined.

Here, "الخوف" is given a metaphorical form as a real creature that lives and appears from "باب الدولاب", a place typically considered safe by children. This is not just personification, but a deep metaphor for childhood trauma. The closet becomes a symbol of private space or hiding place, but now turns into a source of threat, indicating how deep the fear is to penetrate psychological protection places.

The words "يا ليت و آمين" are a metaphor for the inner tension between hope and reality. "يا ليت" contains elements of desperate fantasies, while "آمين" is a form of surrender and prayer, the final sign of a plea to God. Together, they become a symbol of a soul hanging between bitter reality and faith that may not necessarily be granted, depicting a spirituality that is wounded but still hoping.

c. Antonomasia

Antonomasia is a form of metaphor that mentions something in an epithet (a nickname) as a form of replacement for a personal name, title, or position of personal name (Putri, Marni, 2022). In the song "سيدي الرئيس", antonomasia is found in the verse:

(1 رب الأمنيات (22, 24, 26)

The phrase "رَبُّ الأُمْنِيَّاتِ" literally means "Lord (owner/ruler) of all hopes". This is a form of antonomasia, a language style that uses a title, nickname, or substitute designation for someone's real name or something, implying their identity without mentioning it directly. In this context, "رَبُّ الأُمْنِيَّاتِ" is antonomasia for Allah (God).

Instead of explicitly mentioning "الله", the poet chooses to refer to Him as "Rabb al-Umniyāt" (God of all hopes), which contains soft, poetic, and emotional nuances. The use of this title focuses attention on the aspect of God as the owner and guardian of dreams, not just as creator or ruler of the universe. This is very appropriate with the nuance of the previous verses, which depict suffering, prayer, and longing for justice—all leading to hope.

Besides being antonomasia, this phrase also contains spiritual and existential dimensions. In a world full of wounds, the lyrical figure hangs all his dreams on one central point: God who is considered to hold control over fate and the fulfillment of hopes. The choice of the designation "رَبُّ الأُمْنِيَّاتِ" not only replaces the name, but also focuses the meaning on the personal and inner relationship between oppressed humans and their God. This affirms that what they need is not just physical salvation, but restoration of hope and the meaning of life itself.

d. Apostrophe

Apostrophe is a language style in the form of diverting a message from those present to those not present (Natalia et al., 2024). In the song "سيدي الرئيس", apostrophe is found in the verse:

(1) سيدي الرئيس (1, 10, 15, 20)

The phrase "سيدي الرئيس" in the song "Sayyidi ar-Ra'īs" is a strong example of apostrophe, which is a language style in the form of direct address to a figure who is not actually present in the communicative situation. In this case, the poet addresses a president, a figure of highest authority, with a formal and personal tone through the word "سيدي", which depicts the inferior position of the speaker. However, behind the impression of respect, there is a tone of irony and sharp criticism towards a leader who is considered morally absent and responsible. The repetition of this greeting in verses 1, 10, 15, and 20 strengthens the rhetorical and emotional effect, as if it is a call that repeats but never gets an answer.

e. Hyperbole

Hyperbole is a language style that contains an exaggerated statement by magnifying something (Gusti Mahdiya & Pulungan, 2023). Meanwhile, according to Sudjiman, hyperbole is when a word is replaced with another word that gives a more intense meaning than the intended word. In the song "سيدي الرئيس", hyperbole is found in the verses:

(1) بخبزٍ وقلبٍ مكسور (5)

(2) ويشتعِل سريري دخاناً وناراً (12)

(3) وتبكي الأغاني وتنزف الألعاب (14)

(4) المحكومون شفقاً بالإبادة (18)

(5) الذين قطعت ألسنتنا لأنهما نطقت بالشهادة (19)

Lyrics like "بخبزٍ وقلبٍ مكسور" in verse 5 use hyperbole to express suffering in an exaggerated but touching way. Bread, a symbol of basic need, is paired with a broken heart, making life's provision depicted as a mixture of physical hunger and emotional destruction. This is not just ordinary hunger, but an extreme picture of poverty that is embarrassing and emotionally painful.

Similarly, in verse 12, the phrase "يشتعِل سريري دخاناً وناراً" is an exaggeration of insecurity and trauma. The bed, which should be a place of rest, turns into a field of terror, depicting an inner atmosphere burned by fear and suffering.

Furthermore, in verse 14, the sentence "تبكي الأغاني وتنزف الألعاب" implies excessive personification that becomes part of hyperbole: not only humans are hurt, but even artistic expressions and children's innocence cry and bleed. This strengthens the impression of collective loss of hope and destruction of the future.

In verses 18 and 19, phrases like "المحكومون شنقاً بالإبادة" and "قطعت ألسنتنا لأنها نطقت" (our tongues were cut because we uttered the shahada) are forms of very sharp hyperbole. These expressions do not merely depict ordinary repression, but absolute destruction of identity and belief, to the extent that confession of faith becomes a reason to be tortured. All of these form a picture of extreme, deep, and inhumane suffering, characteristic of hyperbole, to maximally shake the emotions and awareness of the listener.

f. Pars Pro Toto

The synecdoche figure pars pro toto is used to mention something in sequence from smallest to highest, in other words, stating a part of something to state the whole (Meriska Yosiana & Ratna Wulandari, 2022). In the song "سيدي الرئيس", pars pro toto is found in the verse:

(1) قطعت ألسنتنا (19)

The phrase "فُطِعَتْ أَلْسِنَتُنَا" in the 19th verse of the song "Sayyidi ar-Ra'īs" is an example of the pars pro toto figure, which is a language style that mentions a part to represent the whole. In this case, "tongue" is literally just one body part, but in this context, it represents the entire ability to speak, express truth, give opinions, even the existence of identity.

The poet does not mean to say that tongues are physically actually cut off from every person, but uses "tongue" as a symbol of freedom of speech and courage to voice the truth. Thus, when it is said "our tongues were cut", what is actually being conveyed is that our right to speak was revoked, our voices were silenced, and our expressions were systematically terminated.

This creates a strong and trembling effect, because by mentioning one part (tongue), the poet depicts total oppression against all silenced individuals and communities. This figure is rhetorically effective because it provides a concrete and shocking visual image of the cruelty experienced, while storing a broad layer of symbolic meaning.

### 3. Figures of Satire

a. Irony

Irony is a satire by hiding and stating facts opposite to what is said (Zahara et al., 2020). The use of irony or subtle satire is a phenomenon that is no longer surprising

among society. Especially in the current era, subtle satire seems to be increasing, especially among youth and other segments of society. The effect caused by irony is not as sharp as sarcasm. In the song "سيدي الرئيس", irony is found in the verses:

- (1) سيدي الرئيس، رمضانٌ كريم (1)
- (2) وانت مدعو على الافطار (2)
- (3) اذا وجدت بيتي في الدمار (3)
- (4) وعادت أمي من الطابور (4)
- (5) بخبزٍ وقلبٍ مكسور (5)

Lyrics like "سيدي الرئيس، رمضانٌ كريم" in verse 1 reflect sharp irony. The saying "Ramadan Kareem," which is usually uttered with gratitude and good hope, is actually spoken to a president who should bring prosperity, but instead becomes a symbol of injustice and suffering. The poet uses sentences full of connotations of goodness to greet a leader who, in reality, does not bring blessings to his people. This creates irony between words that should be full of peace and happiness with the bitter reality experienced by the people.

Furthermore, in verse 2, "وانت مدعو على الافطار", there is again touching irony. An invitation to break fast in the month of Ramadan usually depicts intimacy and a sense of togetherness, but in this context, the invitation feels empty and full of satire. The invited president actually becomes a representation of indifference to the suffering of the people, who need attention and help more than just ceremonials like breaking fast.

In verse 3, "اذا وجدت بيتي في الدمار", irony emerges through the depiction of house damage showing the bitter reality experienced by many people—their homes are destroyed, while those called to break fast still live in luxury and tranquility. The poet highlights the sharp contrast between the luxury of a leader and the destruction experienced by his people, which should be the main concern of a leader.

Then, "وعادت أمي من الطابور" depicts the suffering of a mother who has to struggle in long queues just to get basic needs, such as food or other goods. This shows the injustice and irony between the suffering of the people and the comfort obtained by the leader.

Finally, "بخبزٍ وقلبٍ مكسور" in verse 5 strengthens the irony between physical needs (bread) and emotional damage (broken heart). Food that should be a basic need becomes a symbol of deeper physical and mental hunger. The poet depicts a life full of

unexpressed inner suffering, reinforcing the contrast with the condition of the leader who does not feel the same.

b. Satire

Satire is one form of expression in literary works that has the power to convey social criticism subtly yet provocatively. Satire as a mockery of foolishness, evil, or weaknesses of individuals and society aims to encourage change or improvement (Lolita, 2024). In the song "سيدي الرئيس", satire is found in the verses:

(1) سيدي الرئيس، نحن الهاربون (15)

(2) نحن المبعدون، نحن المذنبون (16)

(3) نحن المتهمون بالعبادة، بالعبادة (17)

(4) المحكومون شنقاً بالإبادة (18)

(5) الذين قُطعت ألسنتنا لأننا نطقنا بالشهادة (19)

The lyrics from verses 15 to 19 in the song "Sayyidi ar-Ra'īs" are striking examples of the use of satire, which is a language style used to criticize or mock sharply, sometimes with a bitter tone or irony, towards social, political conditions, or human behavior. In these verses, the poet cleverly builds a contrast between the identity of the victims and the accusations attached to them by the power system, to criticize the irrational structure of oppression.

Starting with "سيدي الرئيس، نحن الهاربون", the poet opens with a cutting ironic tone showing that they are not criminals, but victims. Continuation of phrases like "نحن المذنبون" and "نحن المتهمون بالعبادة" contain bitter satire towards the absurdity of accusations directed at them as if worship is a crime. This is a harsh mockery of an authoritarian system that not only deprives people's rights but also reverses logic: making goodness a crime.

In verse 18, the expression "المحكومون شنقاً بالإبادة" continues the satirical tone with a more tragic tone. This phrase not only depicts the cruelty of the system but also mocks the false justice run by the authority, where massacre is considered a legitimate procedure.

The closing of this verse, "الذين قُطعت ألسنتنا لأننا نطقنا بالشهادة" reaches its satirical peak. Uttering a sentence of faith that should be sacred and respected becomes a reason to be cruelly silenced. This is a very strong form of mockery against religious oppression and the silencing of freedom of belief, while exposing how power treats faith and identity as threats.

#### 4. Figures of Contrast

##### a. Paradox

A paradox is a figure of speech that seems to contradict general opinion or truth, yet in reality contains an underlying truth (Shadrina Kaysa Mazaya & Dea Putri Ananda, 2022). In the song "سيدي الرئيس", paradoxical expressions are found in the following lines:

(1) جيران في الله، أبواب بلا حارس (7)

(2) دون أن يصبح الأطفال قضية رأي عام (9)

(3) المتهمون بالعبادة، بالعبادة (17)

(4) المحكومون شقياً بالإبادة (18)

(5) قطعت ألسنتنا لأنها نطقت بالشهادة (19)

The phrase "جيران في الله، أبواب بلا حارس" contains a paradox between spiritual ties (brotherhood in God) and a chaotic social condition lacking protection. On one hand, there is a spirit of solidarity, yet on the other, no guarantee of security or defense—thus, spiritual unity stands in contrast to the reality of alienation and vulnerability.

In line 9, the statement "دون أن يصبح الأطفال قضية رأي عام" suggests a contradiction between the need to protect children and the indifference of society or the media. Children should be symbols of innocence and a humanitarian priority, yet they are neglected, as if their suffering is not worth public attention. This moral paradox exposes the loss of collective responsibility.

Lines 17 to 19 present sharp religious and existential paradoxes. The phrases "المتهمون بالعبادة، بالعبادة" and "المحكومون شقياً بالإبادة" reveal a conflict between noble religious acts and the brutal response of power. How can worship become a crime, and faith be punished with genocide? Likewise, "قطعت ألسنتنا لأنها نطقت بالشهادة" exposes the collision between sacred confession of faith and cruel physical punishment. These are extreme paradoxes that uncover the absurdity of a regime that criminalizes belief and humanity itself.

##### b. Antithesis

Antithesis is a figure of speech that compares two opposing ideas within a single clause. It is similar to a paradox, but the contrast in antithesis is confined to one clause, either in sequence or linked by conjunctions. In the song "سيدي الرئيس", antithesis is found in the line:

(1) وأذنت مساجد، ورنت الكنائس (6)

The verse "وأذنت مساجد، ورنت الكنائس" from "Sayyidi ar-Ra'īs" contains an antithesis, which juxtaposes two contrasting concepts to emphasize difference or highlight harmony within contrast.

Here, "المساجد" (mosques) and "الكنائس" (churches) represent two major religions—Islam and Christianity. The use of distinctive verbs for each place of worship, "أذنت" (called to prayer) for the mosque and "رنّت" (rang) for the church, reinforces the contrast in sound and ritual. However, the contrast is not intended to imply conflict, but rather to symbolize peaceful coexistence and shared spirituality.

Though these places of worship stem from different religious traditions, with contrasting symbols and rites, the line presents them in one sentence structure to portray harmony in diversity. Thus, this antithesis functions not only aesthetically but ideologically, conveying messages of tolerance, interfaith unity, and resistance to sectarianism or divisive politics. It strengthens the idea that amidst suffering, the voices of faith from various backgrounds can coexist as a source of hope and solidarity.

### **Social Criticism in the Song Sayyidi Ra'is by Hama Meshary Hamdan**

The song Sayyidi ar-Ra'is by Meshary Hamdan is a poetic musical work that contains deep social and humanitarian criticism. The lyrics are written in Fusha Arabic (formal Arabic), which is commonly used in literature, official speeches, as well as religious and academic texts. The use of Fusha Arabic strengthens the universal and intellectual impression of the message being conveyed and makes the song widely comprehensible across Arabic-speaking nations.

The song is performed by Alex George S., a singer from Ain Saadeh, Lebanon. He gives voice to the collective anxiety of Muslims and Arabs in response to the injustices suffered by the Palestinian people. In particular, the song is a response to the controversial decision by U.S. President Donald Trump to officially recognize Jerusalem as the capital of Israel. This action is seen as a violation of the rights and dignity of the Palestinian people and symbolizes the indifference of global powers to humanitarian suffering.

In the lyrics of Sayyidi ar-Ra'is, the main narrative voice is that of a young Palestinian child. This child addresses "Mr. President" directly, inviting him to break the fast together at his home which, in reality, is nothing but rubble left by the destruction. Through the innocent and honest perspective of a child, the song conveys sharp irony and paradox: the tragedy of life amid conflict, yet the persistence of humanity, patience, and love within the family.

The song also presents a strong social critique of world leaders. In the music video, global political figures such as Donald Trump, Vladimir Putin, the German Chancellor, and the President of North Korea are depicted witnessing the suffering of Palestinian children. However, their presence is only symbolic, they see, but do not act. This represents the international community's awareness of the Palestinian tragedy while remaining silent and passive.

Moreover, the lyrics are filled with poignant symbols. "Boats of death" represent the ongoing refugee crisis, while "my toy is also covered in blood" illustrates how childhood, which should be joyful, is instead marked by trauma and sorrow due to war. Children become the primary victims of conflict, and their voices are often ignored in public and media discourse. In this song, children are depicted as symbols of purity bearing a message of peace, while also serving as instruments of criticism against a neglectful global order.

The social criticism in this song is not only directed at external powers like the United States and its allies, but also toward the Arab world itself. The lyrics call for unity among Arab nations and Muslims. The song critiques internal divisions that exacerbate the suffering in Palestine and calls for a return to the spirit of *ukhuwah* (brotherhood) and the Islamic principles of justice.

From a stylistic point of view, the song employs various rhetorical devices such as paradox, metaphor, personification, and antithesis to enhance its message. These devices generate strong emotional effects and deepen the meaning of the social critique. The use of Fusha Arabic also enhances the literary and aesthetic dimension of the song, making it not only a form of entertainment but also a symbolic act of resistance and collective awareness.

Overall, Sayyidi ar-Ra'is is a soft yet piercing protest song. It speaks through the voice of children, but it shakes the consciousness of adults. The song calls for justice, empathy, and moral responsibility. Through art and language, it reminds us that behind complex geopolitical conflicts are innocent people who suffer—especially children—whose voices deserve to be heard by the world.

## CONCLUSIONS

The lyrics of "سيدي الرئيس" by حماده مشاري demonstrate rich expression through the use of various figures of speech, which can be categorized into four main groups: affirmation, comparison, satire, and contradiction. Figures of comparison dominate with 18 occurrences, showing the poet's frequent use of metaphor, personification, and hyperbole to depict social realities with strong, symbolic imagery. Affirmative devices are also prominent, with 14 examples, especially in the form of alliteration and repetition, which strengthen the emotional tone and rhythm of the song.

Meanwhile, satirical and contradictory styles enrich the song's critical meaning. Irony and satire are used to deliver sharp yet artistic socio-political critiques, while paradox and antithesis reflect the contradictions of reality, especially in the context of oppression and collective suffering. Overall, the variety and depth of stylistic devices in this song affirm that it is not merely an aesthetic expression but also a powerful medium of resistance through literary language.

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*للع ةردقلا هيدل صخش لك نأ بيدلاً لماعلا في ادج مهم عغلا مادختسا نإف ، ةيدلا في رعاشل اقفو . عاتمتسلا*

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