FIGURATIVE DICTION OF MASURI SN AND A. SAMAD SAID: A COMPARISON

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Abstract

The beauty of a poem depends on the poet's selection of diction to express his heart's content. Diction is a careful assortment of the beautiful and concise words to express various matters by the poet's mixture. The collection of words in poems is based on the relations to its meaning, sound harmony, and word sequences in a specific language manner that are crafted. The selection of diction is heavily correlated to the figurative language; an analogical language that is portrayed by the poet to beautify, heighten a certain effect and give rise to a particular connotation in his poems. A careful choice of diction by emphasizing on the use of figurative or metaphorical language will make a poem delightful, and it also endows it multiple layers of meaning. Selection of words and figurative language will be used as an approach to scrutinize the works of two famous writers from Malaysia and Singapore; who are A. Samad Said and Masuri SN. A comparative research on their poems has been carried out to see the strength and weaknesses of diction selection and the use of figurative language in their poems.

Keywords: diction, figurative, effect, connotation, beauty

INTRODUCTION

Before the discussion of the figurative language in the selected poems by Masuri SN and A. Samad Said, it is wise to look into the background of

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these eminent literary personalities. Masuri SN with a real name of Masuri bin Salikun was born on the 11th of June 1927 in Singapore. During his life as the citizen of the Singapore metropolis, Masuri stayed in a place called Teluk Kurau, in Geylang Serai, Paya Lebar and Lorong Karaeng. He received his early education until Darjah 4 (Standard 4) in Sekolah Melayu Teluk Kurau, and later he had an opportunity to further his study at Maktab Penguruan Sultan Idris, Tanjung Malim, Perak, Malaysia in 1933. Masuri enrolled in a class at Mercantile Institution and C.Y.M.A College in order to enhance his command of English language. His education allowed him to be a teacher. He started teaching at Sekolah Geylang, and later became the Headmaster at Sekolah Rendah Tanah Merah Besar in 1978. Furthermore, Masuri was promoted to be a Research Fellow at Institut Penelitian Asia Tenggara (ISEA) during 1984-1985, and then he had chance to join an international writing program for three months (June-August 1986) at the University of Iowa. There, he was endowed as an Honorary Fellow. During 1991-1992, Masuri was invited as a Penulis Tamu (Guest Writer) at Lembaga Penelitian Melayu National University of Singapore (NUS). He was one of the persons who initiated Angkatan Sasterawan 50 (ASAS 50); a body of writers who was set up in Singapore on the 6th of August 1950 to fight for the Malay language and literature. When the members of ASAS 50 split into two categories due to differences of belief between "Seni Untuk Seni" ("Art for Art") and "Seni Untuk Masyarakat" ("Art for the Society"), Masuri chose to fight for the rights of arts for the society. Throughout, 2001-2005, the chance to hold the position as Ketua I ASAS 50 can be regarded as another chance for him. Owing to his massive contributions to the world of Malay literature, especially in Singapore, Masuri was honoured with Anugerah Tun Seri Lanang in 1995; the highest award given to the crusader of literature in Singapore. He passed away on the 6th of December 2005, at the age of seventy eight years old.

Meanwhile, A. Samad Said holding the real name Abdul Samad bin Muhammad Said was born on the 9th of April 1935 at Kampung Belimbing Dalam, Durian Tunggal, Melaka. He was brought over to Singapore by his parents when he was six months old because his father had landed a job as a truck driver there. Samad received his formal education at Sekolah Melayu Kota Raja and graduated with Darjah IV (Standard 6) (1940-1946). Then, he continued his study in afternoon classes at Victoria Institution and received Senior Cambridge Certificate in 1956. Samad's working experience began by being a clerk at the Hospital Umum Singapura (for six months), he later

moved to Kuala Lumpur to work for the newspaper *Fikiran Rakyat* under the leadership of Ahmad Boestamam (also for six months). Further, he moved back to Singapore and work for the weekly newspaper *Utusan Zaman* under the supervision of Usman Awang. As the company of the *Utusan Melayu* newspaper moved to Kuala Lumpur, Samad also left for the same place. There he met A. Samad Ismail, one of the journalists for *Berita Harian*, who was provoked him to join the newspaper as a Penolong Khas (Special Assistant) to the Writers' Group of The New Straits Times. Through the end of 1981, Samad became the Senior Editor of the *Warta Tebrau* newspaper. His last position was Ketua Pengembangan Sastera (Head of Literature Development) for The New Straits Times group in Kuala Lumpur. Samad joined ASAS 50 as well. Despite his emphasize the value of art in any literary work, Samad also has prioritized the message in a work of art. Therefore, he appears to be a person that connects art and its message with the fight of writers' organizations. Due to his immense contribution to the Malay literary world, especially in Malaysia, he was awarded the Anugerah Sastera Negara in 1970; the highest award given to the crusaders of literature in Malaysia that bestow the title of Sasterawan Negara (National Laureate) to them. Nowadays, A. Samad Said is a full-time writer and still an active contributor at the age of seventy eight. His focus is on poetry now. They are usually uploaded to the social media such as Facebook.

Looking at the background of both writers illustrates that there are certain similarities between them such as their place of living (A. Samad Said during half of his lifetime), and their involvement in ASAS 50. The distinguishing point is about their jobs as Masuri was a teacher, and Samad used to be a journalist. This matter will be looked upon to debate and evaluate the figurative diction of both personalities because the ones' occupation or experiences may shape certain meanings that they hope to portray and share with the readers. To discuss on this matter, several poems of both poets written after 1965 are chosen to be studied and discussed.

FIGURATIVE DICTION

In writing a poem, the selection of diction or words are crucial because a relatively short poem demands words that are concise, short and precise, but have a vast and deep meanings. Figurative words are words used as metaphors, which are stating something with different meanings (transferred meanings). For example, in Malay culture if a child climbs a tree and his mother will

ask him to climb higher, it actually means that the child is requested to climb down because her mother is worried that he could fall and hurt himself. Therefore, in various dictionaries, figurative was portrayed as synonymous of metaphorical, symbolic, allegorical, representative and emblematic (see http://www.merriam-webster.com/dictionary/figurative). As an adjective, figurative was explained and given such analogy:

> The adjective figurative comes from the Old French word "figuratif," which means "metaphorical." Any figure of speech — a statement or phrase not intended to be understood literally — is figurative. You say your hands are frozen, or you are so hungry you could eat a horse (https://www.vocabulary.com/dictionary/figurative).

When diction of figurative language is used, the meanings will diverge from the standard meanings of the language. This is to ensure that, as accepted by the public, to acquire a certain effect or particular impression with the specific meaning, as what Abrams (1981:63) states:

> Figurative language is a deviation from what speakers of a language apprehends as the ordinary, or standard, significance or sequence of words, in order to achieve some special meaning or effect.

The elements that build up the dictions of metaphorical language are entirely distinctive from the elements in rhetorical language. Rachmat Djoko Pradopo (1994: 93) who borrowed Altenbernd's views stated that metaphorical language is different from rhetorical language. In conjunction with Rachmat's view, Abrams (1981: 63) concluded that metaphorical language, and rhetorical language are actually elements that contained in the metaphor or the figurative language. There are nine elements in rhetorical language, which are tautology, hyperbola, pleonasm, onomatopoeia, enumeration, paradox, parallelism, enjambment, and reticent rhetoric. Meanwhile, the elements that create the metaphorical language are metaphor, personification, simile, eponym and metonymy. The combination usage of metaphorical and rhetorical languages in creative writing is called figure of rhetoric or rhetorical figure. This is to expand and deepen the meaning of words or the group of words to acquire the specific effect or impression on the reader. In a literary work like a poem, this matter arose via the chosen diction which is implemented by the poet to deliver his thoughts or heart's content to the reader. These figurative elements will be closely inspected through the selected dictions created by Masuri and Samad in their many poems.

FIGURATIVE DICTION IN MASURI AND SAMAD'S POEMS

Social and Economic Poems

To compare the figurative dictions in the poems of Masuri SN and A. Samad Said, several selected poems made after 1965 are used. The year 1965 is chosen because this is the year when Singapore departed from Malaysia. Hence, these poems are interesting for comparison as they are expected to portray remarkable themes based on the two writers' fresh outlooks of the new geographical and political borderlines.

During the early years of separation of Malaysia–Singapore, history had portrayed how both countries struggled with social, political, and economic problems. The governments with their own agendas undertook several efforts to correct political situations for controlling the livelihoods of the societies and flourishing each country's economy. Therefore, in 1965, Masuri (1989:107) wrote a poem entitled "Kota" to illustrate the social and economic conditions of Singaporean in those days. The city dwellers were described to race and work hard to earn in order to achieve better living positions. He stated that:

> *Berlumba-lumba*
> *memecut urat saraf*
> *merenggut jantung sederap*
> *membesarkan hidup berharap.*
>
> (Racing
> accelerating the nerves
> simultaneously yanking the heart
> flaring the nostrils with hope.)

The constructed dictions in the first stanza were repeated in the second stanza by using different choice of words, which carrying a similar effect or impression:

> *Berlari-lari*
> *memburu deru hari*
> *merebut nafas sendiri*
> *melupakan igauan hari.*
>
> (Running
> chasing the roar of the day

fighting for one's own breath
forgetting daydreams.)

In figurative language, two stanzas that have a tied idea like above samples are called tautology metaphor. The reason why Masuri used this metaphor is to show how the Singaporean citizens worked exhaustedly to survive. Individuals and family members had to be fed, and they were provided with shelters to live in. Therefore, they could not think of social activities or conversing with their surrounding society as each moment was spent at work to shape a meaningful future. Hence:

Inilah kota kerja
inilah mesin jentera
manusia mengatasi manusia
membisukan budi bicara.

(This is the city of jobs
this is the machine
people overpowering people
muting discretion.)

The spread of dictions carved by the above lines depict a clear tautology element. Tautology means to state an issue more than once in order to emphasize its effects so the meaning of the writer may be received better by the readers. That is why tautology is different from other metaphors because the metaphor is used to clarify something or to emphasis or to acquire the desired effect of the poet. Indeed, what is repeated can be regarded as the poet's same idea but in a different diction. The meaning remains the same because no additional emphasis that can change the meaning of the said idea has given (see Safian Hussain *et al*., 1988:331). Thus, in the poem "Kota," when Masuri repeated the same idea in the second stanza, the effect of the diction that was enunciated by him in the first verse became more prominent towards the end and can be grasped better by the reader.

Masuri's poem about the issue of the society which was viewed and expressed from his perspective as a teacher is also conveyed in Samad's poem that was written from his perspective as a journalist. In fact, a large portion of Samad's poem expressed such issue because during his lifetime, he had gone through a hard living in the society. He experienced a tough childhood as the member of the squatter community in Singapore and later as a newspaper journalist. Therefore, for example, in the poem entitled "Di

Tepi Telefon, Kopi dan Typewriter" (A. Samad Said, 1995:116-17), that was published in *Berita Minggu* on the 21st of January 1968, Samad wrote about the story of poverty that got worse by the arrival of flood season. He stated in the second stanza of the poem:

> *Hari yang ditinggalkan*
> *lima mati tak makan*
> *pinggan dan cawan*
> *tergenggam di tangan*
> *sedang air mata di rumah*
> *dan di kepalanya kucing gelisah;*
> *sedang tungku ternganga hampa*
> *dan belanga retak di tengah.*

> (The day that has been left behind
> five have died having nothing to eat
> plates and cups
> grasped in their hands
> while tears remain at home
> and at their heads the cat is restless;
> the stove gapes disappointedly
> and the cooking pot is cracked in the centre.)

In comparison to the poem "Kota" by Masuri, Samad uses a lot of figurative dictions in this poem. For instance, "kucing gelisah" (the cat is restless) and "tungku ternganga hampa" (the stove gapes disappointedly) are personifications because the characteristics are given to non-human objects. However, tautology exists in this poem and stresses on its meaning, similar to Masuri's poem, where poverty and flood were repeatedly explained. For example, the diction phrase "lima mati tak makan" (five have died having nothing to eat) is explained by the line of dictions "sedang tungku ternganga hampa/ dan belanga retak di tengah" (the stove gapes disappointedly and the cooking pot is cracked in the centre). Further, this question is emphasized again with the following stanza:

> *Tapi, masih juga dia bercerita*
> *di tengah lima mayat manusia –*
> *satu, tersadai, dua terhumban dan terapung dua –*
> *kucing lesu tergigil luka*
> *miau, miau, miau sengsara.*

> (But, the story is still told

in the midst of the five corpses –
one spread out, two thrown and two floating –
the tired cat is shivering with an injury
meow, meow, a meow of suffering.)

This stanza is an explanation to the previous stanza because the content of the earlier stanza has been repeated in the current stanza. Thus, the tautology existed in this poem by Samad. However, this poem is more varied than Masuri's as there is also the existence of epodes. Because all the five persons that are mentioned in the second stanza died, and they were further described as follows: satu, tersadai, dua terhumban dan terapung dua. Later, the fidgety cat in the second stanza was described by the narration of the diction *kucing lesu luka/ miau, miau, miau sengsara* (the tired cat is shivering with an injury, meow, meow, a meow of suffering). Furthermore, Samad's imitation of the cat's sound *miau*, *miau*, *miau* is onomatopoeia because the dictions are arranged in a form of mimicry to imitate the sound of the cat. The implementation of the dictions also described the poverty-stricken society that appeared to befallen with bad luck via coming of the flood season. Therefore, it seems that Samad applied more figurative elements in his poems in comparison to Masuri.

Political Poems

Looking at Masuri and Samad's works indicate that a number of poems by them illustrate the political problems after 1965. Being a teacher and later a headmaster, Masuri was definitely much closer to the society, especially the local people when he used to teach in Geylang and Tanah Merah Besar, in Singapore. As a journalist, Samad had traveled to all corners of Malaysia to listen to the people's problems. Indeed, the political-themed poems by Masuri and Samad were the results of the societies groans and the public's sufferings which were caused by neglected higher authorities. These poets wrote with the hope to defend the society's fate that could be achieved by admonishing the higher authorities about their tyranny and obligation that they force on people. In relation to this, Masuri in his poem entitled "Bicara," wrote:

Ada ada bicara
kelebihan semalam
hari ini terucap
di tengah kebalauan (first stanza)

(There is talk
yesterday's advantages
expressed today
in the midst of chaos)

Using "Ada ada" without the hyphen in the above stanza showed implementing of parallelism figurative diction by Masuri. This diction is not a plural form but a type of repetition that reveals *bicara* (a discussion) which was enunciated several times by the leaders. Upon reading, the parallelism effect might not be too obvious, but when the diction was uttered in declamation, its impression is heightened. This is because Masuri described politicians as talkative persons who were seldom holding their promised words. As a result, the poet added:

Tidak lagi terhembuskan nikmat
ucapan pengap
ucapan orang keliling
yang mengangguk
tapi berpaling.

(There no longer blows pleasure in
stuffy speeches
the speeches of people around
who nod
but look away.)

The above stanza indicates that the politicians' words were "Tidak lagi terhembuskan nikmat" (There no longer blows pleasure)because they always betrayed. To strengthen the diction, Masuri used a repetitive metaphor through the diction "ucapan" (speech) that has opposite meaning. "Ucapan pengap" (stuffy speeches) means the leader's speech only ended where the leader gave the speech, and "ucapan orang keliling" means the people's voices that "merungut-rungut" (grumble) at the background while questioning the leader's words. Hence, the people who listen to the leader's speech simply manage to "mengangguk/ tetapi berpaling" (who nod but look away) because they were aware that the words uttered to them do not carry any significant contribution, and these claims were merely pleasant to the ears. This poem showcased a simple diction in a limited metaphor, but Masuri managed to express the meaning of the poem clearly and effectively towards the reader.

Next, in the poem "Kesan (I)" (1962: 27), Masuri demonstrated the massive political effects of the Western colonization upon the society. After the English colonizers had brought Chinese people to work at ore-mines and Indians to work at rubber estates, racial polarization occurred due to the division and rule policy of the Western colonizers (see Rahimah A. Hamid, 2010). This also happened in Singapore, a metropolitan that was built up by the Western colonizers. Masuri displayed this phenomenon as follows:

Menemui beberapa perkara
selepas bicara
antara beberapa manusia
persoalannya menjadi bertindih-tindih;

mereka meragukan warna
*   kulit dan kemanusiaan.*

Mengenali beberapa manusia
sukarnya untuk percaya
mereka bukan berpura-pura
membiarkan rapuhnya jiwa.

(Finding several issues
after discussion
among some people
the issues become overlapping;

they make one doubt the colour
    of skin and humanity.

Knowing some people
it is difficult to believe
that they are not pretending
and leaving the soul to crumble.)

In the above lines of the poem, Masuri's dictions clearly were not jazzed up with any sort of metaphor like simile or others. His selected dictions showed that the poem was prosaic in nature. However, he still used repetition to strengthen the effect of the poem via the phrase "beberapa manusia" (some people) (line 3 and 7), as a representative to the Malays, Chinese and Indians that "meragukan warna kulit dan kemanusiaan" (they make one doubt the

colour of skin and humanity) and they were "bukan berpura-pura" (not pretending) about it. The situation was shaped by the colonizers who paved the way of life for the citizens.

In comparison to Masuri who only portrayed the power and attitude of the authorities, Samad's poem displayed a haphazard perspective of politic, his view on the authoritative bodies, and his obvious support for the ones that he trusted. Thus, in his poem "Kepada Pemimpin Yang Itu" (2003: 65-67) that was written between 3-12 of August 1999, Samad depicted his support and appreciation to one of the political leaders, and at the same time rejected the other political person. He stated:

> *Bersilat di tengah topan mendengar serapah dusta*
> *dinampaknya ramai pendekar hanya galak bertingkah,*
> *Dia berhujah dengan akal, bersetuju dengan hati*
> *kerana lebih ingin menyambung jambatan asli.*
> *Dia masih belayar antara kalut mengemudi arah syahdu*
> *terimbas pulau direstui kelasinya berlabuh dahulu.*
> *Dirinya memang perintih pertama mengasihani murba,*
> *gelak terakhir setelah menghayati senyum mereka.*

> (Wrestling in the midst of the typhoon listening to incantations of untruth
> it seems many warriors are merely keen on acting,
> He reasons with intelligence, agrees with emotion
> for he prefers to complete the true bridge.
> He is still sailing in the confusion steering towards tranquillity
> Spying an island he allows his sailors to anchor.
> He is certainly the first mourner to pity the common people,
> laughing last after appreciating their smiles.)

Samad wrote this poem a year after his favorite political figure was sacked from the cabinet on the 2nd of September 1998. To illustrate his admiration to that person, Samad used plenty of emblematic figurative dictions or metaphors. For example, the diction "topan" (typhoon) is a metaphor to a riotous situation that enveloped the country after the dismissal of the political figure. "serapah dusta" (incantations of untruth) symbolizes the slander made by the opposition party towards him. "jambatan" (bridge) can be counted as the connection that was hoped to be reattached between the political figure and his previous cabinet members and "kelasi" (sailors) representing the society.

Samad's high admiration towards this political figure is sometimes indescribable with words. Hence, Samad used reticent rhetoric by implementing

punctuation marks as a technique to describe something that was difficult or indescribable by words. This can be viewed by this excerpt:

Telus suaranya ---- cekal , tabah dan mengerti (line 14)
  Memang tulen mercupnya ---- damai, sedar dan segar (line 40)
(His voice comes through clearly ---- resolute, brave and knowing
He sprouts purity ---- peaceful, aware and fresh)

    Samad's view about the authoritative person became clearer via his poem "Peludah Warna" that was written and published on his Facebook page on the 1st of July 2011 (http://facebook.com/asamadsaid). He said:

Kuasa gusar kini menggelegak murka;
warna kuning diisytihar racun terbisa.
Diragutnya baju-T segeram tenaga
dan diumum itulah busana bahaya.

Tapi, kita jahit semula perca kain,
menjadikannya panji terindah dan tulen.
Warna kuning yang teramat tenang dan syahdu
kita kembalikan damai ke dalam qalbu.

Kini cahaya mentari mungkin diramas
dan sinar kuningnya juga mungkin dicantas.
Memanglah mereka kini peludah warna
sedang menghimpun lendir kahak sebanyaknya.
Kerana nikmat amat lama berkuasa,
kuasa pun seolah menjadi hartanya.

(The wrathful authorities now boil with anger;
the colour yellow has been declared the most lethal poison.
He rips off his T-shirt with the energy of anger
and announces that this is the clothing of danger.

But, we again sew together the shreds of cloth,
making out of it the most beautiful and pure banner.
The most soothing and calm colour of yellow
returns peace into our hearts.

Now, the light of the sun may be squeezed
and its bright yellow may have been cut trimmed.
Truly, those who are now the spitters on colour
Are collecting spittle and phlegm as much as they can.
Because they have enjoyed power too long,
power it seems is now their own.)

This time, Samad chose the "warna kuning" (the yellow colour) as a metaphor to the "Perhimpunan Bersih 2.0" that was supported and joined by him. This is because in that assembly, the assembly-goers who were pro-opposition used "warna kuning" as the color theme, and yellow t-shirts as their uniforms. For this reason, the dictions "racun terbisa" (the most lethal poison) were implemented as a metaphor to indicate the stabbing feeling of the government which was caused by this massive assembly. The dictions in line five, "kita jahit semula perca kain" (we again sew together the shreds of cloth) is a metaphor to describe the government wanting to dismiss the struggle and their desire to stop the assembly for making them to be united and closer. The dictions "cahaya mentari mungkin diramas" (the light of the sun may be squeezed) and "sinar kuningnya juga mungkin dicantas" (its bright yellow may have been cut trimmed) symbolize the rise of struggle that may be toppled by the government, but Samad believed they only brought mere physical damages. Therefore, the poets'use of dictions like "peludah warna" (spitters on colour) represents the government's dislike of such assembly and their attempts to stop it. This poem is chosen for discussion because there were a lot of figurative elements in it that can metaphorically deliver to readers. Thereby, Samad's skill of exploiting language for creating a desired effect via indirect portraying can be regarded as his germinating thoughts. Consequently, it is obvious that Samad implemented more figurative dictions in his poems in comparison to Masuri.

Religious Poems

Increasing in age generally affects a writer's creative process. This alteration can be seen in the creative works by Masuri and Samad. Dharmawijaya who analyzed poems written by Masuri between 1957 to 1995, and Samad's poems written throughout the first fifty years of his life stated that there is a dominant change in their aspect of thinking. In addition, the external features of their poems also were changing in accordance to the increase of their age (see Kata Pengantar Dharmawijaya dalam Masuri SN, 1989 dan A. Samad Said, 2005).

Looking at Masuri, it becomes clear that aging definitely affects his poems' subjects. For instance, in his collection of poems entitled *Mimpi Panjang Seorang Penyair* (1995), there are many poems that depicted the subject of relationship between a servant and his Khaliq. One of those poems is "Mengenali-Mu, Ya Allah" (1995: 185). In this poem, Masuri uttered:

...sentiasa mengingati-Mu
adalah tandaku
dalam ikatan-Mu

(…always remembering You
is my sign
in your bond)

The diction "ikatan" is a metaphor to portray the protection of Allah SWT for His servants who always remember Him. This poem is lengthy as it surpassed seventy lines, and it is a prosaic in nature. There are few lengthy poems written by Masuri. Nonetheless, this long poem is the only metaphor written by him. It can be seen from the excerpt below:

Mengenali-Mu, ya Allah
Rasa-rasanya makin merindu
...
Ketika masih belum mengaji
Mukadam dan al-Quran
aku sudah diberi kenal
ada bintang
ada bulan
ada matahari
dan awan
ada yang menjadikan;
begitu aku terasa
tanpa bertanya
aku ingin makin mendalam
sudah kuterima kenyataan
bahawa alam jagat dan
seluruh mahluk ini
ada yang menjadikan

(Knowing You, O Allah
It feels as if the longing increases
(…
Before I ever learnt to read
the Muqaddam and the Qur'an
I already recognized
there are stars
there is a moon
there is a sun

and clouds
there is a Creator;
this I felt
without asking
I wanted to know more
I had accepted the fact
that the whole world
and all its creatures
had a Creator)

The metaphor displayed in this poem by the repetition of "ada yang menjadikan" (had a Creator) which is then followed by the anaphoric repetition in the dictions of "ada bintang/ ada bulan/ ada matahari" (there are stars /there is a moon/ there is a sun). Such repetitions not only strengthen the effect of the poem, but the forms of repetitions become an interesting magic that grabs the focus of the readers in order to understand the purpose of the poem.

Moreover, the poet emphasized on the relationship of the human with God via the collection of poems named "Suasana Senja" (2003). To illustrate how the importance of getting acquainted to God Masuri chose the dictions "suasana senja" as a metaphor to portray his old age that was almost at the end. Muhammad Haji Salleh explained "senja" (dusk) in the poem as a sign of nearing death, and Masuri prepared himself to face it (Muhammad Haji Salleh, 2011:79). However, the use of metaphor in this poem is quite limited.

The diction "senja" symbolized the fragile age and a man's journey towards Allah SWT which was also portrayed in Samad's poem entitled "Tetamu Senja". He said:

Kita datang ini hanya sebagai tetamu senja
bila cukup detik kembalilah
kita kepadanya
kita datang ini kosong tangan dada
bila pulang nanti bawa dosa bawa pahala

Pada tetamu yang datang dan
kenal jalan pulang
bawalah bakti mesra kepada
Tuhan kepada insan
pada tetamu yang datang
dan lupa jalan pulang

usahlah derhaka pula
pada Tuhan kepada insan

(We come only as guests at sunset
when our time is up we return
to him
we come with empty hands and chests
when we return we bring sin and good deeds

To those guests who come and
recognize the way back
bring good deeds to
the Lord of Man
to those guests who come
and forget the way back
there is no need to go against
the Lord of Man)

(http://penyair.wordpress.com/2007/04/06/tetamu-senja-a-samad-said/).

The diction "tetamu" (guests) is a metaphor for a temporary visit, and the diction "senja" shows a brief period of time at the end of a day, strengthening the symbolism of a man's place that is temporary in nature in this world. The diction "pulang" (way back) is a metaphor for death, and the diction "datang" symbolizes man's birth on this realm. There are many other dictions that show the metaphoric metaphor being freely used by Samad in his poems. Thus, this poem is beautiful and has a strong effect in creating awareness towards mankind, and the group Kopratasa had sing it in poetic form with the title "Kita Ini Tetamu Senja" in 1995.

Frankly, there are many other Samad's works that depict the subject of religion, and the pinnacle of his works displayed a sense of awareness on the relationship of a servant with his Maker had been expressed through his poem entitled *Rasulullah Al-Amin: Puisi Panjang* (1999). The 317 pages long poem is rich with various figurative elements that are able to strengthen the meaning and beautify a poem.

CONCLUSION

Several conclusions can be made based on the discussion on the figurative diction by comparing the poems from Masuri SN and A. Samad Said. Firstly,

Masuri prefers to use shorter diction in arranging his poem and the lines that he creates are generally short, ranging between three to five words only. Masuri obviously fulfils the concept of poem writing that is endorsed by various scholars, which is that a poem is paired specifically used to express a thought beautifully with striking language and draw out the splendour and sweetness of a language (Za'ba,1965: 28); by Samuel Taylor Coleridge as "the best words in their best order" (see Muhammad Haji Salleh, 2005: 5). Therefore, the diction in Masuri's poems are very economical. This differs from Samad's poem which are relatively longer because he prefers to write poems in narrative form.

Due to the fact that Samad always writes narrative poems, he skillfuly plays with language. Hence, various dictions representing metaphorical and rhetorical language has been written by him to create the effect and deliver the meaning of his poems. Therefore, his poems are more prismatic in comparison to Masuri's. Furthermore, Masuri prefers to create his poems using the declarative technique, choosing to express a short and precise diction, but still manages to express his thoughts effectively.

Therefore, in terms of figurative diction, Samad's poem are seen to be more beautiful in comparison to Masuri's. Nevertheless, in term of content, both are equal in carrying the subject matter that is close to their hearts and delivering the meaning that can be appreciated by their readers.

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