SYI’R, SYAIR, SYI’IRAN: THE CONNECTION BETWEEN RHYMES AND METRICS IN AL-‘ARUD PERSPECTIVE

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Abstract

Purpose of the study: This study explores metric patterns of syi’iran and syair, genres of poetry indicated to bear close relation with the pattern of Arabic syair. The genres include classical poetry in Malay, Javanese, and Sundanese.

Methodology: Research is conducted with a qualitative approach towards a data pool of syi’iran and syair, collected purposively to determine its relation with the rhymes and metrics of Arabic syair and its uniqueness compared to other forms of poetry in the Archipelago.

Main Findings: The research concludes that syi’iran and syair are poetic genres with the following characteristics: (1) posses a basic structure of couplets, (2) bear a specific rhyme pattern of consonant and vowel phonemes in up to two syllables at the end of each line, in every two to four adjacent lines, and (3) display distinct metric of consistent rhythmic half-lines. The three characteristics are indicative of its relationship with Arabic poetry.

Applications of this study: Research findings shall become a foundation to redefine the literary terminology of poetry and assist in philological criticism in Indonesia, although its uses in teachings and researches in both fields will need further promotion, both inside and outside the country.

Novelty/Originality of this study: The approach applied in the research allows the identification of metric patterns in various forms of poetry that have been circulating in Indonesia for centuries but have yet to be scientifically formulated, or even theoretically identified by scholars.

Keywords: Arabic, Indonesia, Rhymes, Metrics, Al-arud.

INTRODUCTION

Syair is a classical form of poetry in which each stanza consists of four rhyming lines. The entry word was included in the first edition of the Great Dictionary of the Indonesian Language or Kamus Besar Bahasa Indonesia (KBBI) (1988) and remains available today on its online version. The definition is highly debatable for several reasons: firstly, syair is not the only form of traditional poetry that constitutes four-line stanza as seloka, pantun, talibun, to name but a few, also fall into the category; secondly, syair (including Malay syair) does not strictly consist of four rhyming lines. Some of our early researchers found that the entire final syllables in syair Andai-andai Si Burung Pingai are irregular-sounding and difficult to group into four lines per stanza, as well as syair Teromba Negeri Sembilan and syair Hikayat Malim Deman; whereas the Malay version of syair (nazham) ‘Aqidatul-.Awam has a distinct character of rhyme in its couplets; while a syair by Nuruddin in Hikayat Muhammad Hanafiyyah is composed in two-line stanzas, ended with /a/ phoneme and interject by /i/ or /e/ phonemes.

However, a rather precise definition can be found in the Dictionary of Literary Terms which publishers include Gramedia (Panuti, 1986), the Ministry of Education and Culture (Zaidan, 1991a), and Balai Pustaka (Zaidan, 1991b). The three have become the primary references in current literary researches in Indonesia. Unlike the KBBI, the Dictionary of Literary Terms pointedly defines syair as Malay syair with certain contents. It will bring about a consequence: other poems from the Archipelago may fail to be labeled as syair. This creates confusion since KBBI defines syair differently from poetry.

Literary scholars and philologists, referring to both older and more recent texts, agree that syair is an Arabic loanword adopted into Indonesian. Arabic influence in syair is strongly noticeable in a study of the works of Hamzah Fansuri († 1590 CE), a poet renowned to have pioneered four-lined stanzas. Our previous research (Ma’mun, Titin, & Ikhwan, 2016) showed that such a form was not originally an Arabic influence but Persian instead, which became popular in the Archipelago either through Arab or directly from Persia. It is called dubait, or also known as ruba’i or ruba’iyat. Besides its four-line arrangement, its metric pattern also differs from Khaliliy wazan, the conventional pattern of Arabic syair.

This terminological issue poses a serious problem that needs the immediate resolution to clarify the connection between Arabic syair pattern and, as well as its modifications in, several genres of Indonesian syair, and to identify the characteristics of each. It is with this vision in mind that the research is conducted, involving Malay, Javanese, and Sundanese syair of the same genre.
The Objective of the Study

The particular objective of the research is to identify syi’iran metric pattern through a formal approach based on al-’Arud sciences as a parameter to describe the connection between said genre and Arab syair. This research shall be useful in depicting the presence of Archipelago syair among other forms of poetry, as well as its relationship and distinct characteristics compared to Arab syair. Theoretically, the results of this research can be put to use in several fields, especially in literature and art; and practically, the identified patterns of syi’iran rhymes and metrics can serve as a textual parameter in philology.

LITERATURE REVIEW

Syair, Syi’ir, and Syi’iran

The terms syair and syi’iran are both rooted from an Arabic word, shi’r. The adoption of the word shi’r into syi’iran retains its original meaning of ‘poetry’, now classical poetry. The word syi’iran, unlisted in KBBI, is largely spoken in Islamic boarding schools (pesantren) community in Java. In the beginning, its pronunciation was similar to its original form: syi’ir (Cirebonese dialect) or singir (Javanese dialect). It later evolved with a suffix –an, meaning ‘to hum’. Nowadays, Cirebonese people use the word syi’iran in the same sense as syi’ir (Ma’mun, Titin, & Ikhwan, 2017). Neither syi’ir nor syi’iran is listed in KBBI.

Unlike syi’ir or syi’iran, the word syair has been listed in KBBI since its first edition, defined as ‘classical poetry in which each stanza consists of four rhyming lines’. The word syair is adopted from Arabic with a modified pronunciation. In Arabic, the word sha’ir means ‘poet’. The adoption of sha’ir to syair created a shift in definition. The relation between syair and syi’ir and sya’ir shows a cultural gap that needs further evaluation.

Besides syi’iran, there is another term pujian (pupujian in Sundanese), derived from the word pujii which means ‘worship’ or ‘to praise’ in ancient Javanese. Morphologically, it refers to the same form in syi’iran but differs in content (Ma’mun, & Ikhwan, 2014).

Syi’iran is the result of a “marriage” between the Arabic culture that flourished in the Archipelago after Islam entered the region and local people’s tendency and aspiration towards religious art. Syi’iran became known to Javanese people as they learned Arabic syair, directly or otherwise, through scriptures circulated in pesantrens as religious manifestation, an expression of love, praise, grace, a call to righteousness, teaching, etc. The tradition, in turn, became widely popular, recited on special occasions or chanted through mosque audio speakers (Ma’mun et al., 2017).

The relationship between syi’iran and Arabic culture more or less model Indian-influenced kakawin literature. Similar to the local aspect in kakawin derived from Indian prosody, syi’iran carries its brand of uniqueness (Ma’mun, & Ikhwan, 2014).

The existence of Malay syair is closely related to pantun (a folk quatrain that employs alternating rhyme scheme). Just as the majority of syair, the more popular pantun in the Archipelago is originally an oral form of folk poetry. Its remnants can still be found in Malay traditional wedding ceremonies. Pantun and syair are two inseparable folk genres. Take, for example, syair Ken Tambuhan, the oldest Malay syair which expresses the relationship between the two. Lines of pantun are inserted in many parts of the syair (Fang, 1993).

Both pantun and syair share distinct prosody of consisting 9-12 syllables. Their difference, all lines in each stanza of a syair are the meaning (isi), whereas the first two lines in a pantun are called sampiran (shadow), while the last two lines are the meaning. In terms of rhyme scheme, pantun and syair can take on patterns of a-a-a-a or a-b-a-b, even more so for syair which has a looser rhyme pattern. Besides the a-a-b-b pattern, rhymes in a syair can take on a less strict pattern. In Malay syair, nya can rhyme with me, etc. While u can rhyme with o or au since their written forms are all ended with the same letter wawu, j (Fang, 1993; Teewu, 1966). Through studies towards Hamzah Fansuri’s syair, Malay literary experts inferred that four-lined Malay verses are a form of syair influenced by Arabic poetry pattern (Al-Attas, 1968; Teewu, 1966). This opinion remains undecided by Hindun (2012) in her research on Javanese syingir.

On a different stance, Amin Sweeney disagrees on that point. He explains that Malay syair has evolved for so long and Hamzah Fansuri acquired his influence from poetry and pantun styles as seen in Sejarah Melayu. According to Sweeney, the rhythm of syair are similar to pantun, besides the fact that pantun is often inserted in syair. This holds for their rhyme scheme as well, the rhyme of syair is a transformation of pantun rhyme. The pattern a-a-a-a, he remarks, is rarely found in Arabic syair. Moreover, a four-line stanza is unheard of in Arabic poetry (Roolvink, 1996).

This supports Hooykaas and Besar’s point of view (1952) that concluded Hamzah Fansuri’s and other Malay syair is not an imitation of Arab-style poetry. According to this perspective, the influence of pantun is more prominent in Malay poetry instead of Arabic style, even though syair adopted an array of Arabic terms. The debate of whether or not Malay syair is an “Extension” of Arabic poetry remains unanswered for a considerably long time. Efforts to answer the issue metrically were first conducted by Ma’mun (1992), upon studying Sawareh Barzanji manuscript from al-’Arud perspective. The research concluded that syi’iran texts in the manuscript are composed of Bahr khaif, thawil, and basith...
meters. During the phase, the naming of Bahr in the research was based on the original Arabic meters. The pattern of prose (natsr) in the translated version of Barzanji into Sundanese syair remains unidentifed.

A similar effort was conducted by Hindun (2012) in an article entitled Syingir: The Transformation of Arabic Poetry into Javanese. Her research deduced the two types of transformation of Arabic poetry into Javanese, i.e.: (1) the use of pegon letters in syingir writings to adapt syingir and its senggakan (inserts), (2) syingir follows the metric of Arabic poetry. Her research was considered to be one step ahead for acknowledging the metrics derived from sections of syllables in a target genre presumed to originate from Arabic poetry, yet a major part of the research relied on Arabic sections found in each syingiran.

A significant effort was made by Ikhwan (2010), through his research on a syir manuscript Pengeling-elinge Wong Urip (PWU) of Cirebon, West Java origin. His research was the first to compare Arabic traditional poetry and Archipelago traditional poetry of syi’iran genre by converting the harakat-sukun system in the Arabic alphabet (syllabic alphabet) into phonetic syllables system of Latin alphabet (phonetic alphabet). Even though PWU syi’iran was written in Javanese without Arabic stanzas as guidance (senggakan), its meter shows an influence of Arabic meter Kamil. His finding therefore also indicated that, in Indonesia, syair is not only known among Malay communities but also the Javanese people. There is a distinct relation between Arabic poetry (taqlidi), Malay syair, and Javanese syi’iran in terms of forms and meter types.

The research showed the presence of Kamil meter in syi’iran by converting Arabic wazan into syllable system, for instance:

<table>
<thead>
<tr>
<th>Arabic</th>
<th>Phonetic</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\text{فاعون}$</td>
<td>$\text{fa’ūlun}$</td>
</tr>
<tr>
<td>$\text{مفاعيلن}$</td>
<td>$\text{muṭāfā-‘ilun}$</td>
</tr>
</tbody>
</table>

The vocalization of 3 syllables contracted within initial components

- $\text{فاعون}$ : $\text{fa’ūlun}$ → $/\|/\$
- $\text{مفاعيلن}$ : $\text{muṭāfā-‘ilun}$ → $/|//|/\$

The vocalization of 4 syllables contracted within initial components

$\text{Sukun}$ diacritic is omitted in the phonetic alphabet as a consequence of the absence of mad letters ($\text{ا}$, $\text{و}$, $\text{ي}$) within the Pegon alphabet. In Malay, Javanese, as well as Sundanese Pegon alphabet, those three letters are used to indicate vowel sounds, but not to indicate vowel length as in original Arabic. The absence of these long-short vowel marks makes identification of harakat-sukun as commonly done in al-‘Arud inapplicable.

Besides wazan, 16 bahr meters of Arabic syair are also converted into phonetic alphabet, such as below:

a. Wafir:

$\text{مفاعلات مفاعلات مفاعلات}$ # $\text{مفاعلات مفاعلات}$ $\text{فاعون}$

$\text{muṭāfā-‘alatun}$ | $\text{muṭāfā-‘alatun}$ | $\text{fa’īlun}$ #

$\text{muṭāfā-‘alatun}$ | $\text{muṭāfā-‘alatun}$ | $\text{fa’īlun}$

$\downarrow$

5 | 5 | 3 # 5 | 5 | 3

b. Kamil:

$\text{مفاعلات مفاعلات مفاعلات}$ # $\text{مفاعلات مفاعلات}$ $\text{مفاعلتن}$

$\text{muṭāfā-‘ilun}$ | $\text{muṭāfā-‘ilun}$ | $\text{muṭāfā-‘ilun}$ #

$\text{muṭāfā-‘ilun}$ | $\text{muṭāfā-‘ilun}$ | $\text{muṭāfā-‘ilun}$

$\downarrow$

5 | 5 | 5 # 5 | 5 | 5

Considering the possibility of $\text{zihaf}$ and ‘illah in Arabic shair, the research identified 10 Arabic meters that are conceivably applied in syi’iran, i.e.:

<table>
<thead>
<tr>
<th>Arabic</th>
<th>Phonetic</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\text{Wafir}$ :</td>
<td>5(4) 5(4) 3</td>
</tr>
<tr>
<td>$\text{Hazaj}$ :</td>
<td>4 4</td>
</tr>
<tr>
<td>$\text{Kamil}$ :</td>
<td>5 (4) 5(4)</td>
</tr>
<tr>
<td>$\text{Rajaz}$ :</td>
<td>4 4</td>
</tr>
</tbody>
</table>
This result was then perfected through joint research—Ma’mun et al. (2017)—using an inductive approach towards Sundanese and Javanese (Cirebonese) Syi’iran. The result was published during an international seminar in Yogyakarta through the article “Traces of Arabic Shair in Sundanese and Javanese Syi’iran”. The research identified and reformulated previous findings, namely:

1) Syi’iran, both in Sundanese and Javanese, is constructed with meters.

2) Syi’iran meters can be distinguished into three types:

a. Two half-lines, consist of:
   - 4 – 4 pair
   - 5 – 5 pair

b. Three half-lines, consist of:
   - 4 – 4 – 4 pair
   - 5 – 5 – 5 pair
   - 5 – 5 – 3 pair

c. Four half-lines, consist of:
   - 4 – 3 – 4 – 3 pair
   - 3 – 4 – 3 – 4 pair

3) The rhythm of each pair can be shortened; a pair of 5 syllables can be shortened into 4; a pair of 4 syllables can be shortened into 3, etc.

Furthermore, another research that highlighted Malay syair was conducted by Makmun, Ikhwan, and Hazmirullah through an article “Arab-Malay Harmonization in Art: A Case Study of Ahmad Baqi’s Qasidah”, presented in Manassa Symposium XVII in Pekanbaru, Riau (2018). The article discovered meters similar to Arab syair and syi’iran in several Ahmad Baqi’s songs. For example, the song “Selimut Putih” was a creative adaptation of Kamil Bahr, while the song “Panggilan Ka’bah” is adapted from Khafff Bahr mixed with Mutadarik Bahr in its chorus. This supports our hypothesis that the general metric pattern of Archipelago syair is an adaptive form of Arabic meters. The composition of pairing lines in syair also supports the rationale, without discounting the possibility of modification from the original meters as an integral part of creativity and local wisdom.

Based on our literature review and the consistent findings mentioned in the review, we are convinced of the hypothesis that “the Archipelago classical poetry known as syi’iran or syair bears a distinct relationship with Arabic poetry pattern in terms of similar rhyme schemes and meters”.

MATERIALS AND METHODS

The research object is syi’iran or poetry of the same genre in Sundanese, Javanese, and Malay, involving 81 syi’iran in Sundanese and 64 syi’iran in Javanese, some of them still in the form of an ancient manuscript, compiled from various regions of West Java and surrounding areas, and 112 Malay syair recorded in publications from experts in the field. Sample data were then collected through purposive sampling, a technique using sets of criteria (inclusion and exclusion) selected to acquire a description of the pattern as well as to prove previous research findings.
This is applicative research designed qualitatively with an abductive approach. Abductive approach is a combination of both deductive and inductive methods. Inductive method propels the research towards new findings, while deductive method allows hypothesis development (Hardiman, 1993; Damanhuri, n.d; Dayim, 1993; Dhaif, 1987; Fuad, 1980; Ghaddzami, 1991; Haqi, 1987).

Phases in the research comprise of: (a) collection of sy’iran or same-genre poems in Sundanese, Javanese, and Malay, (b) conversion of Arabic Bahr to test the possibility of its use in sy’iran, (c) examination of metric pattern and hypothesis testing, (d) conclusion of sy’iran metric, (e) establishment of the relationship between the metrics of sy’iran and Arabic shair.

RESULTS AND DISCUSSION

The relationship between sy’ir (Arabic traditional poetry), syair (Malay traditional poetry), and sy’iran (Sundanese and Javanese traditional poetry) is characterized by three aspects, namely: (1) verse composition, (2) rhyme scheme, (3) metric pattern.

Verse Composition According to its Rhyme

The verse in syair or sy’iran is compatible with the term bait and/or syatr Arabic poetry. As previously mentioned in the literature review, based on the characteristics of Hamzah Fansuri’s poems, the predecessors in Malay literature gathered that each stanza (or bait in Indonesian, which should not be confused with Arabic bait) consists of four lines. Some then believed this character links Malay syair and Arabic shair.

Such a view appears to call for a reevaluation since Arabic syair does not share the same character. In Arabic syair, each stanza consists of simply a line which – in its ideal form – is divided into right and left half-line, with an unlimited number of a stanza in a poem. The arrangement of a four-lined stanza was not derived from Arabic shair but from Persia instead, known as dubait or, the more popular name, ruba’i. In its ideal form, a structure of a dubait may be formulated as follows (read from right to left):

\[ a \_\_ | \_\_ | \_\_ | \_\_ \]
\[ (a) \_\_ | \_\_ | \_\_ | \_\_ \]

These four parts usually converge into a unit of meaning, marked with an a-a rhyme scheme on the left, while the right side may be a-a, a-b, or b-b alternatively. In the next stanza, a-a scheme can transform into b-b, c-c, etc., along with the shift in the poem’s core message. These four parts have a consistent meter, usually a repetition of the meter (in consecutive order from right to left):

فعلن - متفاونان - فعلن - فعلن

On the other hand, the structure of an Arabic shair may be formulated as such:

\[ a \_\_ | \_\_ | \_\_ | \_\_ \]
\[ a \_\_ | \_\_ | \_\_ | \_\_ \]
\[ a \_\_ | \_\_ | \_\_ | \_\_ \]

In Malay syair, rhyme scheme a-a-a-a, b-b-b-b (a repetition of the same rhyme in all four lines) is often found. An example is one of Hamzah Fansuri’s poems:

Aho Segala yang menjadi faqir
Jangan bersubhat dengan raja dan amir
Karena Rasul Allah basyir dan nadzir
Melarangkan Kita shaghir dan Kahib
Hamzah Fansuri Anak Dagang
Da’im bersubhat dengan Hula balang
Penuh dan pepak Tahu berperang
Barang kerjanya Jangan Kau larang (Drewes & Brekel, 1986)

The interrelation between the rhymes in every four lines became the ground argument of early scholars in identifying the influence of dubait or ruba’iyyat towards Malay syair. In our opinion, as also pointed by Ibn Abi Syanab (1990), dubait does not restrain each Mishra’ to be strictly a-a-a-a, because some may take on a-a-b-a scheme (syatr awal of the second stanza is different). Not to mention the metric pattern which we will explain in detail in the following section.
From our point of view, the four-line arrangement is not influenced by *dubait*, but rather informed by a local style derived from *pantun* tradition. Further evidence can be seen in Malay *syair* which are often found in *a-b-a-b* rhyme scheme. For instance, one of the *syair* in Misa Melayu which tells the story of Sultan heading to Cempaka Sari island:

*Balai bertingkap bersulur bayung*
*Kenaikan Sultan sedang berangkat*
*Bagai zamrud di mercu gunung*
*Seperti intan sudah terikat*

*Kenaikan Sultan sedang berangkat*
*Meninggalkan desa Berahman Indera*
*Seperti intan sudah terikat*

*Persembahan segala bala tentara (Winstedt, 1968)*

Based on this argument, the arrangement of four-lined stanza—or four tied lines, as we call it—in Malay *syair* is a distinct form of its own, unrelated to Arabic or Persian influence.

Within the tradition of Archipelago *syair*, be it in Malay, Javanese, or Sundanese, it is difficult to find a consistent rhyme—from the beginning to the final stanza (Arabic: *bait*)—as in Arabic *qafiyah*.

Javanese and Sundanese *syi’iran* is a different case from Malay *syair*. Based on the pattern of the last phoneme of each line (rhyme), the genre can be classified into (1) four-lined stanza, similar to Malay *syair* and (2) two-lined stanza. Other than the two, it is also found (3) a five-lined stanza, albeit the latter is extremely rare.

Based on our study, the second arrangement is more frequently found compared to the other two. Two-lined stanzas, for example “Hormat Ka Pamarentah” *syi’iran* in Sundanese and “Hukum Islam” in Javanese, are as follows:

*“Hormat Ka Pamarentah” (Sundanese)*

*Ari anu dimaksud ku kecap ratu*
*Nyeta Pamarintah RI enggeus tangtu*
*Mun di pusat Presiden jeung para menteri*
*Terus ka handap ka desa naja mantri*
*Nu gaduh wewenang jeung pamarentahan*
*Anu ngatur hukum terus ka bawahan*
*Apaan gunung dawuh Allah oge kitu*
*Wa ulil amri minkumin enggeus tangtu*

*“Hukum Islam” (Javanese)*

*Wajib aen iatase wong mukalaf*
*lanang wadon avit baliq kuda ngalap*
*Hukum akal iku wajib nggo dedasar*
*wong mukalaf aja kongsi nasar-nasar*
*Hukum akal di dum dadi telung duman*
*wong mukalaf kuda faham ditetuman*
*Siji wajib loro muhal telu wenang*
*laman weru nang akherat nemu seneng*

As *Teeuw* (1966) discovered about how Malay *syair* is slightly looser, a similar case is found in Javanese *syi’iran*: mukalaf was considered to rhyme with ngalap, as well as wenang rhymes with seneng.

Two-lined stanza arrangement is similar to *nazham* in Arabic shair tradition. *Syi’ir* and *nazham* can be differentiated from their content, whether or not the poem contains emotional sentiment and imagination, meanwhile arrangement wise they are defined as *kalām mauzūn muqaffā* (metered, a rhyming form of expression).
Number wise, rhyme of a nazham differs from that in syi’ir. Rhyme of a nazham come in couplets, marked with the same rawi in two syatr of a bait. This is the model found in two-lined syi’iran.

In a conventional model of nazham, both examples of the above syi’iran shall be arranged as thus:

\[
\begin{array}{c|c}
\_\_\_\_\_\_\_a & \_\_\_\_\_\_\_b \\
\hline
\# & \#
\end{array}
\]

This is a different arrangement from Malay traditional pantun.

In Javanese and Sundanese ancient manuscripts, some poems were already written with the above arrangement (with right and left half-lines), but two-lined syi’iran written in the subsequent arrangement was the more commonly used. It is strongly assumed that the situation was due to the limited availability of paper in olden days, on one hand, and also the lack of writing expertise of Arabic Pegon letters, on the other. Letters in those Javanese and Sundanese texts tended to be written in “large” sizes, will have taken ample space should they wrote the nazham in two syatr.

Rhyme Scheme

Besides rhyme-oriented verse composition, another characteristic indicative of a relationship between Arabic shair and Malay syair or syi’iran rests in its rhyme scheme.

Arabic rhyme scheme can be converted into 5 combinations of a consonant (C) and vowel (V), i.e.: (1) [C]V–[C]V, (2) [C]V– CV, (3) [C]V–[C]VC, (4) [C]V–[C]VC, and (5) [C]a–/C/V-CV. Underlined consonants and/or vowels denote rhyme areas, which are repeated in the lines (al-bait) of Arabic shair, while the consonants in square brackets may be omitted. Therefore, there are 14 variations of rhyme in syi’iran, i.e.:

1. CV-CV
2. [C]V-[C]V
3. [C]V-CV
4. [C]V-CV
5. CV-CV
6. [C]V-[C]V-C
7. [C]V-C-CVC
8. [C]V-CVC
9. [C]V-CVC
10. CV-CVC
11. V-[C]V-CV
12. CV-CV
13. CV-CVC
14. VC-CVC

Save for the last three variations, all of the above rhyme patterns are found in Pengeling-eling Wong Urip (PWU) of Cirebon (Ikhwan, 2010; Ma’mun, & Ikhwan, 2014).

Aesthetics and variations of rhyme in Javanese syi’iran (PWU), for instance:

hawa nafsu ora dhêmên lunga ngaji [C]V-CV
mung dhêmêné hawa nafsu lunga haji [C]V-CV
lunga haji angél tan tamtu mějaji [C]V-CV
lunga haji mulih tékang-unah aji [C]V-CV
dadi haji olíh wénang nganggo trumpah [C]V-[C]VC
olih nama nganggo sorban ngango kupyah [C]V-[C]VC
pirang-pirang bélahimu saking kêcap [C]V-[C]VC
pirang-pirang kaluputan saking pêtrap [C]V-[C]VC
Hawa nafsu yén aling-aling agama CV-CV
Luwih samar atima dýjak dargama CV-CV
Bisa hujah ilmuné para ulama V-[C]V-CV
Iku sétan bujuk kon ngaku utama V-[C]V-CV

The research succeeded to identify the 15-th variation, which is CV-CV[C], in Malay syair, as follows:

“Syair Rakis”

Rakis pertama mula diburat CV-CV[C]
Akannya dalil tamsil ibarat CV-CV[C]
Similar repetition are also found in Sundanese syi’iran and Malay syair.

In a Sundanese syi’iran “Kaum Muslimin”, for example:

\[
\begin{align*}
\text{lamun aya waktu lowong} & \quad \text{[C][C]-[C][V]} \\
\text{enggal eusi ulah kosong} & \quad \text{[C][C]-[C][V]} \\
\text{pilari elmu nu luhung} & \quad \text{[C][C]-[C][V]} \\
\text{ulah embung-embung} & \quad \text{[C][V]-[C][V]} \\
\text{meungpeung umur acan nungtung} & \quad \text{[C][V]-[C][V]} \\
\text{tong nganggur ngaruhun balung} & \quad \text{[C][V]-[C][VC]}
\end{align*}
\]

Malay syair also shared the same pattern, for example in a four-lined stanza of “Syair Ma’rifat” as follows:

\[
\begin{align*}
\text{Pahamkan olehmu di dalam hati} & \quad \text{[C][C]-CV} \\
\text{Kepada guru mintalah pasti} & \quad \text{[C][C]-CV} \\
\text{Tulus dan yakin kedua mati} & \quad \text{[C][C]-CV} \\
\text{Inilah bekal tatkala mati} & \quad \text{[C][C]-CV} \\
\text{Apabila mufakat empat makna} & \quad \text{[C][C]-CV} \\
\text{Agama Islam baharullah sempurna} & \quad \text{[C][C]-CV} \\
\text{Apabila mufakat empat di sana} & \quad \text{[C][C]-CV} \\
\text{Mengenal dzat Tuhan yang ghana} & \quad \text{[C][C]-CV}
\end{align*}
\]

Rhyme repetition in up to two final syllables at the end of a line is a transformation of the Arabic qafiyah. This at once explains, and even specifies, previous findings of literature scholars on the rhymes of Archipelago syair, be it in Malay, Javanese, or Sundanese. It explains further findings in rhyme repetition whereas previous ones were often limited to assumptions on the final vowel, for example a-a-a-a or a-a, b-b, etc. It specifies due to the scope that the research encompasses, which includes an analysis on vowel and consonant variations in up to two final syllables.

The most accepted view on Sundanese syi’iran rhyme nowadays refers to Kartini (1986), that the final rhyme of syi’iran is not limited to a-a-a-a, but may be modified into several variations, namely: (1) \(a - a - a - a\), (2) \(a - a - b - b\), (3) \(a - a - b - a\), (4) \(a - a - b - c\), (5) \(a - b - a - b\), (6) \(a - b - a - a\), (7) \(a - a - a - b\), (8) \(a - b - b - b\), (9) \(a - b - c - a\), (10) \(a - b - c - c\), (11) \(a - b - b - c\), (12) \(a - b - a - c\), and (13) \(a - b - c - b\). Our findings do not support this view because of the theoretical implication it brings: the inability to systemize the pattern of syi’iran rhyme in a clear manner. Furthermore, the effort to equalize syi’iran to Malay syair—for their four-line arrangement—will in turn obscure the existential relationship between syi’iran and Arabic shair, considering that four-line arrangement is unheard of in Arabic shair.

Metric Patterns

The strongest indication on the relationship between Arabic syair and Malay syair lies in their metric patterns. Preceding scholars generally agreed—see, for example, Hooykaas and Besar (1952), Usman (1960), and Fang (1993)—that each line of a Malay syair is between 8-12 syllables. In Sundanese syi’iran, Kartini (1986) mentioned that Western Javanese syi’iran often consist of 8 syllables in each of its lines. This view is widely accepted.

Our findings show that the number of syllables in each line of a syi’iran or Malay syair actually depends on the meter it applies to. The presence of these distinctly Arabic meters was yet to be recognized by those early scholars.

Based on the analysis on the entire research data, we find that syi’iran meters, including those found in Malay verses, can be classified into three types: two half-lines, three half-lines, and for half-lines.

Two half-line pattern

This pattern has two pair systems: 4-4 pair, 5-5 pair, 5-4 pair, and 2-3 pair.

Every rhyme scheme may consist of either four-syllable or five-syllable pairs.

a. Two half-line pattern of 4-4 pair

Example:

(1) “Allah anu Maha Akbar” (Sunda)

\[
\text{Al.lah a.nu} \quad \text{Ma.ha Ak.bar}
\]
Based on the rhythmic scheme and syllable agreement, the pattern adapts Rajaz Majzu in Arabic poetry of which metre is Mustafa ilun-mustaf ilun on a syi’iran line (one syathr of Arabic poem). The metre in this pattern may accommodate five syllables or three syllables to accentuate speed. Example /3/, for instance, offers two idioms both of which consist of five syllables: kudu ngerténi (first line) and kudu ni téni (second line). Consequently, the rhythm in each line will nonetheless tend to speed up, in that one beat holds two syllables. Borrowing the same logic, a three-syllable metre will lead to a slower rhythm.

b. Two half-line pattern of 5-5 pair

Example:

(1) “Bismillah Ngawitan Ngaji” (Sunda)

Bis.mil.lah ab.di [ nga.wi.tan nga.ji
pas.rah ka Gus.ti [ nu Ma.ha su.ci
Nu ka.gu.ngan rah [ man sa.reng Ra.him
du.gi ka ma.or [ ti a.lam ra.him
Al.ham.du.li.lah [ teh sa.te.ras.na
pu.ji Gus.ti Nu [ Ma.ha A.gung.na
Pa.nge ran a.lam [ nu ma.ha jem.bar
nu Ma.ha rah.mat [ o.ge nga.gan.jar
Sha.la.wat sa.lam [ ka Kang.jeng Na.bi
sy.a.fi’ul um.mah [ wa khai.rul ha.di
Na.bi Mu.ham.mad [ na.biy.yul um.mat
a.nu nu.lu.ngan [ di.na a.khi.rat

5 5
The above pattern—applying mutafa ‘ilun-mutafa ‘ilun metre on a syi’iran line (one syathr of Arabic poem)—is adapted from the Kamil Majzu sequence in Arabic poetry. Rhythmical acceleration may be reached with this pattern by modifying five-syllable metre into six-syllable one. On the other hand, rhythmical deceleration is also possible: five-syllable metre may alter into four-syllable one (see example /3/).

c. Two half-line pattern of 5-4 pair

It is uncommon to find the pattern is applied. This research shows that the two half-line pattern of 5-4 pair is available in a Malay poem:

Su.dah ber.te.mu ka.sih sa.yang
Du.duk ter.ku.run.g ma.lam si.ang
Hing.ga se.ta.pak ti.dak reng.gang
Tu.lang-sen.di ha bis ber.gon.cang
   5      4

d. Two half-line pattern of 2-3 pair

The pattern is not commonly applied as well. We found the two half-line pattern of 2-3 pair in a Malay poem during the research:

“Sinar Dibilik”
Te.rus me.ne.ru.s
Lu.ru.s ber.lu.ru.s
Gen.tar meng.ge.rak
Su.kal ber.so.rak
   2      3

The last two half-line pattern—that is, the 5-4 pair and 2-3 pair—is a new finding which in turn completes our research earlier (Ma’mun & Ikhwan, 2014; Qana’i, 2006; Syarif, 1984; Zayyat, n.d).
Three half-line pattern
This pattern may vary as of 4-4-4 pair, 5-5-5 pair, 5-5-4 pair, and 5-5-3 pair.

a. Three half-line pattern of 4-4-4 pair

Example:

1. “Tajwid Alquran” (Sundanese)
   Hu.kum.ca ma | ca biss.illah | aya o.pat
   Ceuk-ka-mu-taj | wid-ka.de | bi-ri-pat
   Ka.hi.ja | qa.tul.qu.ri | pek ba.ka.keun
   Ak.hirte.mu | bis.mil.lah-su | rat wa.qaf.keun
   4 4 4

2. “Nadhom Syarah Safinah Jawa” (Javanese)
   I.ki pa.sal | nu.ru-ra.ker | se.te nga.he
   Sya.rat so.lat | su.ca.king | u.yuh ta.hi
   Se.su.ca.ne | ngu.yuh-ngi.sing | war.na-rlu
   Si.ji-ba.nyu | ka.pin.do.ne | wa.tu-te.lu
   Ka.ping-te.lu | wa.tu-cam.pur | ka.ro-ba.nyu
   Wa.tu-du.saf | na-xi.ri-di | ban.jur-ba.nyu
   4 4 4

3. “Singapura Terbakar” (Malay)
   Ser.ta ter.par | dang a.pi i | tu men.ju.lang
   Ra.sa.nya-ar | wah.ku-ba.gai | kan h.i.lang 0
   Di.ji.lat.nya | ru.ma.h ru.ma.h | ba.rang ba.rang
   Se.per.ti a | nak a.yam di | sam.bar e.lang
   4 4 4

The pattern borrows the Bahr Rajaz Tam arrangement in Arabic poetry whose metre is mustaf ‘ilun-mustaf ‘ilun-mustaf ‘ilun in one line (1 syathr of Arabic poem). In several cases, the pattern may be subject to either rhythmical acceleration—six-syllable metre to five-syllable metre—or rhythmical deceleration in which a five-syllable metre becomes four-syllable one.

b. Three half-line pattern of 5-5-5 pair

1. “Sawareh Barzanji” (Sundanese)
   Nga.ja.ga Pa.nge | ran la.la ran | ngor.mat ka Nabi
   ka.ru.hun la.lu | hung reh na.tang | guy was.tana
   Nun.ca sa.fahah | ka.bar sa.pi | wi.wi rang i.eu
   ti ka.wit Na.bi | A.dam du.gi | ka an.jeun.na
   5 5 5

2. “Shalawat Nabi” (Javanese)
   Na.bi Mu.ham.mad | na.bi se.ca.be | ha ne um.mat
   Na.bi Mu.ham.mad | kang nu.lung ing | di.na kiyamat
   Sha.la.wat sa.lam | ka Kan.jeng Na.bi | sa.reng sa.ha.bat
   ka ku.la war.gi | mu.gi be.suk ke | nging sya.fa.’at
   5 5 5
Based on our data, no pattern of the above examples can be found in Malay poems. The pattern applies the bahr Kamil Tam in Arabic poetry whose metre is *mutafa'ilun-mutafa'ilun-mutafa'ilun* in one line (1 syathr of Arabic poem). Rhythmical deceleration on certain pattern—five-syllable metre to four-syllable metre—can be identified.

c. Three half-line pattern of 5-5-4 pair

The only identification we can make of the 5-5-4 pair pattern is from the *syi'iran* manuscript written in the Javanese language of Cirebon variation:

“Wulan Ramadhan” (Javanese)

Ja.jal ba.gus nang│ Ra.ma.dhan.0 │ tinggalane
Si.ji a.mal use│ ri. bu ka.ro.mah│ ban.di.nga.ne
Lang.ka ban.di.ngge│ a.gung mul.ya.ne│ ki.tab Qur. ’an
Wu.lan Ra.ma.dhan │ bu.lan ka.ro.mah │ lan am.pu.nan

5 5 4

The pattern, as seen in the first line of the cited *syi’iran* above, may have had rhythmical deceleration in metre from five syllables to four syllables.

d. Three half-line pattern of 5-5-3 pair

This pattern is seemingly uncommon as well. The only data depicting the pattern is a renowned poem in the Arabic language.

“Ilahi Las...”

Ilā.hī las │ to lil.fir.dau │ si ah.lā
wa lā aq.wā │ ’a.lan-nārīl│ ja.hī.mī
Fa.hab li tau │ ba.tan wagh.fir │ dzu.nū.bī
fä in.na.ka ghā │ fi.ruːdz. dzan. Bil │ ’a.zhi.mī

5 5 3

The poem of Bahr Wafir model is considered unique because of three reasons. Firstly, it is widely recognized and has been translated into multiple local languages in the Archipelago. Secondly, the translated material used to adjusting to the original pattern (translations follows its rhythmical pattern). Thirdly, the translated item will be displayed accordingly as an integral component with its Arabic version. And lastly—this is what interests us—the most appreciated first line of the Arabic version is subject to rhythmical deceleration, altering the mode of *mu-fa-al-tun* (5 syllables) into *mu-fa-al-tun* (4 syllables). You should pay attention to the metrical pattern of the poem when it is converted into *syi’iran*:

Arabic: Ilā.hī las │ tu lil.fir.dau │ si ah.lā
wa lā aq.wā │ ’a.lan-nārīl│ ja.hī.mī

5 5 3

Sundanese: A.duh Gus.ti │ ab.di sa.nes │ ah.li sur.ga
an.nging ab.di │ hen.teu ki.at │ di Naraka

4 4

Malay: Wa.hai Tu.han │ a.ku bu. kan. lah │ ah.li sur.ga
Ju.ga take mam. pu │ me.na.han sik │ so me.ra. ka

4(+1) 4

The initial 5-5-3 pair patterned rhythm has changed consistently into 4-4-4 pair patterned ones. This occurs as, on the one hand, we have accepted the Arabic version of the poem in four syllables (instead of the five-syllable version) and, on the other hand, have also admitted the influence of local metre in completing three-syllables metre into four. Thus, the 4-4-4 pair pattern is established. In turn, when there is a five-syllable metre, it regarded as rhythmical acceleration, while the three-syllable one is deemed otherwise.

Four half-line pattern

The four half-line pattern differs from the 4-3-4-3 pair, 3-4-3-4 pair, 3-3-3-3 pair, and 3-3-3-2 as shown below:
a. Four half-line pattern of 4-3-4-3 pair
Example:
Mu.ga we.las│ka ab.di│di du.nya jeung│a.khe.rat
da sok sa.bar│mun jol pa│ke.wuh peu.rih│teu la.mi
Mu.ga nga.gr│ring roh.mat│ti gam.pa.ran│nu lang geng
ka Jeung Na.bi│nu ka.ya│hu.jan a.geung│tur la.mi
4 3 4 3

b. Four half-line pattern of 3-4-3-4 pair
Example:
A.lā lā│ta.nā.lul 'il│ma il.lā│bi.sit.ta.tin
sa.un.bi│ka ‘an maj.mā ’i.hā│bi ba.yā.ni
E.ling-e │ling wong tu.ruh│el mu ne│nem sa.ya.te
a.rep den t｜tu.tur ka.beh i.ku sīl jī-sī.jī.ne
Cer.das lo ba lan sa.bar du we sa ngu pa.pat.e
a.na guru li.ma.ne nu.li la was za.ma.ne
3 4 3 4

For us to be able to pinpoint the 4-3-4-3 and 3-4-3-4 pairs in syi’iran, a sense of awareness in dividing the rhythm as well as applying the appropriate rhythm for the form and content is required. Probably, there may be a syi’iran associated with both patterns. Therefore, sensitivity is paramount in the process. The practical difference of both pair patterns is found in those syi’iran commonly recited in local and Arabic languages. The Arabic poem is conclusive of whether or not the following poems are categorized 4-3-4-3 pair or 3-4-3-4 pair. For instance, in the aforementioned poem, taking impression and precision in word patterning into consideration, it is more harmonious should 4-3-4-3 pair apply:

eling-eling │wong luruh │elmu nenem │syarate
are den-tu │tur ka.beh iku sīj sī.jīne

 Nonetheless, the Arabic pattern demands utterance of a 3-4-3-4 pair pattern. Unless no specified Arabic poem complicates the application of certain pattern, priority is on a 4-3-4-3 pair pattern.

c. Four half-line pattern of 3-3-3-3 pair
The pattern is identified in the following syi’iran:

“Hormat Ka Pamartinta” (Sundanese)
A.ri a │nu di.mak│sud Ku ke │cap ra.ta
nya.ta pa │ma.rin.tah│R.I eng │geus tang tu
Mun di.pu │sat pre.si │den-jeung pa │ramen. teri
te.rus ka │han.dap ka │de.sa na │Jan man.tri
3 3 3 3

d. Four half-line pattern of 3-3-3-2 pair
The pattern is identified in the following syi’iran:

“Syair Perahu” (Malay)
I.ni.lah │ge.ra.nga│su.a.ta │ma.dah
Me.nga.rand │kan sya.ir │ter.la.lu │in.dah
Mem.be.tu │li ja.lan │tem.bat her │pin.dah
Di.sa.na │lah ik.ti │kad di.per │be tu.li
3 3 3 2
The two patterns mentioned lastly are the newest findings of our research earlier (Ma’mun & Ikhwan, 2014; Husein, 1997; Isa, 1998; Lathif, 1996).

CONCLUSION

Syi’iran is classified as one of the many local pearls of wisdom available in the Archipelago. It is part and parcel of the Javanese culture following the incorporation of Arabic poems through—directly or indirectly—classical Islamic texts in pesantren (Islamic boarding house). Those people in pesantren develop syi’iran as a way of expressing their religious piety, showing affection, praising and thanking the Lord, inviting others toward good, sharing knowledge, ad infinitum until the tradition is widely acknowledged and preserved through recitation in mosques and during special events.

Syi’iran comes under the local poem genre. In the beginning, syi’iran is adaptive to the patterns in Arabic poetry. However, it is later evolved exceptionally. The Arabic influence can still be traced taking into account three aspects:

1. Syi’iran and syair have a basic structure of “couplets”. The form “four-line stanza” can still be perceived through “couplets” angle taking into account the contents between two adjacent lines.

2. Syi’iran and syair employ particular rhymes consisting of consonant and vowel sounds as well as two final syllables on the end lines at adjacent two to four lines.

3. Syi’iran and syair have distinct metres as consistent rhythmical half-lines. They include two half-line patterns, three half-line patterns, and four half-line patterns any of which may be differed from their pair patterns using corresponding syllables. The number of syllables in each pair pattern may differ bearing in mind possible rhythmical acceleration or deceleration.

The above characteristics emphasize the connection between syi’iran, syair, and sy’ir (Arabic poems). Except for the “four-line stanza” influenced by local Malay pantun, other qualities strongly indicate creative transformation from the form of sy’ir to syi’iran and syair (one of the classic genres of poetry in the Archipelago). Local creativity appears on, for instance, Abu Nawas poem whose initial mode is Bahr Wafir (5-5-3 pattern) before applying a 4-4-4-4 pattern.

LIMITATION AND STUDY FORWARD

Some limitations of this study enlisted here must be taken into account by future researchers and practitioners. Authors went through rigorous data search for this study and collected 81 syi’iran in Sundanese and 64 syi’iran in Javanese and 112 Malay syar for further analysis; yet it is believed that due to time and resource constraints, maximum samples of literature for analysis were not obtained and future researches might refine the current findings by analysing more manuscripts in Sundanese, Javanese and Malay language. Moreover, this study has highlighted the poetry circulating in Indonesia, however, scholars need to emphasize its uses in teachings and researches in both fields, and further promotion, both inside and outside the country is required.

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AUTHORS CONTRIBUTION

Titin Nurhayati Ma’mun worked on the initial write-up, whereas Ikhwan refined the initial draft and performed the language proofreading on the final draft. Both authors worked collectively on data collection and analysis.

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