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 Hanafiyah* is composed in two-line stanzas, ended with /a/ phoneme and interjected by /i/ or /e/ phonemes.

However, a rather precise definition can be found in the Dictionary of Literary Terms of 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 *puji* 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 *pesantren*s 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*, أو (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 undebated 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 "Extention" 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 khafif, 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 unidentified.

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 *syi'iran* 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:

- فعولن   (o/ o//)   →   / / /

The vocalization of 3 syllables contracted within initial components

- مفاعيلن   (o/ o/ o//)   →   / / / /

The vocalization of 4 syllables contracted within initial components

Sukun diacritic is omitted in the phonetic alphabet as a consequence of the absence of mad letters (ي ,و, ا) 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:

مفاعلتن مفاعلتن فعولن # مفاعلتن مفاعلتن فعولن

mufā 'alatun | mufā 'alatun | fa'ūlun #

mufā 'alatun | mufā 'alatun | fa'ūlun

↓

5 | 5 | 3 # 5 | 5 | 3

b. Kamil:

متفاعلن متفاعلن متفاعلن # متفاعلن متفاعلن متفاعلن

mutafā - 'ilun | mutafā - 'ilun | mutafā - 'ilun #

mutafā - 'ilun | mutafā - 'ilun | mutafā - 'ilun

↓

5 | 5 | 5 # 5 | 5 | 5

Considering the possibility of *zihaf* and *'illah* in Arabic shair, the research identified 10 Arabic meters that are conceivably applied in *syi'iran*, i.e.:

Wāfir :	5(4) 5(4) 3			5(4) 5(4) 3		
Hazaj :	4 4			4 4		
	,, 4			,, 3		
Kāmil :	5 (4) 5(4) 5(4)			5(4) 5(4) 5(4)		
	,, ,, 5(4)			,, ,, 2		
	,, ,, 3			,, ,, 3		
	,, ,, 3			,, ,, 2		
Rajaz :	4 4 4			4 4 4		

		4	4	4		4	4	3
Ramal :		4	4	3		4	4	3
Mutaqārib:	3	3	3	3	3	3	3	3
	"	"	"	3	"	"	"	2
	"	"	"	3	"	"	"	1
Mutadārik:	3	3	3	3	3	3	3	3
	"	"	"	4	"	"	"	4
Thawīl:	3	4	3	4	3	4	3	4
	"	"	"	4	"	"	"	3
Basīṭ:	4	3	4	3	4	3	4	3
	"	"	"	3	"	"	"	2
Madīd:		4	3	4		4	3	4
		"	"	3		"	"	3
		"	"	3		"	"	2

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 *Khafif 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 *syi'iran* or same-genre poems in Sundanese, Javanese, and Malay, (b) conversion of Arabic Bahr to test the possibility of its use in *syi'iran*, (c) examination of metric pattern and hypothesis testing, (d) conclusion of *syi'iran* metric, (e) establishment of the relationship between the metrics of *syi'iran* and Arabic shair.

RESULTS AND DISCUSSION

The relationship between *syi'ir* (Arabic traditional poetry), *syair* (Malay traditional poetry), and *syi'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 *syi'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)_ _ | _ _ | _ _ | _ _

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):

فعْلن ـ متفاعلن ـ فعولن ـ 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 Kabir

Hamzah Fansuri Anak Dagang

Da'im bersubhat dengan Hulu 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'*iyat 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 najan mantri

Nu gaduh wewenang jeung pamarentahan

Anu ngatur hukum terus ka bawahan

Apaan geuning dawuh Allah oge kitu

Wa ulil amri minkumin enggeus tangtu

"Hukum Islam" (Javanese)

Wajib aen iatase wong mukalaf

lanang wadon awit balig kudu ngalap

Hukum akal iku wajib nggo dedasar

wong mukalaf aja kongsi nasar-nasar

Hukum akal di dum dadi telung duman

wong mukalaf kudu faham ditetuman

Siji wajib loro muhal telu wenang

lamun 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:

_ _ _ _ _ _ _ _ _ a   #   _ _ _ _ _ _ _ _ a

_ _ _ _ _ _ _ _ _ b   #   _ _ _ _ _ _ _ _ b

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		(8)	[C]V-CVC
(2)	[C]V-[C]V		(9)	[C]V-CVC
(3)	[C]V- CV		(10)	CV[C]-CVC
(4)	[C]V-CV		(11)	V-[C]V-CV
(5)	CV-CV		(12)	CV-CV
(6)	[C]V[C]-[C]VC		(13)	CV-CV
(7)	[C]V[C]-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 ĥaji angél tan tamtu mêjaji	[C]V-CV
lunga ĥaji mulih têkang-umah aji	[C]V-CV
dadi ĥaji olih wênang nganggo trumpah	[C]V-[C]VC
olih nama nganggo sorban ngango kupyah	[C]V-[C]VC
pirang-pirang bêlahimu 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 atimu dijak durgama	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:

lamun aya waktu lowong	[C]V[C]-[C]VC
enggal eusi ulah kosong	[C]V[C]-[C]VC
pilari elmu nu luhung	[C]V[C]-[C]VC
ulah embung-embung	[C]V[C]-[C]VC
meungpeung umur acan nungtung	[C]V[C]-[C]VC
tong nganggur ngaruhun balung	[C]V[C]-[C]VC

Malay *syair* also shared the same pattern, for example in a four-lined stanza of "*Syair Ma'rifat*" as follows:

Pahamkan olehmu di dalam hati	[C]V[C]-CV
Kepada guru mintalah pasti	[C]V[C]-CV
Tulus dan yakin kedua mati	[C]V[C]-CV
Inilah bekal tatkala mati	[C]V[C]-CV
Apabila mufakat empat makna	[C]V[C]-CV
Agama Islam baharullah sempurna	[C]V[C]-CV
Apabila mufakat empat di sana	[C]V[C]-CV
Mengenal dzat Tuhan yang ghana	[C]V[C]-CV

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 Sundanesse *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)

Al.lah a.nu │ Ma.ha Ak.bar

Nu roh.mat.na│ma.ha jem.bar

Nu ma.ha we│las nga.gan.jar

ka jal.ma nu │ to.'at sa.bar

Bu.mi la.ngit│jeung eu.si.na

Al.lah a.nu │nga.da.mel.na

Mi.a.ra ngu│rus makh.luk.na

Nga.tur hi.rup │jeung riz.kina

　　　4　　　4

(2) "Epos Rakyat" (Melayu)

Yang ca.pik da│tang ber.tong.kat

Yang bu.ta da│tang ber.pim.pin

Yang tu.li ber│ta.nya ta.nya

Yang ku.rab da│tang me.nge.bar

(3) "Syi'iran Santri" (Jawa)

Da.di san.tri│ku.du nger.té.ni

ma.ring gu.ru│ku.du ni.té.ni

A.ke.ha a│mal a.ma.lan

i.ba.dah sing│khu.syu pi.san

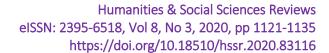*Ma.ring tang.ga│ba.tur a.kur*

gan.ja.ra.né │ ra ka-u.kur

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 niténi* (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.ot │ti a.lam ra.him

Al.ham.du.lil.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

sya.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

(2) "Pitutur Agama" (Jawa)

I.ki pi.tu.tur│kang.go a.ga.ma

be.cik den.ta.ta│wong da.di jel.ma

A.ja den.ting.gal│ing wak.tu li.ma

Yen si.ra nga.ku│du.we a.ga.ma

Eng.li.nga du.lur│kang pa.da Is.lam

gan.cang nga.ji ing│ ru.ku.ne Is.lam

Lan a.ja ting.gal │sha.lat lan shi.yam

yen sira te.men │nga.ku wong Is.lam

(3) "Syair Bidasari" (Melayu)

La.lu na.ik.0│ra.ja bes.ta.ri

di.a.tas ti.lam│ula.san ce.la.ri

Du.duk di si.si│Bi.da.sa.ri.0

be.las ka.si.han│tia.da ter.pe.ri

Se.te.lah ma.lam│su.dah.lah ha.ri

ter.ja.ga.lah Si│ti Bi.da.sa.ri

Ter.pan.dang kepa.da│ra.ja-bes.ta.ri

ter.ke.jut ber.bang│kit hen.dak la.ri

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.rung│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.rus

Lu.rus│ber.lu.rus

Gen.tar│meng.ge.rak

Su.ka│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).

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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.na ma│ca bis.mil.lah│a.ya o.pat

Ceuk-il.mu-taj│wid-ka.ha.de│bi.si-le.pat

Ka.hi.ji.na│qa.tul qu.li│pek ba.ca.keun

Ak.hirte.mu│bis.mi.llah-su│rat wa.qaf.keun

     4   *4*   *4*

(2) "Nadhom Syarah Safinah Jawa" (Javanese)

I.ki pa.sal│nu.tu.ra.ken│se.te.nga.he

Sya.rat so.lat│su.ci sa.king│u.yuh ta.hi

Se.su.ci.ne│ngu.yuh-ngi.sing│war.na-ta.lu

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-nu.li-di│ban.jur-ba.nyu

      4   *4*   *4*

(3) "Singapura Terbakar" (Malay)

Ser.ta ter.pan│dang a.pi i│tu men.ju.lang

Ra.sa.nya-ar│wah.ku-ba.gai│kan hi.lang.0

Di.ji.lat.nya│ru.mah ru.mah│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

"Sawareh Barzanji" (Sundanese)

Nga.ja.ga Pa.nge│ran lan.ta.ran │ngor.mat ka Nabi

ka.ru.hun la.lu│hung reh na.tang│geuy was.tana

Nun.da si.fahah│ka.beh se.pi │ wi.wi.rang i.eu

ti ka.wit Na.bi │A.dam du.gi │ka an.jeun.na

     5   *5*   *5*

"Shalawat Nabi" (Javanese)

Na.bi Mu.ham.mad│na.bi se.ka.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.ga│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.nge│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-syllable.

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-nāril│ja.hī.mī

Fa.hab li tau│ba.tan wagh.fir │ dzu.nū.bī

fa in.na.ka ghā│fi.rudz.dzan.Bil│ 'a.zhi.mi

       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-'a-la-tun* (5 syllables) into *mu-fa-'al-tun* (four 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-nāril│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   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(+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.gi│ 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.bī│ka 'an maj.mū│'i.hā │ bi ba.yā.ni

E.ling-e│ ling wong lu.ruh│el.mu ne│nem sya.ra.te

a.rep den│tu.tur ka.beh│i.ku si│ji-si.ji.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 kabeh│iku siji│sijine

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 Pamarintah" (Sundanese)

A.ri a│nu di.mak│sud Ku ke│cap ra.tu

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.ngan│su.a.tu│ma.dah

Me.nga.rang│kan sya.ir│ter.la.lu│in.dah

Mem.be.tu│li ja.lan│tem.pat ber│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 *syi'r* (Arabic poems). Except for the "four-line stanza" influenced by local Malay *pantun*, other qualities strongly indicate creative transformation from the form of syi'r 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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