Analysis of Syubbanul Wathan Poetry By KH. Abdul Wahab Hasbullah (Review of The Science of ‘Arūḍ and Qawāfī)

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Abstract

Syubbānul Wathan is a popular poetry among Nahdliyyin. It has become the anthem of the largest Islamic mass organization in Indonesia and even in the world, Nahdlatul Ulama. It contains the meaning of the spirit of love for the country or nationalism which is part of faith. This poetry is analyzed using the science of ‘arūḍ and qawāfī because the poetry contains ancient Arabic poetic formulas that are currently rarely interested by students. In addition, there is no researcher who has studied in terms of these sciences. This study aims to obtain an overview and analysis of the types of baḥr, ziḥāf, ‘illat and qawāfī. The research uses a descriptive qualitative method with a literature review approach. The qualitative method is used by studying the verses of Syubbānul Wathan and descriptive by describing the results. The research data is in the form of words or sentences obtained from the syubbānul wathan poetry. The data analysis technique is done by reading the data then understanding it in accordance with the explanation of the theoretical study. The results show that this poetry uses baḥr rajaz. There are three ziḥāf included, namely khaban, ṭayy and khabl. There are two ‘illat’: qaṭ’ and taḍyīl. In addition, there is a poetic emergency in the form of the addition of the letter isyba’. There are three forms of qāfiyah: part of a word, one word, and one word and part of a word. The letters of qāfiyah are rawiyy, waṣal, and ridf. The harakat of qāfiyah are three: ḥadw, taujīh, and majrā. There are three names of qāfiyah: mutadarāk, mutawātir, and mutarādif.

Keywords: Poetry, Syubbanul Wathan, Abdul Wahab Hasbullah. ‘Arūḍ, Qawāfī.

A. Introduction

Arabic poetry has been famous since the 3rd century AD. Before the advent of Islam, the people already had a high level of literary skill. Arabs generally liked to hum while uttering beautiful sentences full of meaning whose themes were related to the desert. This Arabic poetry is believed to be able to raise the degree of a person in a particular group. Poetry is also one of the literary works that has a very high literary value of beauty. This is because Arab poets create poetry with tenderness of feeling and the
high imaginative power they have (Muyassarah & Abadi, 2021: 78). The profession of poet was an honorable profession at that time.

The journey of Arabic poetry continued to develop during the Islamic period along with the spread of Islam, including in Indonesia. One of the important poetrys that needs attention is the poetry of Syubbānul Wathan. Syubbānul Wathan is a popular poetry among Indonesian Muslims. This is because this poetry has become the "national anthem" for the largest Islamic organization in Indonesia, Nahdlatul Ulama. The content of the poetry is filled with literary values, namely aesthetic, philosophical, religious and nationalism values (Mujiwati & El-Sulukiyyah, 2017: 67).

According to the wazan, there are two different versions of the Syubbnul Wathan poetry. KH. Abdul Wahab Hasbullah composed the original song in 1916 and used the lines "Ya Ahlal Wathan". The second version, on the other hand, was written by KH. Maimoen Zubair and included the lyrics "Ya Lal Wathan," which was approved by Kiai Zubair after obtaining proof from Mbah Wahab. Then, in 2012, KH. Maimoen Zubair turned this stanza into a march with a diploma of the lines "Ya Lal Wathan." During significant Islamic occasions, especially among Nahdliyin, this second rendition is frequently chanted (Rosid, 2022: 950). The scholar KH. Abdul Wahab Hasbullah's brilliance and expertise, as well as the poetry's popularity, are inseparable. This verse has also been proposed to become the national anthem by President Joko Widodo at the suggestion of Minister Khofifah Indar Parawansa in 2016 (Mujiwati & El-Sulukiyyah, 2017: 61). His ulema is not only recognized in Indonesia, but also by the Islamic world at large (Izzul Islam Annajmi, 2020: 24).

The poetry of Syubbānul Wathan is composed in accordance with the rules of Arabic poetry, namely 'arūḍ and qawāfī. The science of 'arūḍ is the study of the patterns of Arabic poetry to determine the correct and incorrect wazan, whether in the form of zihāf or 'illat (Hamid, 1995: 74). Meanwhile, the science of qawāfī is the study of the final taf'ilah of each verse or the last part of the verse contained between two sukun (Faizin & Atisah, 2020: 200). Both sciences emerged during the reign of Bani Umayyah. At that time, there was a scholar who conducted research on Arabic poetry. The scholar came from Basrah and was from the Al-Azdi Yamani tribe, his name was Khalil bin Ahmad Al-Faridhi. Khalil did the research because he saw modern poets who made verses without using the predetermined Arabic wazan. From various kinds of poetrys that have been researched by Khalil, he finally found 15 patterns of Arabic poetic wazan. Then his student named Al-Akhfasy found 1 more vowel pattern, so the number increased to 16. The results of his research gave birth to 2 disciplines called the science of 'arūḍh and the science of qawāfī (Afifah & Jamjam, 2020: 29).

The science of 'arūḍ and qawāfī is the science of ancient Arabic poetry which is currently incurious for students because it is affected by standard rules which limit the expression of emotion, making it difficult to learn. This is different from modern poetry which is in great demand by students because it is not affected by standard rules. Although there are still some modern poets who use old verse rules such as 'arūḍ and qawāfī (Faizin & Atisah, 2020: 48). However, it must be admitted that the science of 'arūḍ and qawāfī has become the valuable history of Arab literary civilization. Therefore, a litterateur and
student rightly always observe and explore both of these with the existence of ‘arūḍ and qawāfī, several naḍām have been born such as Jauhar Maknun and Alfiyah Ibnu Malik.

There are relatively many studies that examine the science of ‘arūḍ and qawāfī (Faizin & Atisah, 2019: 195), such as the article of M. Sulthoni Faizin with Ayu Atisah entitled "Analysis of Arudh and Qawāfī in Syair Al-ITirof by Abu Nawas". The results of his research state that the poetry uses bahr wāfir. Although these studies both discuss the science of ‘arūḍ and qawāfī, the objects used in this study remain different. The poetry used is the poetry Syubbānul wathan by KH. Abdul Wahab Hasbullah.

Another previous study that discussed the syubbānul wathan poetry, namely Muhammad Arif Gunawan's article entitled "Islamic Values in the Ya Lal Wathon Song and its Implementation for Strengthening the Spirit of Nationalism of MI Ma'arif Al-Hasani Gresik Students". The results of his research state that the Islamic values in the syubbānul wathan verse teach about love for the country, assertiveness, confidence and courage in fighting for Indonesian independence. The research examines more on the value and its implementation. Meanwhile, there is no study that examines the science of ‘arūḍ and qawāfī. Therefore, this syubbānul poetry is very important to be studied in terms of the science of ‘arūḍ and qawāfī, because the literature on these sciences is still minimal. With this study, the researcher hopes to contribute to the knowledge of ‘arūḍ and qawāfī.

This research is conducted to find out a fact (understanding) and does not refer to explaining facts (explaining). In connection with this, the purpose of this research is to dissect in detail the syubbanul wathan poem by KH. Abdul Wahab Hasbullah in terms of ‘arūḍ and qawāfī science. In terms of ‘arūḍ science, we will find kitabah ‘arūdiyah, taqti’, taf'ilah, bahr, zihāf, and ‘illat. While in terms of qawāfī science, the form of qāfiyah and the type of qāfiyah used in this poem will be found.

B. Method

This research uses a descriptive qualitative approach. The qualitative approach takes natural data which is then described in writing using clear explanations and descriptions (Anas, 2019: 3). With this method, the problems studied in the syubbānul wathan poetry can be revealed systematically by describing the data that has been found and then analyzed with the science of ‘arūḍ and qawāfī.

The data collection technique used is literature study. Literature study is conducted by collecting relevant data sources in the form of books, books, magazines, articles and other written sources both printed and electronic (Azizah & Purwoko, 2019: 3). Then the data that has been collected is read and recorded to be processed into research material. The data used in this research are primary data, namely the syubbānul wathan poetry and some secondary data taken from books, books and articles related to the theme such as the book Al-Mufassal Fi Al-Arudh Wal Qawafi Wa Funun Al Syi'iri by Adnan Haqqi.

The data analysis technique was carried out by carefully reading the syubbānul poetry. Then recording the kitabah 'arūdiyah, followed by writing takti notes, namely oblique crisp (/) for consonant letters and round (o) for sukun letters. Then write the taf'ilah and determine the type of bahr used. After the bahr is found, then analyze each
stanza and determine the changes that enter the verse, including zihāf, illat and emergency verse. This is accompanied by reading relevant books and ends with concluding and presenting the results of the research. The technique of checking the validity of the data in this research is done by using reference materials that are relevant to the research topic.

C. Result and Discussion

**Syubbanul Wathan Poem**

*Syubbanul wathan* poem by KH.Abdul Wahab Hasbullah when viewed based on the meaning and value of its content, it is included in the theme of nationalism (Rosid, 2022: 951). This theme of nationalism is the theme of Arabic poetry born in modern times. Therefore, this *syubbanul wathan* poem is classified into modern Arabic poetry. Nevertheless, this poem is still guided by the rules of wazan and qawāfi, or what is commonly called multazim poetry (Kamil, 2019: 332).

This *syubbanul wathan* poem has 2 versions, but the version that is better known among the public is the second version with the lyrics "Yaa Lal Wathan". The first version is found in a book entitled "Growth and Development of NU" by Chairil Anam. In his book, the text of the verse or poem is different from what is usually heard. He obtained the history of the poem "Yaa Ahlal Wathan" from a book by KH. Abdul Halim. Abdul Halim also got the lyrics from the life history book of KH. Abdul Wahab Hasbullah which uses pegon Arabic (Windariyah, 2022: 10-11). This book is by KH. Abdul Halim was published with the permission of Mbah Wahab and has been corrected by him. The following are the lyrics of the first version of *syubbanul wathan* taken from:

حُبُّ الْوَطَنْ مِنَ الْْيْمَانْ

يَا اَهْلَ الْوَطَنْ يَا اَهْلَ الْوَطَنْ

وَلََ تَكُن اَهْلَ الْحِرْمَان

حُبُّ الْوَطَن يَا اَهْل الْوَطَن

وَلَيْسَ ذَلِكَ بِلَْْقَوَال

فَاعْمَلْ تَنَلْ مَا فِى الََْمَل

وَاِنَّمَا هِىَ لِلْمَمَر

وَلََ تَكُنْ مَحْضَ الْقَوَال

فَعْمَلْ بِمَا الَْْوْلَى اَمَر

وَلَمْ تَعْلَمُوا مَنْ دَوَّرُوا# لَمْ تُعْلِنُوا مَا غَيْرُوا

كَيْفَ انْتِهَاءَ مَا صَيَّرُوا# أَيْنَ انْتِهَاءَ مَا سَيَّرُوا

إِلَى الَْْذَابِح ذَحْجَكُم

فَعْمَلْ بِمَا الَْْوْلَى اَمَر

أَمْ هُمُوْ فِيهِ سَاقَكُم

أَمِ اعْتَقُو كُم عُقْبَاكُم

أَمِ اعْتَقُو كُم عُقْبَاكُم

أَمِ اعْتَقُو كُم عُقْبَاكُم

أَمِ اعْتَقُو كُم عُقْبَاكُم
The second version is the version of KH Maimoen Zubair who got the history from his own father Kyai Zubair and his father Mbah Wahab. He said that the syubbanul wathan poem was obtained, listened to and sung during his youth in Rembang (Gunawan, 2018: 53). Here are the lyrics of the second version of syubbanul wathan:

يَا لَلْوَطَنْ يَا لَلْوَطَنْ يَا لَلْوَطَنْ
حْبُ الْوَطَنْ مِنَ الإِلْيَمَانِ
وَلَا تَكُن مِنِ الْجُرُّمَانِ
إِنْبِدِوا أَهْلَ الْوَطَنْ
إِنْدُوْيِسْيَا يَبْلَادُيْ
آَنَّ عَنْوَانَ الْفَخَامَا
كُلُّ مَنْ يَأْتِيَكَ يَوْمَا
طَامِحًا يَلْقَ حِمَامَا

In essence, the poem in the book by KH. Abdul Halim was first coined by KH. Abdul Wahab Hasbullah in 1916 with the lyrics "Yaa Ahlal Wathan". Then KH. Abdul Wahab Hasbullah modified the poem in 1934 with the lyrics "Yaa Lal Wathan". The result of the renewal was practiced by KH. Maimoen Zubai (Amin, 2017: 5) and which is analyzed in this study.

Results of Analysis in Terms of 'Arūḍ Science

The following are the results of the analysis of the syubbanul wathan poem by KH. Abdul Wahab Hasbullah in terms of 'arūḍ science:

<table>
<thead>
<tr>
<th>البيت الأول:</th>
<th>البيت الأول:</th>
<th>الكتابة العروضية:</th>
</tr>
</thead>
<tbody>
<tr>
<td>يا للوطن يا للوطن يا للوطن</td>
<td>يا للوطن يا للوطن يا للوطن</td>
<td>التقطيعه:</td>
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<td>0//0/0/</td>
<td>0//0/0/</td>
<td>الرموز:</td>
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<tr>
<td>مُستَفْعِلُنْ</td>
<td>مُستَفْعِلُنْ</td>
<td>التفاعيل:</td>
</tr>
<tr>
<td>صحيح</td>
<td>صحيح</td>
<td>التغييرة:</td>
</tr>
</tbody>
</table>
البيت الثاني: حب الوطن من الإيمان

الكتابة العروضية: حَبُّ الْوَطَنْ مِنَ الإِيْمَانْ

النقطية: مِلْلُ إِيْمَانْ

الرموز: 0//0//

التفاعيل: مُسْتَفْعَلُنْ

التغييرة: مخبون+مذيل+ضرورة الشعرية

الصراع: حشو

الصحيح: حرشو

الصحيح: عروض وضرب

المصغرة: حرشو

البيت الثالث: ولا تكن من الجزمان

الكتابة العروضية: وَلَا تَكُنْ مِنَ الْجِزْمَانَ

النقطية: مِلْلُ جِزْمَانَ

الرموز: 00//0//

التفاعيل: مُفَاعِلُنْ

التغييرة: مخبون+مذيل+ضرورة الشعرية

الصراع: حشو

الصحيح: حرشو

الصحيح: عروض وضرب

المصغرة: حرشو

البيت الرابع: إندهاو أهل الوطن

الكتابة العروضية: إِنْدُهُوْ أَهْلَ الْوَطَنْ

النقطية: أَهْلَ الْوَطَنْ

الرموز: 0//0//

التفاعيل: مُسْتَفْعَلُنْ

المطوي+مقطوع

التغييرة: صحيح

الصراع: حشو

الصحيح: حرشو

الصحيح: عروض وضرب

المصغرة: حرشو

البيت الخامس: إندونيسيبِيلادي

الكتابة العروضية: إِندُونِسْيَا بِيْلَادِيَّ

النقطية: بِيْلَادِيَّ

الرموز: 00//0//

الصحيح: حرشو

الصحيح: عروض وضرب

المصغرة: حرشو

الصحيح: حرشو

الصحيح: عروض وضرب

المصغرة: حرشو
Discussion of the 'Arūḍ of Syubbānul Wathan's Poetry

The discussion of bahr in this study only focuses on the bahr used in the poetry of Syubbānul Wathan, namely bahr rajaz. Bahr rajaz is the bahr that causes the trembling of a poet's lips when singing a song like the trembling of a camel's leg when standing.
(Akbar, 2022: 36). The same applies to the zihāf, ‘illat and emergency of the poetry. The zihāf found in this poetry are three: zihāf khabn, thay and khabl. Zihaf khabn is the removal of the second dead letter from the juz. Zihaf thay is the removal of the fourth letter that is sukun. Zihaf khabi is a combination of zihāf khabn and thay (Jaddu et al., 2022: 104).

There are two types of illat: ‘illat qath’ and tadzyil. The ‘illat qath’ is to remove the dead letter watad majmu and shun the previous letter (Damanhuri, n.d.: 9). While the "illat tadzyil" is the addition of one dead letter to the taf’ilah which is finally in the form of the addition of isyba (mad) letters in the form of the letters ya sukun and alif.

The following is a discussion of the bahr, zihāf, ‘illat and poetic emergency that enter each stanza of Syubbanul Wathan:

**The first stanza**

In this stanza using taf’ilah مَفَاعِلََََنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ. Bahr that uses taf’ilah mustaf’ilun from the beginning of the taf’ilah to the end of the taf’ilah only occurs in bahr rajaz. The first stanza consists of only 3 taf’ilahs, whereas bahr rajaz should use 6 taf’ilahs. This means that half the stanza is discarded or omitted. According to Masykuri, a stanza in a poem where half is removed and half remains so that the last taf’ilah is considered ‘arūd as well as ḍarb, is called a masyṭur stanza (Masykuri, 2017: 32). Hence, this first stanza is called bahr rajaz masyṭur. There are no changes in the form of zihāf and ‘illat, because all the forms of taf’ilah in this stanza are sound.

**The second stanza**

In the second stanza taf’ilah is found مَفَاعِيلٌ مُسْتَفْعِلُنْ. This second stanza has only two taf’ilahs, meaning that 2/3 of the stanza is discarded. When a verse has only 2/3 stanzas and only 1/3 stanzas left, so that the last taf’ilah becomes both ‘arūd and ḍarb, it is called a manhūk stanza which only bahr rajaz and munsarih have (Masykuri, 2017: 32). The ‘arūd as well as the ḍarb in this stanza only belongs to bahr rajaz. Whereas the ‘arūd and ḍarb used in bahr munsarih is not the taf’ilah. Therefore, this second stanza is called bahr rajaz manhūk.

The changes that occur in ‘arūd and ḍarb are due to the inclusion of zihāf khabn and ‘illat tażyl. In addition, there is also a poetic emergency in the form of the addition of the letter isyba, namely a sukun ya. The process of change is as follows: مَفَاعِيلٌ مُسْتَفْعِلُنْ (insertion of zihāf khabn) then changed to مَفَاعِيلٌ مُسْتَفْعِلُنْ (insertion of ‘illat tażyl) then changed again to مَفَاعِيلٌ (addition of the letter isyba).

**The third stanza**

In this stanza is found taf’ilah مَفَاعِيلٌ مُسْتَفْعِلُنْ. This third stanza has the same stanza name as the second stanza, the manhūk stanza. The ‘arūd and ḍarb also use the same taf’ilah. The only difference is the hasywu. The hasywu form in this stanza is owned by bahr rajaz and munsarih which are included in zihāf khabn. However, only bahr rajaz has the same ‘arūd and ḍarb as this stanza. Thus, this third stanza is also called bahr rajaz manhūk.

As for the cause and process of change in ‘arūd as well as ḍarb in this stanza, it is the same as the cause that occurred in the second stanza. The hasywu in this stanza is sound.
The fourth stanza

In this stanza is found ta'wilah مُستَفْعِلُنْ and قاعَلٌ. This fourth stanza has the same stanza name as the second and third stanzas, namely the manhūk stanza. Both 'arūd and ḍarb in this stanza are owned by bahṛ rajaz and munsarih. However, the hasywu form in this stanza is only owned by bahṛ rajaz. Thus, the fourth stanza is called bahṛ rajaz manhūk.

The changes that occur in haswu are due to the inclusion of zihāf ṭayy and 'illat qat'. Meanwhile, 'arūd and ḍarb did not change. The process of change is as follows: مُفْتَعِلُنْ (entering into zihāf ṭayy) then changed again to مُفْتَعِلُنْ (entering into 'illat qat') then converted into مُفْعِلَتْ.

The fifth stanza

In the fifth stanza, ta'wilah is found مُفْتَعِلُنْ and مُفْعِلَتُنْ. This fifth stanza has the same name as the second, third and fourth stanzas, namely the manhūk stanza. The bahṛ that has hasywu and 'arūd as well as ḍarb with ta'wilah is bahṛ rajaz.

The changes that occur in hasywu are due to the emergency of the poem, namely the addition of the letter isyba' in the form of a sukun ya. On the other hand, 'arūd and ḍarb are infiltrated by 'illat qat'. The process of change is as follows: مُفْعِلَتْ changed to مُفْعِلُنْ (entering into a 'illat qat').

The sixth and seventh stanzas

These two stanzas have the same hasywu and 'arūd as well as ḍarb as ta'wilah مُفْعِلُنْ. These two stanzas also have the same stanza name as the second, third and fourth stanzas, namely the manhūk stanza. The bahṛ with the ta'wilah form and the stanza name is unique to bahṛ rajaz.

The changes that occur in hasywu and 'arūd as well as ḍarb are due to the inclusion of zihāf ṭayy. In addition, these stanzas also experienced a poetic emergency, namely the addition of the letter isyba' in the form of a sukun ya. The process of change is as follows: مُفْعِلُنْ (entering into zihāf ṭayy) then changed again to مُفْعِلَتُنْ (addition of the letter isyba').

The eighth stanza

The eighth stanza found ta'wilah فَعِلَتُنْ and فَعِلَتْ. This stanza also has the same name as the second, third, fourth, fifth, sixth and seventh stanzas, namely the manhūk stanza. Bahṛ which has hasywu, 'arūd as well as ḍarb with ta'wilah is only owned by bahṛ rajaz. This stanza also includes a poetic emergency, namely the addition of the letter isyba' in the form of an alif.

The changes that occur in hasywu are due to the inclusion of zihāf ṭayy and poetic emergency. While the changes that occur in 'arūd as well as ḍarb are due to the inclusion of zihāf khabl and poetic emergency. The process of change in hasywu is as follows: مُفْعِلَتُنْ (addition zihāf ṭayy) then changed again to مُفْعِلَتُنْ (addition of the letter isyba'). The process of change in both 'arūd and ḍarb is as follows: مُفْعِلَتُنْ changed to فَعِلَتْ (possession of zihāf khabl), then changed again to فَعِلَتْ (addition of the letter isyba').

Results of Analysis in Terms of Qawāfī Science
In analyzing the science of *qawāfi*, the scope of discussion is divided into 2, namely the form of *qawāfi* and the type of *qawāfi*. The following are the results of the analysis and discussion of *qawāfi* science from the form of *qawāfi* and the type of *qawāfi*:

**Qawāfi form**

**Some words**

| بيت الثاني: | حُبُّ الْوَطَنْ مِنَ اْلْيْمَانْ | التقطيعه: |
| بيت الثالث: | وَلَا تَكُنْ مِنَ الْجِرْمَانْ | التقطيعه: |
| بيت الخامس: | إِندُونِسْيَا بِلَادِيِّ بِلَادْإِنْدُونِسْيَا | التقطيعه: |
| بيت السادس: | يَنْتَ عُنْوَانُ الْفَخَامَا | التقطيعه: |
| بيت السامن: | طَامِحَا يَلْقَ حِمَامَا | التقطيعه: |
| بيت السابع: | كُلُّ مَنْ يَأْتِيْكَ يَوْمَا | التقطيعه: |

**One word**

| بيت السابع: | كُلِّ مَنْ يَأْتِيْكَ يَوْمَا | التقطيعه: |

**One words and partial words**

| بيت الأول: | يَا لِلْوَطَنْ يَا لِلْوَطَنْ | التقطيعه: |
| بيت الرابع: | إِنْهَدُوا أَهْلُ الْوَطَنْ | التقطيعه:
Kind of Qāfiyah

In this syubbanul wathan poem, the type of qāfiyah in the first stanza starts from لَلْوَطَنْ. The following is an analysis of the qāfiyah letters, qāfiyah ḥarakāt, and qāfiyah boundaries:

<table>
<thead>
<tr>
<th>Qāfiyah Letters</th>
<th>Qāfiyah Ḥarakāt</th>
<th>Qāfiyah Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rawiyy Muqayyad</td>
<td>Nun (ن)</td>
<td>Taujih</td>
</tr>
</tbody>
</table>

In the second stanza, this qāfiyah counts from مَانْ. The following are the results of the analysis in terms of qāfiyah letters, qāfiyah ḥarakāt, and qāfiyah boundaries:

<table>
<thead>
<tr>
<th>Qāfiyah Letters</th>
<th>Qāfiyah Ḥarakāt</th>
<th>Qāfiyah Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rawiyy Muqayyad</td>
<td>Nun (ن)</td>
<td>Hadw</td>
</tr>
<tr>
<td>Ridf</td>
<td>Alif (ا)</td>
<td></td>
</tr>
</tbody>
</table>

In the third stanza, this qāfiyah counts from مَانْ. The following are the results of the analysis in terms of qāfiyah letters, qāfiyah ḥarakāt, and qāfiyah boundaries:

<table>
<thead>
<tr>
<th>Qāfiyah Letters</th>
<th>Qāfiyah Ḥarakāt</th>
<th>Qāfiyah Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rawiyy Muqayyad</td>
<td>Nun (ن)</td>
<td>Hadw</td>
</tr>
<tr>
<td>Ridf</td>
<td>Alif (ا)</td>
<td></td>
</tr>
</tbody>
</table>

In the fourth stanza, this qāfiyah counts from لَلْوَطَنْ. The following are the results of the analysis in terms of qāfiyah letters, qāfiyah ḥarakāt, and qāfiyah boundaries:

<table>
<thead>
<tr>
<th>Qāfiyah Letters</th>
<th>Qāfiyah Ḥarakāt</th>
<th>Qāfiyah Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rawiyy Muqayyad</td>
<td>Nun (ن)</td>
<td>Taujih</td>
</tr>
</tbody>
</table>

In the fifth stanza, this qāfiyah counts from لََدِيْ. The following are the results of the analysis in terms of qāfiyah letters, qāfiyah ḥarakāt, and qāfiyah boundaries:
In the sixth stanza, this qāfiyah counts from خُامَا. The following are the results of the analysis in terms of qāfiyah letters, qāfiyah ḥarakāt, and qāfiyah boundaries:

<table>
<thead>
<tr>
<th>Qāfiyah Letters</th>
<th>Qāfiyah Ḥarakāt</th>
<th>Qāfiyah Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rawiyy Muṭlaqah</td>
<td>Dal (ذ) Hadw</td>
<td>Mutawātir</td>
</tr>
<tr>
<td>Ḡarakāt</td>
<td>Ḍaleh (ذ)</td>
<td></td>
</tr>
<tr>
<td>Wašl</td>
<td>Ya (يا) Majrā</td>
<td></td>
</tr>
<tr>
<td>Ḡarakāt</td>
<td>Kasrah (ك)</td>
<td></td>
</tr>
<tr>
<td>Ḡarakāt</td>
<td>Dal (ذ)</td>
<td></td>
</tr>
<tr>
<td>Riḍf</td>
<td>Alif (ا)</td>
<td></td>
</tr>
</tbody>
</table>

In the seventh stanza, this qāfiyah counts from يَوْمَا. The following are the results of the analysis in terms of qāfiyah letters, qāfiyah ḥarakāt, and qāfiyah boundaries:

<table>
<thead>
<tr>
<th>Qāfiyah Letters</th>
<th>Qāfiyah Ḥarakāt</th>
<th>Qāfiyah Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rawiyy Muṭlaq</td>
<td>Mim (م) Majrā</td>
<td>Mutawātir</td>
</tr>
<tr>
<td>Ḥarakāt</td>
<td>Fathah (ا)</td>
<td></td>
</tr>
<tr>
<td>Ḡarakāt</td>
<td>Mim (م)</td>
<td></td>
</tr>
<tr>
<td>Wašl</td>
<td>Alif (ا)</td>
<td></td>
</tr>
<tr>
<td>Ḥarakāt</td>
<td>Hadw (ه)</td>
<td></td>
</tr>
<tr>
<td>Ḡarakāt</td>
<td>Kha (خ)</td>
<td></td>
</tr>
<tr>
<td>Riḍf</td>
<td>Wau (و)</td>
<td></td>
</tr>
</tbody>
</table>

In the eighth stanza, this qāfiyah counts from ما. The following are the results of the analysis in terms of qāfiyah letters, qāfiyah ḥarakāt, and qāfiyah boundaries:

<table>
<thead>
<tr>
<th>Qāfiyah Letters</th>
<th>Qāfiyah Ḥarakāt</th>
<th>Qāfiyah Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rawiyy Muṭlaq</td>
<td>Mim (م) Majrā</td>
<td>Mutawātir</td>
</tr>
<tr>
<td>Ḥarakāt</td>
<td>Fathah (ا)</td>
<td></td>
</tr>
<tr>
<td>Ḡarakāt</td>
<td>Mim (م)</td>
<td></td>
</tr>
<tr>
<td>Wašl</td>
<td>Alif (ا)</td>
<td></td>
</tr>
<tr>
<td>Ḥarakāt</td>
<td>Hadw (ه)</td>
<td></td>
</tr>
<tr>
<td>Ḡarakāt</td>
<td>Ya (يا)</td>
<td></td>
</tr>
</tbody>
</table>

Discussion of the Qawāfi of Syubbānul Wathan’s Poetry

Forms of Qāfiyah

There are four forms of qāfiyah in qawāfi science: part of a word, one word, one word and part of a word, and two words. However, based on the results of the analysis above, the qāfiyah form in this poetry only consists of 3, namely part of a word, one word, one word and part of a word. Part of a word means that the form of qāfiyah contained in the poetry is exactly part of a word. One word means that the qāfiyah form contained in
the poetry is exactly 1 word. One word and some words means that the qāfiah form contained in the poetry is exactly one word and some words (Faizin & Atisah, 2019: 201).

**Kind of Qāfiyah**

The type of qāfiah discusses the letters of qāfiah, the ḥarakāt of qāfiah and the name of qāfiah (qāfiah limitation). There are three qāfiah letters in this poem, namely rawiyy (muṭlaq and muqayyad), waṣl and ridf. Rawiyy muṭlaq is the letter that is used as the basis and parent in a qasidah (Hamid, 1995: 200). Waṣl is a mad letter that is produced when reading the length of its harakāt rawiyy muṭlaq (Masykuri, 2017: 87). Ridf is the letter lin that comes right behind rawiyy (Damanhuri, n.d.: 27).


There are three names of qāfiah in this poem mutadārak, mutawātir and mutarādif. Mutadārak is every qāfiah that has 2 vowels between its 2 sukun letters. Mutawātir is every qāfiah that is between 2 sukun letters containing 1 letter. Mutarādif is any qāfiah in which two sukun letters meet without a separator (Haqqi, 1987: 202-203).

Based on the overall results of the qawāfi analysis above, this poetry is infected with qāfiah faults. Aib qāfiah is the cause of the defect of an Arabic poetry, making it less interesting (Masykuri, 2017:94). However, the qāfiah defects that are included in this poetry are still within the permissible category. The qāfiah defects that are included in this poetry are divided into two categories, the first is based on the rawiyy and harakat majranya and the second is based on the letter and harakat before the rawiyy (synad).

In terms of the rawiyy and the harakāt majrā, there are three mistakes, namely ikfā’, ijāzah and ṭā’. The first is ikfā’, which is the difference between rawiyy and letters whose makhrajs are close to each other or the same (Utsman, 1425: 173). There are two ikfā’ in this poem, namely in the form of rawiyy muṭlaqah nun found in the first to fourth stanza. The second is the rawiyy muṭlaqah mim found in the sixth through eighth stanzas. Secondly ijāzah, which is the difference between rawiyy and letters that are far away from their makhraj (Utsman, 1425: 173). Ijāzah in this poem is only found in the fifth stanza, namely rawiyy muṭlaqah dal. This is because the rawiyy in this stanza is very much different from either the previous or following stanza. Third ṭā’, which is repeating rawiyy either in terms of its pronunciation or meaning. However, it is also allowed to repeat the rawiyy with a different lafad but with the same meaning, but after passing 7 stanzas (Masykuri, 2017: 95). ṭā’ in this poem has similar words and meanings found in the first stanza with the fourth stanza.

While in terms of letters and harakāt before rawiyy (sinād), there is only 1 disgrace, namely sinād ridf. Sinād ridf is the presence of ridf from one of the two stanzas where the next stanza does not have ridf (Utsman, 1425: 183). The sinād ridf in this poem is found in the third and fourth stanzas. The ridf in the fourth stanza is the letter alif, while the fourth stanza has no ridf.
D. Conclusion

Research on syubbanul wathan shows that this poem is not only popular among the public, but also has high literary value. This cannot be separated from the intelligence possessed by KH. Abdul Wahab Hasbullah. In addition, this poem is also included in the multazim poem. This is because this poem is still guided by the rules of wazan and qāfiyah.

The results of the analysis of ‘arūḍ science show that the syubbanul wathan poem uses bahr rajaz. The name of the stanza used is 2, namely bait masyūṭ which occurs in the first stanza and bait manhūk which occurs in the second stanza to the last stanza. There are three zihāf, namely zihāf khabn, ṭayy and khabl. There are two ‘illat, namely ‘illat qat’ and tazīl. In addition, there is also a poetic emergency in the form of adding isbāy ‘letters, namely ya sukun and alif. While the results of the analysis of qawāfi science in this poem show that the form of qāfiyah used is 3, namely some words found in the second, third, fifth, sixth and eighth stanzas, one word in the seventh stanza, and one word and partial words found in the first and fourth stanzas. There are three qāfiyah letters, namely rawiyy, waṣl and ridf. There are three qāfiyah characters: tajīh, hadwu and majrā. There are three names of qāfiyah: mutarādif, mutawātir, and mutadārak.

E. References


