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Analysis of *Syubbanul Wathan* Poetry By KH. Abdul Wahab Hasbullah (Review of The Science of 'Arūd and Qawāfi)

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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 'arūd and qawāfi 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 qawāfi. 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, waṣāl, and ridf. The harakat of qāfiyah are three: ḥadw, taujih, and majrā. There are three names of qāfiyah: mutadarāk, mutawātir, and mutarādif.

Keywords: Poetry, Syubbanul Wathan, Abdul Wahab Hasbullah. 'Arūd, Qawāfi.

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 (Muyassarrah & 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 poetrays that needs attention is the poetry of *Syubbānūl Wathan*. *Syubbānūl 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 *Syubbānūl 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 *Syubbānūl Wathan* is composed in accordance with the rules of Arabic poetry, namely *'arūd* and *qawāfi*. The science of *'arūd* 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 *qawāfi* is the study of the final *tafīlah* 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 poetrays 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 *'arūdh* and the science of *qawāfi* (Afifah & Jamjam, 2020: 29).

The science of *'arūd* and *qawāfi* 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 *'arūd* and *qawāfi* (Faizin & Atisah, 2020: 48). However, it must be admitted that the science of *'arūd* and *qawāfi* 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 'arūd and qawāfi, several *naḍām* have been born such as *Jauhar Maknun* and *Alfiyah Ibnu Malik*.

There are relatively many studies that examine the science of 'arūd and qawāfi (Faizin & Atisah, 2019: 195), such as the article of M. Sulthoni Faizin with Ayu Atisah entitled "Analysis of Arudh and Qawāfi in Syair Al-I'Tirot by Abu Nawas". The results of his research state that the poetry uses *bahr wāfir*. Although these studies both discuss the science of 'arūd and qawāfi, 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 'arūd and qawāfi. Therefore, this *syubbānul* poetry is very important to be studied in terms of the science of 'arūd and qawāfi, because the literature on these sciences is still minimal. With this study, the researcher hopes to contribute to the knowledge of 'arūd and qawāfi.

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 'arūd and qawāfi science. In terms of 'arūd science, we will find *kitabah 'arūḍiyah, taqti', taf'ilah, baḥr, zihāf,* and *'illat*. While in terms of qawāfi 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 'arūd and qawāfi.

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'ri* by Adnan Haqqi.

The data analysis technique was carried out by carefully reading the *syubbānul* poetry. Then recording the *kitabah 'arūḍiyah*, 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:

يَا أَهْلَ الْوَطَنِ يَا أَهْلَ الْوَطَنِ # حُبُّ الْوَطَنِ مِنَ الْإِيمَانِ

حُبُّ الْوَطَنِ يَا أَهْلَ الْوَطَنِ # وَلَا تَكُنْ أَهْلَ الْجُرْمَانِ

إِنَّ الْكَمَالَ بِالْأَعْمَالِ # وَلَيْسَ ذَلِكَ بِالْأَقْوَالِ

فَاعْمَلْ تَنْلُ مَا فِي الْأَمَلِ # وَلَا تَكُنْ مَحْضَ الْقَوَالِ

دُنْيَا كُفُومًا لِلْمَقْر # وَإِنَّمَا هِيَ لِلْمَمَرِ

فَعْمَلٌ بِمَا الْمَوْلَى أَمَرَ # وَلَا تَكُنْ بَقَرَةَ الزَّمَارِ

لَمْ تَعْلَمُوا مَنْ دَوَّرُوا # لَمْ تَعْقِلُوا مَا غَيَّرُوا

أَيْنَ انْتَهَاءَ مَا سَيَّرُوا # كَيْفَ انْتَهَاءَ مَا صَيَّرُوا

أَمْ هُمُ فِيهِ سَاقِكُمْ # إِلَى الْمَذَابِجِ دَحْجِكُمْ

أَمْ اعْتَقُواكُمْ عُقْبَاكُمْ # أَمْ يُدِيمُوا أَعْبَاكُمْ

يَا أَهْلَ الْعُقُولِ السَّالِمَةِ # وَأَهْلَ الْقُلُوبِ الْعَازِمَةِ

كُونُوا بِهِمَّهَ عَالِيَهُ # وَلَا تَكُنْ كَالسَّائِمَةِ

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 لِلْوَطَنِ يَا لِلْوَطَنِ يَا لِلْوَطَنِ

حُبُّ الْوَطَنِ مِنَ الْإِيمَانِ

وَلَا تَكُنْ مِنَ الْجَرِمَانِ

إِنهْدُوا أَهْلَ الْوَطَنِ

إِنْدُونِيسِيَا بِيْلَادِي

أَنْتَ عُنْوَانُ الْفَخَامَا

كُلُّ مَنْ يَأْتِيكَ يَوْمًا

طَامِحًا يَلْقَ حِمَامًا

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 Zubair (Amin, 2017: 5) and which is analyzed in this study.

Results of Analysis in Terms of 'Arūd Science

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

يَا لِلْوَطَنِ يَا لِلْوَطَنِ يَا لِلْوَطَنِ			البيت الأول:
يَا لِلْوَطَنِ يَا لِلْوَطَنِ يَا لِلْوَطَنِ			الكتابة العروضية:
يَا لِلْوَطَنِ	يَا لِلْوَطَنِ	يَا لِلْوَطَنِ	التقطيعه:
o//o/o/	o//o/o/	o//o/o/	الرموز:
مُسْتَفْعِلُنْ	مُسْتَفْعِلُنْ	مُسْتَفْعِلُنْ	التفاعيل:
صحيح	صحيح	صحيح	التغييره:

المصراع:	حشو	حشو	عروض و ضرب
البيت الثاني:	حُبُّ الْوَطَنِ مِنَ الْإِيْمَانِ		
الكتابة العروضية:	حُبُّبُلْ وَطْنٌ مِّنْ إِيْمَانٍ		
التقطيعه:	حُبُّبُلْ وَطْنٌ	مِّنْ إِيْمَانٍ	
الرموز:	o//o/o/	oo/o/o//	
التفاعيل:	مُسْتَفْعِلُنْ	مَفَاعِيْلَانُ	
التغييرة:	صحيح	مخبون+مذيل+ضرورة الشعرية	
المصراع:	حشو	عروض و ضرب	
البيت الثالث:	وَلَا تَكُنْ مِنَ الْجَزْمَانِ		
الكتابة العروضية:	وَلَا تَكُمُ مِنْ جِرْمَانٍ		
التقطيعه:	وَلَا تَكُمُ	مِنْ جِرْمَانٍ	
الرموز:	o//o//	oo/o/o//	
التفاعيل:	مَفَاعِلُنْ	مَفَاعِيْلَانُ	
التغييرة:	مخبون	مخبون+مذيل+ضرورة الشعرية	
المصراع:	حشو	عروض و ضرب	
البيت الرابع:	إِنهْدُوا أَهْلَ الْوَطَنِ		
الكتابة العروضية:	إِنهْدُوا أَهْلَ وَطْنٍ		
التقطيعه:	إِنهْدُوا	أَهْلَ وَطْنٍ	
الرموز:	o//o/	o//o/o/	
التفاعيل:	فَاعِلُنْ	مُسْتَفْعِلُنْ	
التغييرة:	مطوي+مقطع	صحيح	
المصراع:	حشو	عروض و ضرب	
البيت الخامس:	إِنْدُونِسِيَا بِيْلَادِي		
الكتابة العروضية:	إِنْدُونِسِيَا بِيْلَادِي		
التقطيعه:	إِنْدُونِسِيَا	بِيْلَادِي	
الرموز:	o/o/o/o/	o/o/o/	

مَفْعُولُنْ	مُسْتَفْعِيلُنْ	التفاعيل:
مقطع	ضرورة الشعرية	التغييرة:
عروض و ضرب	حشو	المصرع:
أَنْتَ عُنْوَانُ الْفَخَامَا		البيت السادس:
أَنْتَ عُنْوَانُ لَفَخَامَا		الكتابة العروضية:
نُ لَفَخَامَا	أَنْتَعُنُوا	التقطيعه:
o/o//o/	o/o//o/	الرموز:
مُفْتَعِيلُنْ	مُفْتَعِيلُنْ	التفاعيل:
مطوي+ضرورة الشعرية	مطوي+ضرورة الشعرية	التغييرة:
كُلُّ مَنْ يَأْتِيكَ يَوْمًا		البيت السابع:
كُلُّ مَيِّ يَأْتِيكَ يَوْمًا		الكتابة العروضية:
تِيكَ يَوْمًا	كُلُّ مَيِّ يَا	التقطيعه:
o/o//o/	o/o//o/	الرموز:
مُفْتَعِيلُنْ	مُفْتَعِيلُنْ	التفاعيل:
مطوي+دروارة الشعير	مطوي+دروارة الشعير	التغييرة:
عروض و ضرب	حشو	المصرع:
طَامِحًا يَلْقَ حِمَامَا		البيت الثامن:
طَامِحِي يَلْقَ حِمَامَا		الكتابة العروضية:
قَ حِمَامَا	طَامِحِي يَلْ	التقطيعه:
o/o///	o/o//o/	الرموز:
فَعِلَاتُنْ	مُفْتَعِيلُنْ	التفاعيل:
مخبول+الضرورة الشعرية	مطوي+الضرورة الشعرية	التغييرة:
عروض و ضرب	حشو	المصرع:

Discussion of the 'Arūd of Syubbānūl Wathan's Poetry

The discussion of bahr in this study only focuses on the bahr used in the poetry Syubbānūl 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 khabl* 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 *watad majmu* (Damanhuri, n.d.: 8). The emergency poetry that is included is 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 *syubbānūl wathan*:

The first stanza

In this stanza using *taf'ilah* مُسْتَفْعِلُنْ 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 *masytur* stanza (Masykuri, 2017: 32). Hence, this first stanza is called *bahr rajaz masytur*. 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 مُسْتَفْعِلُنْ and مَفَاعِيلَانْ. 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 taẓyīl*'. 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: مُسْتَفْعِلُنْ changed to مَفَاعِلُنْ (insertion of *zihāf khabn*) then changed to مَفَاعِلَانْ (insertion of '*illat taẓyīl*') then changed again to مَفَاعِيلَانْ (addition of the letter '*isyba*').

The third stanza

In this stanza is found *taf'ilah* مَفَاعِلُنْ and مَفَاعِيلَانْ. 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 *taf'ilah* فَاعِلُنْ dan مُسْتَفْعِلُنْ. 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 *baḥr rajaz* and *munsarih*. However, the *hasywu* form in this stanza is only owned by *baḥr rajaz*. Thus, the fourth stanza is called *baḥr rajaz manhūk*.

The changes that occur in *haswu* are due to the inclusion of *ziḥāf tayy* and 'illat *qaṭ'*. Meanwhile, 'arūd and *ḍarb* did not change. The process of change is as follows: مُسْتَفْعِلُنْ changed to فَاعِلُنْ (entering into *ziḥāf tayy*) then changed again to فَاعِلَتْ (entering into 'illat *qaṭ'*) then converted into فَاعِلُنْ.

The fifth stanza

In the fifth stanza, *taf'ilah* is found مُسْتَفْعِلُنْ and مَفْعُولُنْ. This fifth stanza has the same name as the second, third and fourth stanzas, namely the *manhūk* stanza. The *baḥr* that has *hasywu* and 'arūd as well as *ḍarb* with *taf'ilah* is *baḥr 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 *qaṭ'*. The process of change is as follows: مُسْتَفْعِلُنْ changed to مَفْعُولُنْ (entering into a 'illat *qaṭ'*).

The sixth and seventh stanzas

These two stanzas have the same *hasywu* and 'arūd as well as *ḍarb* as *taf'ilah* مُفْتَعِلُنْ. These two stanzas also have the same stanza name as the second, third and fourth stanzas, namely the *manhūk* stanza. The *baḥr* with the *taf'ilah* form and the stanza name is unique to *baḥr rajaz*.

The changes that occur in *hasywu* and 'arūd as well as *ḍarb* are due to the inclusion of *ziḥāf tayy*. 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: مُسْتَفْعِلُنْ changed to مُفْتَعِلُنْ (entering into *ziḥāf tayy*) then changed again to مُفْتَعِلُنْ (addition of the letter 'isyba').

The eighth stanza

The eighth stanza found *taf'ilah* مُفْتَعِلُنْ and فَعَلَاتُنْ. This stanza also has the same name as the second, third, fourth, fifth, sixth and seventh stanzas, namely the *manhūk* stanza. *Baḥr* which has *hasywu*, 'arūd as well as *ḍarb* with *taf'ilah* is only owned by *baḥr 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 *ziḥāf tayy* and poetic emergency. While the changes that occur in 'arūd as well as *ḍarb* are due to the inclusion of *ziḥāf khabl* and poetic emergency. The process of change in *hasywu* is as follows: مُسْتَفْعِلُنْ changed to مُفْتَعِلُنْ (addition *ziḥāf tayy*) then changed again to مُفْتَعِلُنْ (addition of the letter 'isyba'). The process of change in both 'arūd and *ḍarb* is as follows: مُسْتَفْعِلُنْ changed to فَعَلَاتُنْ (possession of *ziḥāf khabl*), then changed again to فَعَلَاتُنْ (addition of the letter 'isyba').

Results of Analysis in Terms of Qawāfi 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

حُبُّ الْوَطَنِ مِنَ الْإِيمَانِ		البيت الثاني:
مِثْلُ إِيْمَانٍ	حُبُّبُ وَطَنٍ	التقطيعه:
وَلَا تَكُنْ مِنَ الْجَرْمَانِ		البيت الثالث:
مِثْلُ حِرْمَانٍ	وَلَا تَكُمُ	التقطيعه:
إِنْدُونِسِيَا بِنِلَادِي		البيت الخامس:
بِنِلَادِي	إِنْدُونِسِيَا	التقطيعه:
أَنْتَ عُنْوَانُ الْفَخَامَا		البيت السادس:
نُ لَفَخَامَا	أَنْتَعُنُوا	التقطيعه:
طَامِحًا يَلْقَ حِمَامًا		البيت السابع:
قَ حِمَامًا	طَامِحِي يَلْ	التقطيعه:

One word

كُلُّ مَنْ يَأْتِيكَ يَوْمًا		البيت السابع:
تِيكَ يَوْمًا	كُلُّ مَيِّ يَأْ	التقطيعه:

One words and partial words

يَا لَلْوَطَنُ يَا لَلْوَطَنُ يَا لَلْوَطَنُ			البيت الأول:
يَا لَلْوَطَنُ	يَا لَلْوَطَنُ	يَا لَلْوَطَنُ	التقطيعه:
إِنْهَدُوا أَهْلَ الْوَطَنِ		البيت الرابع:	
أَهْلَ الْوَطَنِ	إِنْهَدُوا	التقطيعه:	

Kind of *Qāfiyah*

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

<i>Qāfiyah Letters</i>		<i>Qāfiyah Ḥarakāt</i>		<i>Qāfiyah Name</i>	
<i>Rawiyy</i> <i>Muqayyad</i>	<i>Nun</i> (ن)	<i>Taujīh</i>	<i>Fathah ḥarakāt ṭa</i> (ط)	<i>Mutadārak</i>	2 live letters (و، ط) between two <i>sukun</i> (ن، ل)

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:

<i>Qāfiyah Letters</i>		<i>Qāfiyah Ḥarakāt</i>		<i>Qāfiyah Name</i>	
<i>Rawiyy</i> <i>Muqayyad</i>	<i>Nun</i> (ن)	<i>Hadw</i>	<i>Fathah ḥarakāt mim</i> (م)	<i>Mutarādif</i>	2 dead letters facing each other (ن، ا)
<i>Ridf</i>	<i>Alif</i> (ا)				

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:

<i>Qāfiyah Letters</i>		<i>Qāfiyah Ḥarakāt</i>		<i>Qāfiyah Name</i>	
<i>Rawiyy</i> <i>Muqayyad</i>	<i>Nun</i> (ن)	<i>Hadw</i>	<i>Fathah ḥarakāt mim</i> (م)	<i>Mutarādif</i>	2 dead letters facing each other (ن، ا)
<i>Ridf</i>	<i>Alif</i> (ا)				

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

<i>Qāfiyah Letters</i>		<i>Qāfiyah Ḥarakāt</i>		<i>Qāfiyah Name</i>	
<i>Rawiyy</i> <i>Muqayyad</i>	<i>Nun</i> (ن)	<i>Taujih</i>	<i>Fathah ḥarakāt ṭa</i> (ط)	<i>Mutadārak</i>	2 live letters (و، ط) between two <i>sukun</i> (ن، ل)

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

Qāfiyah Letters		Qāfiyah Ḥarakāt		Qāfiyah Name	
<i>Rawiyy Muṭlaqah</i>	<i>Dal (د)</i>	<i>Hadw</i>	<i>Fathah ḥarakāt lam (ل)</i>	<i>Mutawātir</i>	1 live letter (د) between two <i>sukun</i> (ا, ي)
<i>Wasl</i>	<i>Ya (ي)</i>	<i>Majrā</i>	<i>Kasrah ḥarakāt dal (د)</i>		
<i>Ridf</i>	<i>Alif (ا)</i>				

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

Qāfiyah Letters		Qāfiyah Ḥarakāt		Qāfiyah Name	
<i>Rawiyy Muṭlaq</i>	<i>Mim (م)</i>	<i>Majrā</i>	<i>Fathah ḥarakāt mim (م)</i>	<i>Mutawātir</i>	1 live letter (م) between two <i>sukun</i> (ا, ا)
<i>Wasl</i>	<i>Alif (ا)</i>	<i>Hadw</i>	<i>Fathah ḥarakāt kha (خ)</i>		
<i>Ridf</i>	<i>Alif (ا)</i>				

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

Qāfiyah Letters		Qāfiyah Ḥarakāt		Qāfiyah Name	
<i>Rawiyy Muṭlaq</i>	<i>Mim (م)</i>	<i>Majrā</i>	<i>Fathah ḥarakāt mim (م)</i>	<i>Mutawātir</i>	1 live letter (م) between two <i>sukun</i> (و, ا)
<i>Wasl</i>	<i>Alif (ا)</i>	<i>Hadw</i>	<i>Fathah ḥarakāt ya (ي)</i>		
<i>Ridf</i>	<i>Wau (و)</i>				

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

Qāfiyah Letters		Qāfiyah Ḥarakāt		Qāfiyah Name	
<i>Rawiyy Muṭlaq</i>	<i>Mim (م)</i>	<i>Majrā</i>	<i>Fathah ḥarakāt mim (م)</i>	<i>Mutawātir</i>	1 live letter (م) between two <i>sukun</i> (ا, ا)
<i>Wasl</i>	<i>Alif (ا)</i>	<i>Hadw</i>	<i>Fathah ḥarakāt ya (م)</i>		
<i>Ridf</i>	<i>Alif (ا)</i>				

Discussion of the Qawāfi of Syubbānūl 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 *qāfiyah* discusses the letters of *qāfiyah*, the *ḥarakāt* of *qāfiyah* and the name of *qāfiyah* (*qāfiyah* limitation). There are three *qāfiyah* 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 *ḥarakāt rawiyy muṭlaq* (Masykuri, 2017: 87). *Ridf* is the letter *lin* that comes right behind *rawiyy* (Damanhuri, n.d.: 27).

There are three *ḥarakāt qāfiyah* in this poem *majrā*, *hadw* and *taujiḥ*. *Majrā* is the letter of *rawiyy muṭlaq* (Haqqi, 1987: 182). *Hadw* is the letter before *ridf* (Haqqi, 1987: 183). *Taujiḥ* is the *ḥarakāt* of the letter before *rawiyy muqayyad* (Haqqi, 1987: 184).

There are three names of *qāfiyah* in this poem *mutadāarak*, *mutawātir* and *mutarādif*. *Mutadāarak* is every *qāfiyah* that has 2 vowels between its 2 *sukun* letters. *Mutawātir* is every *qāfiyah* that is between 2 *sukun* letters containing 1 letter. *Mutarādif* is any *qāfiyah* 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 rawiy and harakat majranya and the second is based on the letter and harakat before the rawiy (synad).

In terms of the *rawiyy* and the *ḥarakāt majrā*, there are three mistakes, namely *ikfā'*, *ijāzah* and *iṭā'*. 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 muqayyad* 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 *iṭā'*, 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). *Iṭā'* in this poem has similar words and meanings found in the first stanza with the fourth stanza.

While in terms of letters and *ḥarakāt* 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 'arūd science show that the *syubbanul wathan* poem uses *baḥr rajaz*. The name of the stanza used is 2, namely bait *masytūr* which occurs in the first stanza and *bait manhūk* which occurs in the second stanza to the last stanza. There are three *ziḥāf*, namely *ziḥāf khabn*, *ṭayy* and *khabl*. There are two 'illat, namely 'illat *qaṭ'* and *tazyīl*. In addition, there is also a poetic emergency in the form of adding *isbya'* 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: *taujiḥ*, *hadwu* and *majrā*. There are three names of *qāfiyah*: *mutarādif*, *mutawātir*, and *mutadārak*.

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