Changes in the Pattern (Wazan) Of The Rajaz Bahar Contained in the Idātu Al-Dujunnah Text

Yanti Apriliyanti*, Asep Sopian
Universitas Pendidikan Indonesia Bandung, Indonesia
E-mail: yantiapriliyanti24@gmail.com

Abstract

The Idhaatu Al Dujunnah Manuscript is a copy of which is stored in the Indonesian National Library. Written by Sheikh Ahmad Fakir Al Makkari and copied by Ahmad Aceh. This manuscript is in the form of Nadzom or verses of poetry with one pattern, namely Bahar Rajaz. The purpose of this study was to determine the changes in wazan bahar rajaz in the Nadzam verses in the Idaatu Al-Dujunnah manuscript using the Ilm Arudhi approach. The method used in this study is qualitative and described descriptively. The results of this study indicate that changes in the shape of the pattern in the verses of poetry (nadzom) with wazan bahar rajaz in the Idhaatu Al Dujunnah Manuscript are contained in three elements, namely in terms of arudh, dharab and haswu. Changes occurred variedly in each verse of poetry which was dominated by zihaf khaban, ilat qatha, zihaf qatha, and zihaf syakal at the end of the arudhi stanza. Changes can be seen after the verses of the poem are taqthi (cut off) following the rules of Ilm Arudhi.

Keywords: *Bahar rajaz, ilm arudh, pattern change, wazan*

Introduction

Indonesia has abundant cultural diversity. The ancestors of the manuscripts have many extraordinary heritages in various forms, one of which is the work contained in ancient manuscripts. Manuscripts are historical relics that are very valuable, storing many expressions and thoughts as a result of the culture of a nation in the past that can be revealed and explored to obtain information that is useful for today's human life (Bared, 1994; Supriyadi, 2008). One of the manuscripts or manuscripts of the past is the Idhaatu Al Dujunnah manuscript by Sheikh Ahmad Al Makiri stored in the National Library of the Republic of Indonesia (PNRI), copied by Ahmad Aceh in 1163H/1741M the copy of the manuscript is about 280 years old. This manuscript is in the form of *nadzom* verses in Arabic, consisting of 16 chapters and 500 verses of poetry, the contents of this book contain the values of monotheism *ahlu sunnah wal jamaah*, neatly arranged in verse verses that have rhythmic rhymes and rhythms.

Bait nadzam in general can be studied using the science of arudh. That is an ancient science of Arabic literature, which focuses on the study of Arabic poetry and has a high literary beauty value. This study does not have many enthusiasts because it is considered standard and too tied to the rules (Faizin, 2020) but even so, in its time the science of *arudh* gave birth to many high-value literary works such as *Diwan al Durr al Mandzum li dzawi al 'Uquli wa al Fuhum* by Imam Al-Hadad (Kulsum, 2020), Imam Al Bushiri's *Burdah, ma fi al-maqami lidzi 'aql wa dzi adab* by Imam Syafii (Fizin and Atisah, 2019), and other diwans. These works are present in the literary environment and can still be studied from various points of view, both in the study of nahwu-shorof, the study of their content, or the structure of their divine (Ilmu Arudh). Due to the lack of interest in this study, it becomes a great opportunity

for researchers in starting research in the study of Arudh Science to increase the breadth of knowledge in the field of Arabic literature so that they can understand linguistic rules and the beauty of a work.

The *Idhaatu Al Dujunnah* manuscript is a manuscript that contains literary value because it has poetic verses that can be studied using arudh science because it has patterned *nadzom* verses. The pattern of the *Nadzam* verses in this manuscript can be identified using *wazan bahar Rajaz's*. Bahar rajaz is one of 16 bahar contained in the science of Arudh, Hamid revealed in his book that, *bahar rojaz* is often used in verse of poetry or nadzam which makes poets vibrate when singing songs (*bahar*) like camel's feet when standing. In particular, the stanzas that use *bahar rojaz* will undergo many changes compared to other *bahars* because of the elimination of the two letters that are allowed in their *tafilah*. (Hamid, 1995) including the nadzom verses contained in the *Idhaatu Al Dujunnah* manuscript have varied changes in the pattern of *bahar rojaz*. This study aims to determine changes in the pattern of *wazan bahar rojaz* in the *Idhaatu Al Dujunnah Manuscript*. Research on Arudh science in literary works has been carried out by other researchers before, such as Faizi's (2020) Analysis of Arudh and Qawafi Science in *the Al-I'tirof* poem by Abu Nawas. Kalsum (2020) bahar, Qafiyah and the mandate of *Qasidah Letter Ba* in the Diwan of Imam Al Haddid. Faizi (2019) The poem "*Ma Fi al-Maqami Lidzi Aql Wa Dzi Adab*" by Imam Syafi'i (Study of Arudh and Qoawafi Science). However, research on handwritten copy manuscripts and reviewed after going through the philological stages is still rarely done, one of which is this research. This Idhaatu Dujunnah manuscript can be studied using arudh science after the manuscript has passed the previous philological research stages, because this manuscript is a handwritten copy by Ahmad Aceh in 1163 H.

Method

This study will use qualitative research methods which will then be described descriptively. As stated by Meleong in Faizin (2020) that qualitative research produces descriptive data both written and oral, personal documents, official documents, and field notes resulting from observations which are then analyzed systematically when the data is presented (Amatulloh, 2020; Musthofa, 2018; Zuhriyah, 2021). While descriptive research is research in the form of a description of an object related to the problem without questioning between research variables (Burhan, 2001). The data collection technique in this study will use a sampling technique because the amount of data (*nadzom* verses) is a description of the existing population (Martono, 2010).

The stages in this research are as follows:
1. Understand the *nadzom* verses that will be sampled.
2. Each verse of the poem will be *Taqthi* or beheaded according to the rules of the *arudhi* science.
3. Analysis of the pattern (*wazan*) of *bahar rojaz* in *nadzom* stanzas which is used as sample data so that it is known how the pattern of changes in nadzom verses in the *Idhaatu Al-Dujunnah* text.
4. Description of the results of the analysis on *nadzom* verses.

Results and Discussion
1. Al-Ilm Arudh

One of the scientific branches in Arabic literature is the science of *arudh* which focuses on formulas of poetry so that it becomes a benchmark in compiling and analyzing poetry (Faizin, 2020). A perfect verse is also called a *Tam* (perfect) because it follows the established rules, while *Gair Tam* (imperfect) is a term for a stanza that does not follow the rules or is also called a *fasid* (defective). In his study, *Arudh* Science has its own writing rules (writing or *khat Arudhi*) and is different from imlak. Writing on *Khat Arudhi* is that every spoken word must be written down, so it is necessary to add

unwritten writing or subtraction of spoken but unwritten words, which then the writings will be *taqthi* (beheaded, differentiated pieces of rhythm) according with *tafilah* from each *wazan* (Tohari, 1989).

Tafilah is a sound unit consisting of 10 letters that make up *wazan,* while the letters are as follows:

lam, mim, 'ain, ta, sin, ya, waw, fa, nun, and *alif* are collected in the sentence: لمعت سيوفنا (Zaenudin, 2007; Nur, 2019). These sentences form three basic *tafilahs,* namely *Sabab, khafif,* and *fashilah.* In the use of syar's verses, it is not always perfect, there will be changes that occur due to being exposed to *Zihaf* and *Illat.*

Zifhaf is a change that occurs in the second letter of the sabab. Zihaf is divided into two, namely zihaf Mufrad and zihaf murakkab, namely as follows:

A. Zihaf Mufrad

Zihaf mufrad ilah zihaf that occurs in one sabab in tafillah, as for the types of zihaf are divided into 8, namely as follows:

1). *Idmar* is turning off the 2 letter that is alive, such as: متفاعلن becomes متفاعلن which is then changed to مستفعلن.

2). *Khaban* is the disposal of the 2 letter that is dead, such as: فاعلاتن becomes فعلاتن

3). *Thayyu* is the removal of the 4 letter that is dead, such as: مستفعلن becomes مستعلن then becomes مفتعلن

4). *Waqash* is the removal of the 2 living letter, such as: متفاعلن becomes مفاعلن

5). *Ashab* is to turn off the 5 letter, which is life, such as: مُفَاعَلَتُنْ becomes مُفَاعَلْتُنْ

6). *Qabad* is removing the 5 letter that is dead like: فَعُولُنْ becomes فَعُولُ

7). *'Aqal* is removing the 5 letter that is alive: مُفَاعَلَتُنْ became مُفَاعَتُنْ changed to مُفَاعلنْ

8). *Kuf* is the removal of the 7th letter that is dead: مُفَاعِيلُنْ becomes مُفَاعِيلُ

B. Zihaf Muzawaz

Zihaf Muzawaz is *zihaf* that occurs in two *sababs* in *tafillah*, as for this *zihaf* there are 4, namely as follows:

1). *Khabal* is the gathering of *khaban* and *thayyu*
2). *Khazal* is the gathering of *Idmar* and *Thayyu*
3). *Shakal* is the gathering of *khaban* and *kuf*
4). *Naqash* is the gathering of *Ashab* and *Kuf* (Zaenudin, 2007).

The *Illat* is a rhythm note, where there is a change in the 2nd letter of the *sabab, sabab khafif* and *sabab tsaqil,* as well as from *watad majmu'* and *watad mafruq* in *arudh* and *dharab* verse verses (Hamid, 1995) the distribution is as follows :

a. Illat Ziyadah

There are three kinds of illah ziyadah, namely as follows:

a) *Tadzyil* is the addition of one letter at the end of *watad majmu'*, for example as follows:

فاعلن becomes فاعلان or مستفعلن becomes متفاعلن , مستفعلان becomes متفاعلان.

b) *Tarfil*, namely the addition of sabab khafif at the end of *watad majmu* for example as follows:

متفاعلن becomes متفاعلاتن , فاعلن becomes فاعلاتن.

c) *Tasbih* is the addition of one letter at the end of the sabab khafif, for example: فاعلاتان

فاعلاتن becomes.

b. *Illat naqash*

There are 10 kinds of *illat naqash*, which are as follows:

a) *Hadzaf* is the loss of *sabab khafif* at the end of *tafillah*. For example the word لُن then lost

lam (ل) and nun (ن) then it became so it was changed to ل

b) *Qathaf*, namely eliminating *sabab khafif* and turning off the previous letter. For example,

the word اعَلَتُنْ then disappears because the *khafif* is then turned off the previous letter, so

that it becomes اعل and is changed to لُن

c) *Qhatha,* namely the loss of consonants in *watad majmu* and turning off the previous vowels,

for example: لُنْ becomes لْ then changed to لُن

d) *Qashar,* which is removing the consonants in the *sabab khofif* and turning off the vowels,

for example: اعِلاتن becomes لات then changed to اعِلان

e) *Batr* is throwing away *sabab khofif* and *qatha* on the previous *watad majmu*, for example: لن

becomes then changed to لُن

f) *Hadzaadz* is eliminating *watad majmu* at the end of *tafillah,* for example: اعِلُن becomes ا is

changed to لُن

g) *Shalam*, namely eliminating the *mafruq watad* at the end of *tafillah*, for example: لأَتُ

becomes لُن is changed to

h) *Waqaf* is turning off the end of *watad mafruq* at the end of *tafillah,* for example: لأَتُ becomes

لأت

i) Kasaf, namely removing the end of watad mafruq at the end of tafillah, for example: لأَتُ

becomes لأ then changed to لُن

j) *Tasy'iits* is removing the initial letter in *watad majmu* or both letters, for example: اعِلُن

becomes الُن then changed to اعِن (Zaenudin, 2007).

Wazan in the science of *arudh* is very important because its existence provides certainty in the occurrence of a verse following the rules. *wazan* as a scale or reference of forms which will then be followed by the poets in making a composition. Wazan is closely related to the verse of poetry, while the elements of al-Bait consist of parts/*juz*, which are as follows:

1. *Shadar* is the first half of the stanza.

2. '*Ajz* is the second half of the stanza'

3. *Mishra* or *syathr* i.e. half a stanza, either the first half *(shadar)* or the second half *('ajz).*

4. '*Arudh* is the last taf'ilah of *sadar.*

5. *Dharab* is the last taf'ilah of *'ajz.*

6. *Hasywu* is *taf'ilah-taf'ilah* other than '*arudh* and *dharab* (Zaenudin, 2007).

Wazan is also able to determine the difference between one bahar and another. *Bahar* is the subject of discussion in the study of *arudh* science, after the verses of poetry in *taqthi* (the writing is changed to *arudhi* writing) it will be known *tafilah-tafilah.* (Hamid, 126).

Bahar or patterns in the science of arudh there are 16, namely as follows: *Bahar Thawil, Bahar Madiid, Bahar Basiith, Bahar Wafiir, Bahar Kaamil, Bahar Hazaj, Bahar Rajaz, Bahar Ramal, Bahar Sarii, Bahar Munsarih, Bahar Khafiif, Bahar Mudhari, Bahar Muqtadhab , Bahar Mujtats, Bahar Mutaqarib, Bahar Mutadarik.*

2. Analysis and Description of Bait Nadzom in the Idhaatu Al Dujunnah Manuscript

The analysis and description of the change in the *Rajaz* meter in *the Idaatu Ad-Dajnati* manuscript by Sheikh Ahmad Al-Faqir Al-Muqri is as follows:

1. Chapter One

وَوَاضِعٍ وَنِسْبَةٍ وَمَا اسْتَمَدْ * مِنْهُ وَفَضْلِهِ وَحُكْمٍ يُعْتَمَدْ

وَوَاضِعِنْ وَنِسْبَتِنْ وَمَسْتَمَدْ * مِنْهُوْوَفَضْ لِهِيْوَحُكْ مِنْيُعْتَمَدْ

o//o/o/ o//o// o//o/o/ * o//o// o//o// o//o//

مستفعلن مفاعلن مستفعلن * مفاعلن مفاعلن مفاعلن

After being changed to *khat arudhi*, the data above shows the *Rajaz* meter *(bahar)*. That is the verse of poetry which consists of 6 *tafillah* مستفعلن, but not in perfect condition or gair tam as for the explanation as follows:

a. First Syatar

First *Syatar*

Khot arudhi (writing arudhi)

<div dir="rtl">

وَوَاضِعٍ وَنِسْبَةٍ وَمَا اسْتَمَدْ

وَوَاضِعِنْ وَنِسْبَتِنْ وَمَسْتَمَدْ

</div>

Taqthi (rhythm piece)

<div dir="rtl">

حشوه   حشوه   عروض

</div>

Wajan (Formula) Pattern *rajaz*

o//o//   o//o//   o//o//

<div dir="rtl">

تفعيلة   تفعيلة   تفعيلة

مفاعلن   مفاعلن   مفاعلن

</div>

Based on the data above, the nadzam stanza in the first syatar, namely the arudh (end of the first syatar) after being ditaqthi and changed to khat arudhi and matched with the wazan, shows that, the arudh is affected by zihaf khaban, namely removing the second dead letter, originally مستفعلن is discarded second letter, so متفعلن is changed to مفاعلن. The hasywu also experienced zihaf khaban either in the first or second tafillah.

b. Second Syatar

Second *Syatar*

Khot arudhi (writing arudhi)

<div dir="rtl">

مِنْهُ وَفَضْلِهِ وَحُكْمٍ يُعْتَمَدْ

مِنْهُوْوَفَضْ لِهِيْوَحُكٌ مِنْيُعْتَمَدْ

</div>

Taqthi (rhythm piece)

Wajan (Formula) Pattern *rajaz*

<div dir="rtl">

حشوه   ضرب   حشوه

</div>

o//o/o/   o//o//   o//o/o/

<div dir="rtl">

تفعيله   تفعيله   تفعيله

مستفعلن   مفاعلن   مستفعلن

</div>

Based on the data above, the nadzam stanza in the first syatar, namely the arudh (end of the first syatar) after being ditaqthi and changed to khat arudhi and matched with the wazan, shows that, the arudh is affected by zihaf khaban, namely removing the second

dead letter, originally مستفعلن is discarded second letter, so متفعلن is changed to مفاعلن.

The hasywu also experienced zihaf khaban either in the first or second tafillah.

Thus it can be seen that the change in the pattern of the bahar rajaz griddle in the first data changes in the arudh part affected by zihaf khaban, the dharab is authentic (perfect) while the two hasywu are also affected by zihaf khaban.

2. Chapter Two

<div dir="rtl">

اِيْجَابٌ اَوْ تَجْوِيْزٌ اَوْ احَالَهْ * فَوَاجِبٌ لاَ يَنْتَفِيْ بِحَالَهْ

بِحَالَهْ لاَيْنَتَفِيْ * فَوَاْجِبُنْ اَوْحَالَهْ اَوْتَجْوِزُنْ اِيْجَاْبُنْ

</div>

o/o// o//o/o/ o//o// * o/o/o/ o//o/o/ o/o/o/

<div dir="rtl">

فعولن مستفعلن مفعولن * متفعلن مستفعلن مفعولن

</div>

After being changed to khat arudhi, the data above shows the Rajaz meter (bahar). That is the verse of poetry which consists of 6 tafillah مستفعلن, but not in perfect condition or gair tam as for the explanation as follows:

a. First Syatar

First Syatar	اِيْجَابٌ اَوْ تَجْوِيْزٌ اَوْ احَالَهْ
Khot arudhi (writing arudhi)	اِيْجَاْبُنْ اَوْتَجْوِزُنْ اَوْحَالَهْ

Taqthi (rhythm piece)

<div dir="rtl">

حشوه   حشوه   عروض

</div>

Wajan (Formula) Pattern *rajaz*

o/o/o/   o//o/o/   o/o/o/

<div dir="rtl">

تفعيله   تفعيله   تفعيله

مفعولن مستفعلن مفعولن

</div>

Based on the data above, the Nadzam stanza in the first syatar, namely the arudh (the end of the first syatar) after being ditaqthi and changed to khat arudhi and matched with the wazan, shows that, the arudh is affected by ilat qatha, namely removing the consonants in watad majmu and turning off the letters. the previous life, originally مستفعل so مستفعلن was changed to مفعولن , while the hasywu in the first syatar shows that it is authentic not subject to zihaf or ilat.

b. Second Syatar

Second Syatar	فَوَاجِبٌ لاَ يَنْتَفِيْ بِحَالَهْ
Khot arudhi (writing arudhi)	فَوَاْجِبُنْ لاَيْنَتَفِيْ بِحَالَهْ

Taqthi (rhythm piece)

<div dir="rtl">

حشوه   حشوه   ضرب

</div>

o/o// o//o/o/ o//o//

Wajan (Formula) Pattern *rajaz*   تفعيله   تفعيله   تفعيله

متفعلن مستفعلن فعولن

Based on the data above, the Nadzam stanza in the second syatar, namely the dhrab, after being ditaqthi and changed to khat arudhi and matched with the wazan shows that, the dharab in the second syatar is affected by mukhala, namely the gathering of zihaf khaban and ilat qatha, originally مستفعلن so متفعل was changed to

فعولن as for the hasywu it shows that it is not subject to zihaf or ilat.

Thus it can be seen that the change in the pattern of the bahar rajaz griddle in the verse above has changed in the arudh part exposed to ilat qatha and its dharab which is affected by mukhala, both hasywu are authentic (perfect) both in the first and second terms.

3.   Chapter Three

اَوَّلُ وَاجِبٍ عَلَى الْمُكَلَّفِ * أَعْمَالُهُ لِلنَّظِرِ المؤَلَّفِ

اَوْوَلُوَاْ جِبِنْعَلَلْ مُكَلْلَفِ * أَعْمَاْلَهُوْ لِنْنَظِرِلْ مُئَلْلِفِ

//o// o//o/o/ o//o/o/ * //o// o//o// o///o/

فَأْعَلَئُنْ مفاعلن مفاعل * مستفعلن مستفعلن مفاعل

After being changed to khat arudhi, the data above shows the Rajaz meter (bahar). That is the verse of poetry which consists of 6 tafillah مستفعلن, but not in perfect condition or gair tam as for the explanation as follows:

a.   First Syatar

First Syatar   اَوَّلُ وَاجِبٍ عَلَى الْمُكَلَّفِ

Khot arudhi (writing arudhi)

Taqthi (rhythm piece)   اَوْوَلُوَاْ جِبِنْعَلَلْ مُكَلْلَفِ

Wajan (Formula) Pattern *rajaz*   حشوه   حشوه   عروض

//o//   o//o//   o///o/

تفعيله   تفعيله   تفعيله

فَأْعَلَئُنْ مفاعلن مفاعلمفعولن مستفعلن مفعولن

Based on the data above, the Nadzam stanza in the first syatar, namely the arudh (the end of the first syatar) after being ditaqthi and changed to khat arudhi and matched with the

wazan, shows that, the arudh is affected by zihaf syakal, namely removing the consonants in watad majmu and turning off the letters. in the previous life, originally مستفعلن so مستفعل was changed to مفعولن, while hasywu in the first syatar shows zihaf kahaban.

b. Second Syatar

Second Syatar	أَعْمَالُهُ لِلنَّظِرِ المؤَلَّفِ
Khot arudhi (writing arudhi)	أَعْمَاْلَهُوْ لِنْنَظِرِلْ مُئَلِّفِ
Taqthi (rhythm piece)	

<div dir="rtl">

ضرب   حشوه   حشوه

o//o/o/ o//o/o/ //o//

تفعيله   تفعيله   تفعيله

مستفعلن مستفعلن مفاعل

</div>

Wajan (Formula) Pattern *rajaz*

Based on the data above, the nadzam stanza in the second syatar, namely the dhrab, after ditaqthi and changed to khat arudhi and matched with the wazan shows that, the dharab in the second syatar is affected by zihaf syakal, namely removing the consonants in watad majmu and turning off the previous vowels, originally مستفعلن so مستفعل was changed to مفعولن, while the hasywu in the second syatar shows that it is authentic not subject to zihaf or ilat.

Thus it can be seen that the change in the pattern of the bahar rajaz griddle in the verse above has changed in the arudh and dharab parts, namely being affected by zihaf syakal, hasywu in the first syatar affected by zihaf khaban and in the second syatar shahih (perfect).

4. Chapter Four

<div dir="rtl">

فَاقْرَأْ وَفِيْ اَنْفُسِكُمْ مَعْ أَفَلاَ * تَظْفَرْ بِرُشْدٍ نُوْرُه مَا أَفَلاَ

فَقْرَأْوَفِيْ اَنْفُسِكُمْ مَعْ أَفَلاْ* تَظْفَرْبِرُشْ دِنْنُوْرُهِيْ مَاأَفَلاَ

</div>

o///o/ o//o/o/ o//o/o/ *o///o/ o///o/ o//o/o/

<div dir="rtl">

مستفعلن فاعلتن فاعلتن * مستفعلن مستفعلن فاعلتن

</div>

After being changed to khat arudhi, the data above shows the Rajaz meter (bahar). That is the verse of poetry which consists of 6 tafillah مستفعلن, but not in perfect condition or gair tam as for the explanation as follows:

a. First Syatar

First Syatar	فَاقْرَأْ وَفِيْ اَنْفُسِكُمْ مَعْ أَفَلاَ
Khot arudhi (writing arudhi)	فَقْرَأَوَفِيْ اَنْفُسِكُمْ مَعْ أَفَلاَْ
Taqthi (rhythm piece)	

حشوه   حشوه   عروض

o///o/   o///o/   o//o/o/

تفعيله   تفعيله   تفعيله

مستفعلن   فاعلتن   فاعلتن

Wajan (Formula) Pattern *rajaz*

Based on the data above, the Nadzam stanza in the first syatar, namely the arudh (the end of the first syatar) after being ditaqthi and changed to khat arudhi and matched with the wazan, shows that, the arudh is affected by zihaf thayyu, namely removing the fourth letter that is dead, the origin is مستفعلن so مستعلن was later changed to فاعلتن, hasywu in the first syatar was also affected by zihaf thayyu.

b. Second Syatar

Second Syatar	تَظْفَرْ بِرُشْدٍ نُوْرُه مَا أَفَلاَ
Khot arudhi (writing arudhi)	تَظْفَرْبُرُشْ دِنْنُوْرُهِيْ مَاأَفَلاَ
Taqthi (rhythm piece)	

حشوه   حشوه   ضرب

o///o/   o//o/o/   o//o/o/

تفعيله   تفعيله   تفعيله

Wajan (Formula) Pattern *rajaz*

مستفعلن مستفعلن فاعلتن

Based on the data above, the nadzam Syatar in the second syatar, namely the dhrab, after being ditaqthi and changed to khat arudhi and matched with the wazan shows that, the dharab in the second syatar is affected by zihaf thayyu, namely removing the dead fourth letter, originally مستفعلن became مستعلن then replaced becomes فاعلتن, hasywu on syatar saheeh.

Thus it can be seen that the change in the pattern of the bahar rajaz griddle in the verse above has changed in the arudh and dharab parts, which are affected by zihaf thayyu as well as hasywu in the first syatar while hasywu in the second syatar is authentic.

5. Chapter Five

لأَنَّ مِثْلَ الشَّيْءِ دُوْنَ لَبْسِ * لَهُ مُسَاوٍ فِيْ صِفَاتِ النَّفْسِ

لِأَنْنَمِثْ لَشْشَيْءِدُوْ نَلْبَسِيْ * لَهُوْمُسَا وِنْفِيْصِفَا تِنْنَفْسِيْ

o/o/o/ o//o/o/ o//o// * o/o// o//o/o/ o//o//

مفاعلن مستفعلن فعولن * مفاعلن مستفعلن مفعولن

After being changed to khat arudhi the data above shows the Rajaz meter (bahar). That is the stanza of poetry consisting of 6 tafillah لن, but not in perfect condition or gair tam as for the explanation as follows:

a.   First Syatar

First Syatar	لِأَنَّ مِثْلَ الشَّيْءِ دُوْنَ لَبْسٍ
Khot arudhi (writing arudhi)	لِأَنْنَمِثْ لَشْشَيْءِدُوْ نَلْبَسِيْ
Taqthi (rhythm piece)	حشوه حشوه عروض
Wajan (Formula) Pattern *rajaz*	o/o// o//o/o/ o//o//
	تفعيله تفعيله تفعيله

مفاعلن مستفعلن فعولن

Based on the data above, the Nadzam stanza in the first syatar, namely the arudh (the end of the first syatar) after being taught and changed to khat arudhi and matched with the wazan, shows that, the arudh is affected by mukhala, namely the gathering of zihaf khaban and ilat qatha, originally مستفعلن so متفعل is changed to فعولن, while the hasywu is valid.

b.   Second Syatar

Second Syatar	لَهُ مُسَاوٍ فِيْ صِفَاتِ النَّفْسِ
Khot arudhi (writing arudhi)	لَهُوْمُسَا وِنْفِيْصِفَا تِنْنَفْسِيْ
Taqthi (rhythm piece)	حشوه حشوه ضرب
	o/o/o/ o//o/o/ o//o//
Wajan (Formula) Pattern *rajaz*	تفعيله تفعيله تفعيله
	مفاعلن مستفعلن مفعولن

Based on the data above, the nadzam stanza in the second syatar, namely the dhrab, after ditaqthi and changed to khat arudhi and matched with the wazan shows that, dharab in the second syatar is affected by ilat qatha, namely removing the consonants in watad majmu

and turning off the previous vowels, originally مستفعلن so مستفعل was changed to مفعولن

, while hasywu in the first syatar shows that it is authentic and is not affected by zihaf or ilat.

Thus it can be seen that the change in the pattern of the bahar rajaz griddle in the verse above has changed in the arudh part it is exposed to mukhala and the dharab is affected by ilat qatha while both hasywunya are authentic.

6. Chapter Six

عَنْ غَيْرِهِ وَمَنْ نَفَاهُ رَاعَا * تَعَلُّقَ الْعِلْمَ بِهِ امْتِنَاعَا

عَنْغَيْرِهِيْ وَمَنْنَفَا هُرَاعَا * تَعَلْلُقَلْ عِلْمَبِهِمْ تِنَاعَا

o/o// o///o/ o//o//*o/o// o//o// o//o/o/

مستفعلن مفاعلن فعولن*مفاعلن فاعلتن فعولن

After being changed to khat arudhi, the data above shows the Rajaz meter (bahar). That is the verse of poetry which consists of 6 tafillah مستفعلن, but not in perfect condition or gair tam as for the explanation as follows:

a. First Syatar

First Syatar

عَنْ غَيْرِهِ وَمَنْ نَفَاهُ رَاعَا

Khot arudhi (writing arudhi)

عَنْغَيْرِهِيْ وَمَنْنَفَا هُرَاعَ

Taqthi (rhythm piece)　　　حشوه　　　حشوه　　　عروض

Wajan (Formula) Pattern *rajaz*　　o/o//　o//o//　o//o/o/

تفعيله　　تفعيله　　تفعيله

مستفعلن مفاعلن فعولن

Based on the data above, the nadzam stanza in the first syatar, namely the arudh (end of the first syatar) after being taught and changed to khat arudhi and matched with the wazan, shows that, the arudh is affected by mukhala, namely the gathering of zihaf khaban and ilat qatha, originally مستفعلن so متفعل was changed to فعولن مفعول, while the hasywu was affected by zihaf khaban.

b. Second Syatar

Second Syatar

تَعَلُّقَ الْعِلْمَ بِهِ امْتِنَاعَا

Khot arudhi (writing arudhi)

<div dir="rtl">

تَعَلْلُقَلْ عِلْمَبِهِمْ تِنَاعَا

</div>

Taqthi (rhythm piece)	<div dir="rtl">حشوه حشوه ضرب</div>
Wajan (Formula) Pattern *rajaz*	o/o// o///o/ o//o//
	<div dir="rtl">تفعيله تفعيله تفعيله</div>
	<div dir="rtl">مفاعلن فاعلتن فعولن</div>

Based on the data above, the Nadzam stanza in the second syatar, namely the dhrab, after being ditaqthi and changed to khat arudhi and matched with the wazan shows that, the dharab in the second syatar is affected by mukhala, namely the gathering of zihaf khaban and ilat qatha, originally مستفعلن so متفعل was changed to فعولن, as for the hasywu affected by zihaf thayyu.

Thus it can be seen that the change in the pattern of the bahar rajaz griddle in the verse above has changed in the arudh and the dharab parts are affected by mukhala, while the two hasywu in syatar are affected by zihaf khaban and the second syatar pasa are affected by zihaf thayyu.

7. Chapter Seven

<div dir="rtl">

وَالسَّبْعُ لاَزَمَتْ صِفَاتٍ سُمِّيْ * بِمَعْنَوِيَّةٍ إِلَيْهَا تَنْمِيْ

وَسْسَبْعُلاَ زَمَتْصِفَا تَنْسُمْمِيْ * بِمَعْنَوِيْ يَةٍنْإِلَيْ هَاتَنْمِيْ

</div>

o/o/o/ o//o// o//o// *o/o/o/ o//o// o//o/o/

<div dir="rtl">

مستفعلن مفاعلن مفعولن * متفعلن مفاعلن مفعولن

</div>

After being changed to khat arudhi, the data above shows the Rajaz meter (bahar). That is the verse of poetry which consists of 6 tafillah مستفعلن but not in perfect condition or gair tam as for the explanation as follows:

a. First Syatar

First Syatar	<div dir="rtl">وَالسَّبْعُ لاَزَمَتْ صِفَاتٍ سُمِّيْ</div>
Khot arudhi (writing arudhi)	<div dir="rtl">وَسْسَبْعُلاَ زَمَتْصِفَا تَنْسُمْمِيْ</div>
Taqthi (rhythm piece)	<div dir="rtl">حشوه حشوه عروض</div>
Wajan (Formula) Pattern *rajaz*	o/o/o/ o//o// o//o/o/
	<div dir="rtl">تفعيله تفعيله تفعيله</div>

مستفعلن مفاعلن مفعولن

Based on the data above, the Nadzam stanza in the first syatar, namely the arudh (the end of the first syatar) after being ditaqthi and changed to khat arudhi and matched with the wazan, shows that, the arudh is affected by ilat qatha, namely removing the consonants in watad majmu and turning off the letters. in his previous life, originally مستفعلن so مستفعل

was changed to مفعولن, while the hasywu was affected by zihaf kahaban.

b. Second Syatar

Second Syatar   بِمَعْنَوِيَّةٍ إِلَيْهَا تَنْمِيْ

Khot arudhi (writing arudhi)   بِمَعْنَوِيْ يَةِنْإِلَيْ هَاتَنْمِيْ

Taqthi (rhythm piece)

Wajan (Formula) Pattern rajaz   حشوه حشوه ضرب

o/o/o/ o//o// o//o//

تفعيله تفعيله تفعيله

متفعلن مفاعلن مفعولن

Based on the data above, the nadzam stanza in the second syatar, namely the dhrab, after ditaqthi and changed to khat arudhi and matched with the wazan shows that, dharab in the second syatar is affected by ilat qatha, namely removing the consonants in watad majmu and turning off the previous vowels, originally مستفعلن مستفعل so مستفعل was changed to مفعولن, while the hasywu was affected by zihaf kahaban.

Thus, it can be seen that the change in the pattern of the bahar rajaz griddle in the verse above underwent a change in the arudh and dharab parts affected by ilat qatha, and both hasywu were affected by zihaf khaban.

8. Chapter Eight

وَاخْتَلَفَ الأَشْيَاخُ فِي التَّعَلُّقِ * فَقِيْلَ نَفْسِي ۝ لَدَى التَّحْقِيْقِ

وَخْتَلَفَلْ أَشْيَاخُفِتْ تَعَلْلَقِيْ * فَقِيْلَنَفْ سِيُنْلَدَتْ تَحْقِيْقِيْ

o/o/o/ o//o// o//o// * o//o// o//o/o/ o///o/

فاعلتن مستفعلن مفاعلن * مفاعلن مفاعل مفعولن

After being changed to khat arudhi, the data above shows the Rajaz meter (bahar). That is the verse of poetry which consists of 6 tafillah مستفعلن, but not in perfect condition or gair tam as for the explanation as follows:

a. First Syatar

First Syatar	وَاخْتَلَفَ الأَشْيَاخُ فِي التَّعَلُّقِ
Khot arudhi (writing arudhi)	وَخْتَلَفَنْ أَشْيَاخُفِتْ تَعَلْلَقِيْ
Taqthi (rhythm piece)	
	حشوه حشوه عروض
Wajan (Formula) Pattern *rajaz*	o//o// o//o/o/ o///o/
	تفعيله تفعيله تفعيله

فاعلتن مستفعلن مفاعلن

Based on the data above, the nadzam stanza in the first syatar, namely the arudh (end of the first syatar) after being ditaqthi and changed to khat arudhi and matched with the wazan, shows that, the arudh is affected by zihaf khaban, namely removing the second dead letter, originally مستفعلن is discarded the second letter, so متفعلن is changed to مفاعلن, hasywu in the first syatar is authentic.

b. Second Syatar

Second Syatar	فَقِيْلَ نَفْسِي لَدَى التَّحْقِيقِ
Khot arudhi (writing arudhi)	فَقِيْلَنَفْ سِيْنْلَدَتْ تَحْقِيْقِيْ
Taqthi (rhythm piece)	
	حشوه حشوه ضرب
Wajan (Formula) Pattern *rajaz*	o/o/o/ o//o// o//o//
	تفعيله تفعيله تفعيله

مفاعلن مفاعل مفعولن

Based on the data above, the nadzam stanza in the second syatar, namely the dhrab, after ditaqthi and changed to khat arudhi and matched with the wazan shows that, dharab in the second syatar is affected by ilat qatha, namely removing the consonants in watad majmu and turning off the previous vowels, originally مستفعلن so مستفعلن was changed to مفعولن, while the hasywu was affected by zihaf khaban.

Thus, it can be seen that the change in the pattern of the bahar rajaz griddle in the verse above has changed in the arudh part affected by zihaf khaban and the dharab is exposed to qatha ilat while hasywu in syatar.

Based on the sample analysis, it can be seen that the Idhaatu Al Dujunnah manuscript uses one bahar in its nadzom verses. The wazan pattern underwent many varied changes in the form of being exposed to Illat and Zihaf which changed both in its arudh, dharab and hasywu. The changes that occur are both in terms of the arudh in the first syatar or in terms of the dhorob in the second satar and the haswu part in the middle of the two syatars. This is still allowed because it does not come out of the rules of arudh science or can still be explained in terms of the changes as previously described. As for these changes greatly affect the key of the song so that it becomes beautiful when hummed. Whereas previous research did not only focus on the overall content, this research only focuses on the arudhi study so that the changes can be known in detail.

Conclusion

The verses of Nadzam Bahar Rajaz poetry in the Idaatu Al-Dujunnah manuscript, after analysis it can be seen that there are changes that occur. The results of the research on sample data that have been researched, show that the Idaatu Al-Dujunnah manuscript contains Rajaz. The changes in the pattern of wajazn bahar rajaz are perfect and imperfect, but based on the sample studied, the changes in bahar in the verses are dominated by zihaf and ilat, namely zihaf khaban, Zihaf Tayyu, Zihaf syakal and ilat qatha, these changes occur in the arudh, dharab sections. and haswu. The results of this study are expected to add insight to the readers as well as other researchers who are happy with this topic, especially in the field of arudh science. It is also hoped that there will be more and more other research that adds to the knowledge base, especially in the study of Arabic literature so that as learners we can appreciate every word that already exists and be able to give birth to extraordinary new works. This research only contains arudhi study on the Idhaatu Al Dujunnah manuscript as the object of research. There are still many opportunities that can be done in researching this manuscript with various studies such as using the study of Qofiah (Qawafi Science), the study of meaning and content, nahwu and sharaf as well as other research.

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