

Looking at Aesthetic Values and Ethics in Syiir

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This research aims to examine syiir as a form of literary work that has aesthetic value and is expected to also be able to provide knowledge, understanding and internalisation of ethical values. The research method used is a qualitative method using the philological approach. Results: Philology was used because of the characteristics of syiir as old manuscripts. Aesthetic builders of beauty show syiir functioned by the author as a vehicle for communication as well as the socialisation of ethical values. People who support shiir enjoy aesthetics and understand the ethical value in shiir through its easy use. This shows, that ethical values can be conveyed through aesthetic media using syiir. Through syiir media, ethics can be conveyed attractively and be easily accepted by the public as well as entertainment media.

Key words: *Aesthetic Values, Ethics, Syiir.*

Introduction

Literature discusses all matters related to life. Literary works as valuable reading can provide positive benefits for social life, as Horatius dulce et utile said, being entertaining and useful (Teeuw, 1983: 183). According to Sutrisno (1981: 7), behind the beauty of literary works there is the author's ideas that are of educational value, so that literature and the values of life are two complementary social phenomena, literature as an art form of its birth originates from a life of value setting, and in turn literature will provide a contribution to the formation of a value system. Values are oriented towards ethics. Ethics can be simplified by language "right and wrong" or moral and amoral (Sugiarto, 2000: 102). Literary works, in addition to providing the enjoyment of art, also enrich inner life, refines the mind, and even often arouse the spirit of life that lights up and heightens a sense of divinity and faith (Pradopo, 2007: 4). The development of Islam in Indonesia gave birth to several forms and styles of literary works that relate to religion and religious values.

The old coastal literature contains various noble values that are worth preserving to be passed on to the next generation of nations. The inheritance of luhur values will shape the

personality of the nation's next generation. One form of information about past noble values has been received by the community in the present form of written documents called manuscripts (Chamamah, 2011: 4). As a relic of the past, the manuscript holds various information about life, about various thoughts, understandings, and outlooks on life that had lived in the past society. According to Baried, old literary works contained various kinds of life descriptions, ideas, teachings of character, advice, rules, restrictions or religious life (Baroroh-Baried et al., 1994: 97-98). Religious literature, Islamic literature, or book literature, when viewed from the perspective of the place and atmosphere of the production of literary works, religious literature can be referred to as pesantren literature, when viewed from the side of the corpus or container that holds the contents of religious messages, religious literature can be called book literature (Mansur, 2007: 06). Likewise the Javanese poetry work that is familiarly called Syiir. Syiir's works are mostly regarded as religious literary works because the contents of the texts are in the form of religious teachings such as morality, Sufism, and Islamic theology.

Research Method

This research uses a qualitative method, because the interpretation process requires a detailed understanding. The data used in this study is in the form of syiirs. Analysis was carried out using the philology method. The philology method is used to analyse marital and pertinent problems so that aesthetic and ethical values are known in the coastline. Research is intended as an act of carrying out careful investigation of a target to obtain certain results (Chamamah in Jabrohim, 2001: 7).

Findings

Syiir developed in the coastal area along with the development of the spread of Islamic culture in the archipelago. According to Liaw Yock Fang (1982: 102), after Islam entered the archipelago, literature began to have Islamic elements. Reference sources that are used as a reference for learning in Islamic boarding schools are called the yellow book, because the classic books are generally written by Middle Eastern scholars in Arabic on yellow paper. The yellow book contains a variety of Islamic laws, and also contains the history of the prophets, the saints' stories, the stories of an ulama, and poems. In Islamic boarding schools, Islamic religious texts and Islamic-Javanese literature were called by Poerbatjaraka (1952: 75) pesantren literature. Syiir as a product of coastal literature is one of the effective means of spreading Islamic teachings.

The tradition of translating native languages into Javanese using the pegon script is still preserved through the sorogan and bandongan learning methods in the tradition in pesantren. The tradition of translation using pegon letters has an influence on the creation and

development of pesantren literature. Javanese texts written in Arabic are called pegon texts, meaning something that seems distorted. Pegon text recognises two kinds, namely pundon gundhil (without harakat) and pegon of society (Pigeaud 1967: 25-26).

Syiir as one form of pesantren literary works has a function and elements of beauty that need to be utilised. Muzakka (2006: 97-98), in his research on syiir, found three main functions of syiir, namely the entertainment function, the education or teaching function, and the spiritual function. Syiir as developed in his community is an aesthetic work that has strong social functions. Aesthetic syiir as literary works refers to the aesthetics of poetry, namely imaginative literary works, because the language has many possible meanings according to Pradopo (2002: 121). Poetry as an expression of the author will be of literary value if the poet expresses it in the form of accurate language (Tarigan, 1984: 7). Thus the choice of words, expressions, sounds and rhythms must get the author's attention. By considering the physical and inner structural elements of the poem above, the syiir can be classified in the form of Javanese poetry. Syiir aesthetics appear in physical structures consisting of stanzas, lines, poetry, rhymes and musicals. Syiir has an inner structure in the form of a collective expression of the teachings of Islam. The uniqueness of syiir as one of Javanese poetry is the use of its letters, namely pegon letters. As Javanese poetry, syiir are not written using Javanese letters. The use of pegon letters is caused by the emergence of syiir and developing in the pesantren environment. According to Steenbrink (1988: 141), syiir as literary works originated from Malay poetry. Furthermore Darmawi (1964: 82) revealed the form of syiir tended to take the form of Malay poetry, although it was not as strict as the Malay poetry. The opinion of Steenbrink and Darnawi is different from that of Mustofa Bisri. According to Bisri (in Hamidi, 2005: 4), syiir refers more to the meaning of Nazham in Javanese. Syiir is commensurate with nazham, which is a sentence that is arranged regularly and rhymes. Poetry and syiir have almost the same outer and inner characteristics, namely (1) each stanza consists of four lines, (2) each line consists of 8-12 syllables, (3) rhymes the same (aaaa), and colour Arabic-Islam is quite dominant. When related to the boundaries of the wellek and Werren genres (1990: 306-307), both literary forms belong to the same genre.

Syiir consists of two lines per stanza while poetry consists of four lines per stanza. The thing that distinguishes between the types of poetry is the system of presentation; poetry is not sung in its presentation, while the syiir is always sung in its presentation with a certain rhythm. The existence of syiir, written in two strings and being sung to a certain rhythm, has a relationship with Arabic literature in the form of nazham which developed in pesantren. By looking at the existing patterns, syiir tends to take the pattern of azaz rather than poetic patterns. Syiir has a difference when compared with other Javanese poetry such as song macapat, hiccup, and parikan. The song of macapat is bound by the rules of the song teacher (final sound standard), the teacher number (the number of syllables per line), the number of gatra (rhyme rows), and must consider the swara teacher's prototype (sound equation or

rhymes), and the literary teacher's prototype (letter equation death or rhyme skeletal), such conditions are not found in the syiir even though the number of syllable ties, taxation, or the number of lines each binds. In terms of language and material, the song between macapat and syiir is different, macapat song is influenced by Sanskrit and Hindhu-Buddhist colours still appear in song, while syiir tends to be coloured by Arabic-Islamic. The outer shape of the syiir is different from the parikan. The difference is related to structure and taxation as well as internal form which consists of attitude, tone, purpose and contents. The parikan structure resembles rhymes. Parikan consists of four lines, two lines at the beginning of the sampiran and two lines below the contents. Parikan rhymes ab-ab. Parikan usually contains feelings of romance, innuendo, or jokes (Darmawi, 1964: 44-45), while syiir are used to tell stories or elaborate on the teachings of Islam. Syiir also has a difference with commotion. It is a Javanese poem that was once bound but in its development it looks like a free poem which is not bound by syllables, lines, stanzas and poetry, the formal elements are different from stingers syiir, as well as in terms of content or material contained. The author's individual expression stands out in the titan, whereas in the syiir individual's expression is not visible because the shiir expresses the story or teachings of religion whose expression is more of a collective nature.

Syiir became popular because the kiai and preachers made and used it as a "spice" or container to convey material in the tablighs of the kiai. Syiir is liked because his language is easily understood and can be sung in accordance with the "tone" that is already familiar in the community, especially the pesantren community or the recitation community. The intended tone is the tone of shalawat or Al-Barjanji which is common in the community. The use of rhymes in syiirs makes them easily chanted so that they are interesting and easy to remember.

Syiir as poetry has been transformed into religious music, both pop and dangdut songs or other types of music, which will bring pesantren literature to the target or the supporting community. Carlyle (in Waluyo, 1987: 30) states that poetry is a musical expression. The musicality of the poem can be expressed in another harmonious form when the text of the poem is presented with the accompaniment of music into beautiful and meaningful song lyrics as poetry. Songs are one example of a new form of poetry as part of literary work (Hymes, 1964: 334).

The transformation of Syiir into religious dangdut songs has experienced extraordinary developments, especially with the proliferation of electronic media in the form of television, internet, cassettes, vcd, dvd and Youtube programs on the internet. Basically Syiir can transform with any music like pop dang dut music and campursari, such as the Appearance of Tombo Ati, which is a transformation of the tambane larane ati chanting chapter which is sung by opick in pop songs. Emha Ainun Nadjib sang the ati tombo with the accompaniment of her Kanjeng kyai. In the accompaniment of song Tombo Ati dangdut much popularised

with the form of dangdut, as popularised by the Malay orchestra group palapa, monata, kasima, langlang buana and others that carry the current type of dangdut music.

Syiir as one form of pesantren literary works has a function and elements of beauty that need to be utilised. The presence of syiir has shaped the behavior and ethics of the santri community in a nuance of culture that is different from other ordinary Javanese community groups, namely by the application of syiir as a means of teaching or means of ethical education. This kind of phenomenon is the same as the task or function of literary works as said by Horatius Dulce et utile, entertaining and useful (Teeuw, 1983: 183).

According to Damami in Sedyawati (2002: 509), syiir cannot be created from fictional material alone, but must be sourced from the Koran, hadith, and religious books. Therefore, in terms of content it contains syiir moral teachings, advice, and education. Religious books that have links to syiir are books taught in pesantren. The books are Syafii's popular fiqh books in pesantren, written in the 10th to 15th centuries (Bruinessen, 1995: 30).

The value of collective moral ethics appears in quotations above teachings such as the teaching not to disturb others, arrogant, adigung adiguno, insulting, flouting, ujub, and riya. Syiir is very dominant in giving ethical teachings to fellow human beings.

Ethics can be simplified by language "right and wrong" or moral and amoral. The creation of syiir is oriented towards the formation of ethics. Values are formed by knowledge, understanding and appreciation of noble teachings. Religion provides the teachings of a complete value system with regulations that prevent people from getting out of the rules. Religion is like a bond that does not release a human being who deviates from the absolute value of truth based on the tendency of that religion. Syiir as a literary work, in addition to providing the enjoyment of art, also enriches inner life, refines the mind, and even often arouses the spirit of life that lights up and enhances humanity.

Conclusion

Aesthetics and ethics in syiir as Javanese literary forms can be related to the processes of creation, development and change that occur in the supporting environment. The aesthetic builder of the beauty of syiir is used by the writer as a vehicle for communication as well as the socialisation of ethical values. People who support shiir enjoy aesthetics and understand the ethical value in shiir through their easy use. This shows that ethical values can be conveyed through aesthetic media syiir.

The aesthetic of syiir as speech literature is built by structuring the physical structure in such a way that it is in accordance with the poetic balance or balance agreed upon by the



supporting community. By birth Syiir has a rhythm and musicalisation at each end of the line. The aesthetics of imaginative and artistic speech in syiir have the emotive power to influence the audience to make the ethical recommendations in it. Thus, it can be said as a text or imaginative speech arranged artistically based on poetic rules that contain emotive power to influence the hearts and feelings of the audience in an effort to form ethics.

Through syiir media, ethics can be delivered attractively and be easily accepted by the community as well as entertainment media. The achievement of aesthetic and ethical syiir is reflected in the attitude, tone, purpose and contents. Syiir written in two strings and sung to a certain rhythm has the aim of expressing the lyrics collectively of ethical values which have been absolutely believed by the public supporters.



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