

***'Ilm Al-Bayan* and Its Suitability in Analyzing Malay Poetry Texts**

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Abstract

The beauty of poetry is influenced by the choice of words expressed in the style of any languages. There are influences of Arabic language and literature in the Malay world. In addition, most of studies on Malay literature text are using western theories. Therefore, this study attempts to examine the appropriateness of the use of *'Ilm al-Bayan* which is a form of Arabic Rhetoric in analyzing Malay poetry texts. The library approach is used in this study. The choice of this approach is to gather information related to *'Ilm al-Bayan*. Descriptive analysis approach is used to analyze the information gathered to see suitability of the Arabic style that used in assessing the Malay literature texts. The study found that there are similarities between the functions *'Ilm al-Bayan* with Malay rhetoric, although the terms of each of these languages are different. It is certainly based on the expression of the original speakers of the language, whether in Arabic or Malay literatures.

Keywords: *'Ilm al-Bayan*; aesthetic assessor, Malay poetry texts, Arabic Rhetoric

Introduction

Language plays a very important role in expressing a meaning. Accuracy in composing words can make a meaning reach the target. Therefore, the ability to recognize and master the aesthetic aspects of language can produce good work (Rahman: 1981). Thus, a poet's task in translating his ideas differs from his daily expression in terms of word choice and arrangement. This can be seen from his literary works that use beautiful words.

Dharmawijaya (1998) argues that the use of words in poetry is a deviation from the norms or norms of the language system that has been known and accepted by the

language community itself. Among the deviations found in poetry are semantic deviations. These deviations relate to the words or vocabulary used. This is to obtain accuracy with the expression of feelings of the soul so as to give rise to a meaning that is different from the meaning in the dictionary (Dharmawijaya: 1998).

There are influences of Arabic language and literature in the Malay world. This is the effect of the arrival of Arab traders from the Arabian Gulf to China, stopping at some places such as the Malay archipelago. The Muslim Arab traders engaging with the local community led to a change in culture and religion of the Malay community to spread the religion of Islam indirectly (Rahmah & Adli: 2008). The arrival of Islam in the archipelago region led to the knowledge of the community to the work of Arabic literature which is "shi'r". Therefore, Malay poetry is influenced by Arabic Islamic literature that revealed the literary workers based on the Malay language and genre of traditional Malay poetry such as *pantun*, *seloka* and *gurindam* (Rahmah & Adli: 2008).

Based on researcher's reading, most studies on Malay Literature are using western theories. Among them are Peirce's semiotic theory in the study of Tengku Intan Marlina and Salinah (2013) and Leech's theory of meaning in the study of Md Zahril Nizam, Darwalis, Noriah and Mohd Najib (2020).

Therefore, this study attempts to examine the appropriateness of the use of *Ilm al-Bayan* which is a form of Arabic Rhetoric in analyzing Arabic literary texts. This is due to the influence of Arabic in Malay; such as the word absorption from Arabic. In addition, if the western theory can be used to analyze works of Malay literature, most certainly, theories from the Middle East can also be used.

The library approach is used in this study. The choice of this approach is to gather information related to *Ilm al-Bayan*. Descriptive analysis approach is used to analyze the information gathered to see suitability of the *Ilm al-Bayan* to be used in assessing the Malay literature texts.

Discussion

a) *Ilm al-Bayan*

Arabic Rhetoric or *al-Balaghah al-'Arabiyyah* is an interesting appearance of meaning through precise expression while giving a profound effect and in accordance with the meaning (*Glosari Bahasa dan Kesusasteraan Arab*: 2004). This knowledge consists of three types; namely *Ilm al-Ma'ani*, *Ilm al-Bayan* and *Ilm al-Badi*. This paper will focus the discussion in *Ilm al-Bayan* only.

'*Ilm al-Bayan* is the knowledge used to keep the words used away from their vague meanings (al-Hashimiyy: 2013). al-Maraghiyy (2007) argues that '*Ilm al-Bayan* is a science that explains a meaning in various forms, including different expressions in describing the semantics appropriate to the situation. The following is a diagram of the types of '*Ilm al-Bayan* based on the views of al-Khatib al-Qazwiniyy (1990) and Fayyud (2004):

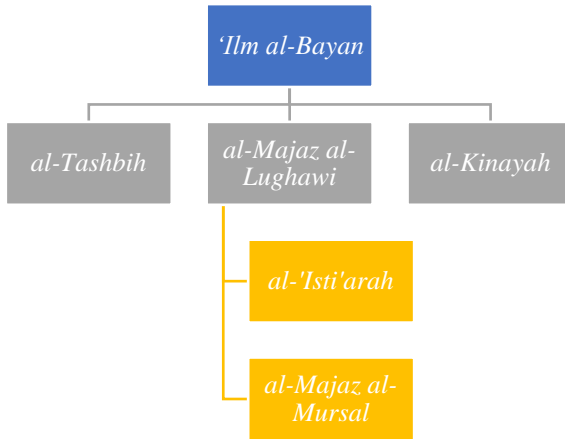


Figure 1

The types of '*Ilm al-Bayan* according to al-Khatib al-Qazwiniyy and Fayyud

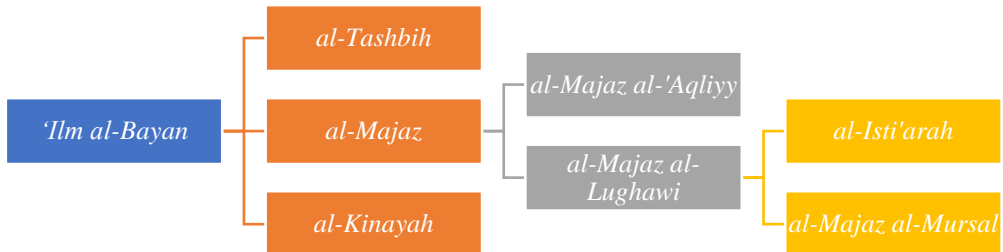


Figure 2

The types of al-Bayan according to al-Hashimiyy and 'Abbas

i. *al-Tashbih*

Al-Khatib al-Qazwiniyy (1990) defines *al-tashbih* as an expression that carries the equation of one thing with another in a certain meaning. An expression is counted as *al-tashbih*, if it is formed from *mushabbah* and *mushabbah bih*, which are counted as the main pillars of *al-tashbih*. However, *al-adah* and *wajh al-shabah* are sometimes used in this style of language.

There many types of *al-tashbih* based on *mushabbah*, *mushabbah bih*, *al-adah* and *wajh al-shabah*. They are *tashbih mahsus bi mahsus*, *tashbih ma'qul bi ma'qul*, *tashbih mahsus bi ma'qul*, *tashbih ma'qul bi mahsus*, *tashbih mursal*, *tashbih mu'akkad*, *tashbih mufassal*, *tashbih mujmal*, *tashbih baligh*, *tashbih malfuf*, *tashbih mafruq*, *tashbih taswiyah*, *tashbih al-jam'*, *tashbih mufrad mutlaq bi mufrad mutlaq*, *tashbih mufrad muqayyad bi mufrad muqayyad*, *tashbih mufrad mutlaq bi mufrad muqayyad*, *tashbih mufrad muqayyad bi mufrad mutlaq*, *tashbih murakkab bi murakkab*, *tashbih tamthiliy* and so on.

ii) *al-Majaz*

al-Majaz is a word that is used not in its original meaning because of the relationship with the sign that prevents it from desiring the original meaning (al-Hashimiyy: 2013). *al-Majaz* in *'Ilm al-Bayan* is divided into two types, namely *al-majaz al-'aqliy* and *al-majaz al-lughawiyy*. *Al-majaz al-lughawiyy* is divided into *al-isti'arah* and *al-majaz al-mursal*.

Al-Majaz al-'aqliy is also known as *al-majaz al-isnadiy* and *al-majaz al-hukmiy* (al-Harbiy: 2014). This type of language style is the reliance of verbs or on the meaning of verbs (*ism fa'il*, *ism maf'ul* or *masdar*) to that which is not for him in actual fact (al-Hashimiyy: 2013). Thus, the concept of *al-majaz al-'aqliy* is in the using of verbs on the non-real doer.

There are "relations" (*'alaqat*) in *al-majaz al-'aqliy*. They are used to explain the meaning in the expression, in addition there are signs that prevent to understand the real meaning. (al-Hashimiy: 2013). *'Alaqat al-majaz al-'aqliy* which are widely used are like *al-zamaniyyah*, *al-makaniyyah*, *al-sababiyyah*, *al-masdariyyah*, *al-fa'iliyyah* and *al-maf'uliyyah*.

Al-Hashimiy (2013) defines *al-isti'arah* as the use of a word on something that is out of place for the purpose (parable) between the logical meaning and vice versa, along with cues that prevent one from desiring the original meaning. *Al-Isti'arah* is an expression of *al-tashbih* which is discarded one of its two main pillars; i.e. *mushabbah* or *mushabbah bih*. Each style of language of the form of *al-isti'arah* contains three pillars; *al-musta'ar*, *al-musta'ar lah* and *al-musta'ar minh* ('Abbas: 2000). There are many type of *al-isti'arah*, such as *isti'arah tasrihiyyah*, *isti'arah makniyyah*, *isti'arah tahqiqiyyah*, *isti'arah takhyiliyyah*, *isti'arah asliyyah*, *isti'arah taba'iyyah*, *isti'arah wifaqiyyah*, *isti'arah 'inadiyyah*, *isti'arah 'ammiyyah*, *isti'arah khasiyyah*, *isti'arah mutlaqah*, *isti'arah murashshahah*, *isti'arah mujarradah* and *isti'arah tamthiliyyah*.

al-Jarim and Amin (1999) say that *al-majaz al-mursal* is the use of a word not supporting its original meaning with a non-similar relationship along with a sign that prevents for the original meaning of the word. Since *al-majaz al-mursal* is formed not by similar relations, then *al-Majaz al-mursal* requires a factor of relations (*'alaqat*) in the stylistic expression. The existence of *'alaqat* in an expression can distinguish its purpose formed from another.

These relationships (*'alaqat*) are many according to the context. al-Hashimiyy (2013) lists *'alaqat al-majaz al-mursal* as *al-sababiyah, al-musabbabiyah, al-kulliyah, al-juziyah, al-lazimiyyah, al-malzumiyyah, al-aliyyah, al-taqyid, al-mutlaq, al-'umum, al-khusus, i'tibar ma kan, i'tibar ma sayakun, al-haliyyah, al-mahalliyah, al-badaliyyah, al-mubdaliyyah, al-mujawarah* and *al-ta'alluq al-ishtiqaqiy*.

iii) *al-kinayah*

Amin (2006) defines *al-kinayah* as a desired expression which a meaning is not the actual meaning as used, but it is still permissible to desire the original meaning because there is no sign that prevents such a desire.

This style of *al-kinayah* has various forms based on meaning; namely *kinayah 'an sifah, kinayah 'an mawsuf* and *kinayah 'an nisbah* either in *ithbat* or *nafiy* forms. The forms of *al-kinayah* based on the characteristics are *al-ta'rid, al-talwih, al-ramz* and *al-ima'*.

b) Malay Poetry

Poetry is the earliest form of literature for all nations in the world because human beings in the early stages are only able to express feelings, desires, ambitions and so on in the form of speech or oral because they do not have writing (Haron: 2002). Poetry is a term used for various forms of rhythmic utterance through the full imaginative perception of a writer or poet (*Glosari Istilah Kesusasteraan*: 1988).

Safian et al. (Editor) (2006) in the *Sejarah Kesusasteraan Melayu* says that Malay poetry is a form of speaking that existed since ancient times. This kind of speech is very popular and its use is widespread among all walks of life, in line with the development of the system and thinking of the community.

Genres that belong to poetry as stated by Zalila & Jamilah (pngr.) (1993) include *pantun, syair, nazam, gurindam, seloka, teka-teki, peribahasa berirama, teromba, talibun, prosa lirik, mantera* and *dikir*.

Abdul Halim (2006) lists the traditional Malay poetry into 18 types under three categories, namely, traditional Malay heritage poetry such as *pantun, gurindam, seloka, teromba, talibun, mantera* and *peribahasa berangkap*. The second group is the

traditional poems of Islamic heritage such as *syair*, *nazam*, *ruba'i*, *qit'ah*, *ghazal*, *masnawi* and *barzanji*; while the third group is overlapping poems such as *rejang*, *endoi*, *teka-teki* and *zikir*. Za'ba (2002) lists the *Sajak* as a new poetic genre in the Malay literature. The following is a diagram of the types of the genre of poetry:

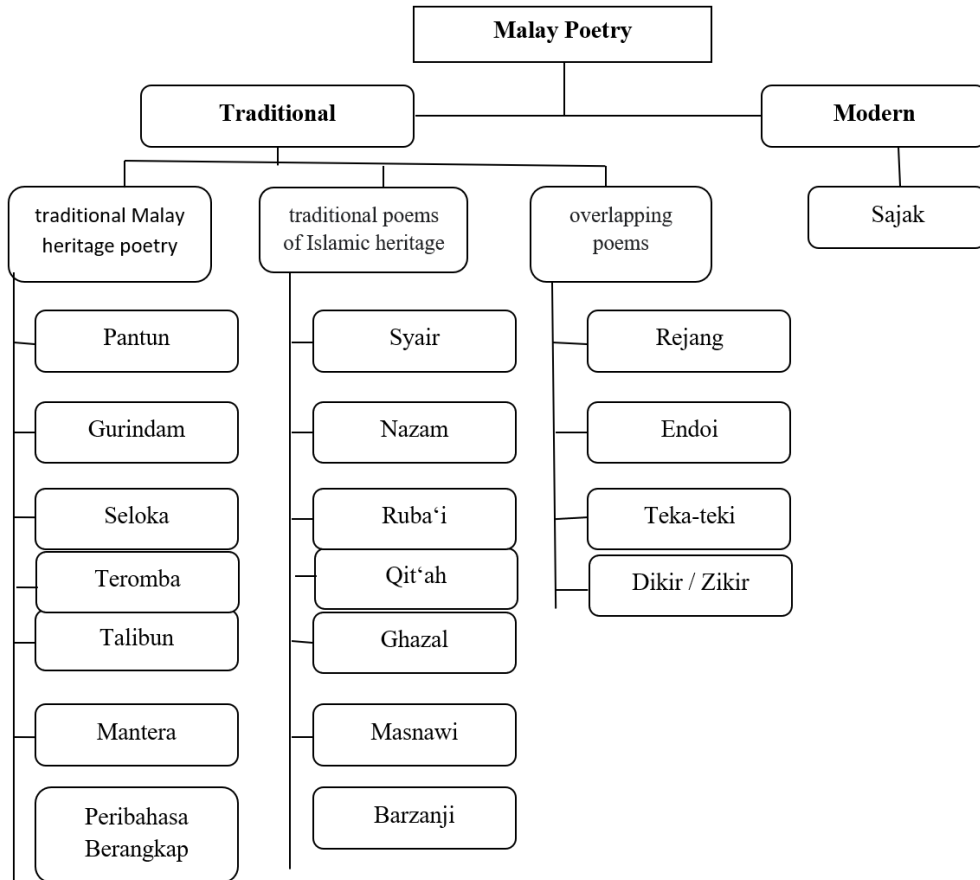


Figure 3 Genre of Malay Poetry

c) The suitability of using *‘Ilm al-Bayan* in analyzing Malay Poetry Texts.

There are similarities in function of *‘Ilm al-Bayan* with Malay Rhetoric, such as *tashbih mu'akkad* and *tashbih baligh* are similar with Malay Rhetoric called *metafora*. This is because; these language styles are used to compare two things that have similarities without using comparisons.

Simile in Malay Rhetoric has in common with the style of *tashbih mursal* in *‘Ilm al-Bayan*. Both are used on comparing two things by using words such as "bak",

"umpama" and "seperti" in Malay Rhetoric , also word like كَأَن , كَ and مِثْل in 'Ilm al-Bayan.

The similarity in functions is also shared by the *isti'arah* language style and the *personifikasi* language style. This is because both styles of languages give human nature and behavior to animals, objects or things that are abstract. *hiperbola* in Malay Rhetoric matches *isti'arah* and *kinayah* functions. The style of *kinayah* in 'Ilm al-Bayan also has similarities with the style of *hiperbola* with extreme use of words in meaning.

Majaz mursal in 'Ilm al-Bayan has similar functions in a style of Malay Rhetoric called *sinekdoki*. It is because 'alaqah *majaz mursal* which is *al-juz'iyah* expresses a part for the whole meaning.

Below is a table of similarities in function between 'Ilm al-Bayan and Malay Rhetoric:

Table 1 similarities in function between 'Ilm al-Bayan and Malay Rhetoric

similarities in function between 'Ilm al-Bayan and Malay Rhetoric	
1	The similarities between tashbih mu'akkad and tashbih baligh and metafora.
2	The similarities between tashbih mursal and simile.
3	The similarities between isticarah and personifikasi including hiperbola.
4	The similarities between kinayah and hiperbola including metonimi.
5	The similarities between majaz mursal and sinekdoki.

Conclusion

The use of language style in poetry is an approach in conveying a meaning to the audience in a figurative way. This is closely related to the poet's ability to use words for a meaning with beautiful expression.

There are similarities in the functions between 'Ilm al-Bayan, which is a form of Arabic Rhetoric with Malay Rhetoric, even though the terms to any style of languages are different, such as *tashbih mu'akkad* and *tashbih baligh* with *metafora*. The differences in terminology are certainly according to the expression of the original speakers of the style of language, whether in Arabic or Malay literatures.

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