

## The Musicalization (الإيقاع) of Meaning in the Poetry of Nusantara Scholars: A Study of 'Arūd by Kyai Syuhud Zayyadi

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### ABSTRACT

*This study aims to answer how prosodic structures specifically the bahr, tafīlah, and metrical variations such as zihāf and 'illah are applied in the poem Ila Tabatal Hasna' by Kiai Syuhud Zayyadi. This research is grounded in the theory of 'ilm al 'arūḍh as formulated by Khalil ibn Ahmad al-Farahidi, the founding figure of classical Arabic prosody, which provides a systematic framework for analyzing poetic meter through rhythmic patterns and morphological changes. The novelty of this research lies in its detailed analysis of a Nusantara scholar's Arabic poem, an area rarely explored despite adhering to the strict rules of classical Arabic prosody. Using a qualitative descriptive approach, the study employs textual analysis, including transcription into khat 'arūdī, scansion, identification of the governing bahr, recognition of tafīlah patterns, and observation of metrical variations. The findings reveal consistent use of a specific bahr and the presence of zihāf, particularly the form qabdl, while no 'illah is detected in the analyzed verses. These results demonstrate that the poetic craftsmanship of Nusantara scholars aligns with the precision of classical Arabic poetry. This study contributes to expanding prosodic research within the pesantren tradition and opens opportunities for further exploration of Arabic literary production in the Indonesian context.*

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Prosody, 'Arūd, Poem, Bahr, Tafīlah.

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### 1. Introduction

Arab literary tradition has occupied a special position in the intellectual heritage of Islam (Al-Qayrawānī, 1955), particularly through the medium of poetry, which for centuries has been a space for the expression of beauty, spirituality, and intellectualism among scholars. In Indonesia, the existence of Islamic boarding schools as centers for the transmission of Islamic knowledge has played an important role in maintaining the continuity of tradition (Bruinessen, 1999; Muslimat et al., 2025; Hasbullah et al., 2025; Rahman et al., 2022). One example is the productivity of the archipelago's scholars in producing Arabic works that are not only beautiful in meaning but also meet classical prosody standards ('arudh). This phenomenon confirms that Arabic poetry did not only develop in the Middle East, but also found its own unique form in the Indonesian pesantren environment. One example is the poem *Ila Tabatal Hasna'* by Kyai Syuhud Zayyadi, founder of the Al-Khoirot Islamic Boarding School in Malang, which is still read regularly by students as part of the spiritual tradition of the pesantren.

Kyai Syuhud Zayyadi was one of the Nusantara scholars who had a deep mastery of Arabic and the sciences, including balaghah, nahwu, and literature. The author's ability to write Arabic poetry with consistent rhythm and rhyme shows that Arabic literary creativity is not limited to native Arabic speakers, but also flourishes in Indonesian Islamic boarding school communities. The existence of this poetry as a living tradition is comprehensive, both as a literary text and as a cultural artifact of Islamic boarding schools. In this study, the researcher chose the poem Nusantara *Ila Tabatal Hasna'* by Kyai Syuhud Zayyadi as the object of study. In this case, Arabic poetry can be analyzed using various sciences, one of which is literary criticism of 'arudh science. Arudh and qawafi are two branches of Arabic linguistics used for the rules of poetry and were discovered by Al-Khalil bin Ahmad Al-Farahidi Al-Azdi Al-Bashri Syekh Sibaweh. However, here the researcher only focuses on the study of arudh. The science of 'Arudh is a discipline that studies the rules for assessing whether the meter (wazan) in Arabic poetry is appropriate or not. According to the term, the science of arudh is the science that discusses Arabic poetry patterns to determine which wazan are correct and which are incorrect. Etymologically, the word 'arud comes from the word 'arīḍah, which means "to cross," like a beam that runs lengthwise in a building (Tibrizi,

1969). In the science of 'arudh, there are several key terms, such as *bahr*, *wazan* or *tafīlah*, as well as *zihaf* and *'illah*, which are related to changes in meter (Nur, 2019).

**Wazan** is understood as a rhythmic pattern composed of a series of *tafīlah* and is used to measure the suitability of the rhythm of a poem (Ya`qub, 1991). Due to its broad and varied nature, *wazan* is often referred to as *bahr* (Hamid, 1995). Al-Khalil ibn Ahmad al-Farahidi was the first figure to formulate fifteen *bahr* in Arabic poetry. Later, al-Akhfasy al-Awsath added a new pattern called *Bahr Mutadārik*, bringing the total number of *bahr* to sixteen. The sixteen *bahr* include: 1.) *Ṭhawīl*, 2.) *Madīd*, 3.) *Basīṭh*, 4.) *Wāfir*, 5.) *Kāmil*, 6.) *Hazaj*, 7.) *Rajaz*, 8.) *Ramal*, 9.) *Sarī'*, 10.) *Munsariḥ*, 11.) *Khaffīf*, 12.) *Mudhāri'*, 13.) *Muqtaḍab*, 14.) *Mujtass*, 15.) *Mutaqārib*, and 16.) *Mutadārik* (Al-Khoiroṭ, 2022). In the *bahr* structure of Arabic poetry, each meter pattern is formed by a number of *tafīlah*, which are rhythmic parts in a verse consisting of several sound units that form the basis of the poetry recitation. In general, there are ten *tafīlah* that form the basic patterns in 'arudh science, namely:  $\text{فَعُولُنُ فَاعِلُنْ مُفَاعِلُنْ مُفَاعِلُنْ مُفَاعِلُنْ مُفَاعِلُنْ فَاعِلُنْ فَاعِلُنْ فَاعِلُنْ فَاعِلُنْ فَاعِلُنْ}$ . Meanwhile, sound units in arudh are divided into three types.

The first type is **Sabab**, which literally means "tent support rope," while in terms of terminology it refers to two forms: (1) *Sabab Khaffīf*, which is a sound unit consisting of one vowel and one consonant, for example  $\text{فَا، لَا، لُنْ}$ ; (2) *Sabab Tsaqīl*, which is a series of sounds formed from two vowels, for example  $\text{لِمَا، أَر}$ . **Watad**, in terms of terminology, is divided into two parts: (1) *Watad Majmu'*, the gathering of two vowels and one consonant, for example  $\text{عَلَى، سَرَى، جَرَى}$ ; (2) *Watad Mafrūq*, two vowels separated by one consonant, for example  $\text{قَامَ، كَيْفَ، حَيْثُ}$ . **Fasilah**, in terms of terminology, is divided into two parts: (1) *Fasilah Shugra*, the gathering of three vowels and one consonant, for example  $\text{جَبَلٌ أَصْلُهُ جَبَلُنْ}$ ; (2) *Fasilah Kubra*, the gathering of four vowels and one consonant, for example  $\text{عَمَلَكُمْ، سَمَكَةٌ}$ .

In the application of Arabic poetry *wazan*, variations or changes in meter patterns are often found. These changes are divided into two types, namely *Zihaf* and *'illah*. Linguistically, **Zihaf** means "to move quickly," while in terms of terminology, it refers to changes that occur in the second letter of *sabab khaffīf* and *sabab tsaqīl* in *tafīlah* located in the *hasyu* (Tibrizi, 1969). *Zihaf* is divided into two forms. First, *Zihaf Mufrad*, which is a change that occurs in one *sabab* in one *tafīlah*. This type includes eight forms, namely: *idhmar*, *khabn*, *waqsh*, *qabḍ*, *'aql*, *'ashb*, and *kuff*. Second, *Zihaf Murakkab* (or *Muzdawaj*), which is a change that occurs in two causes in one *tafīlah*. This type consists of four types, namely: *khabl*, *khazl*, *syakl*, and *naqs*.

In addition to *zihaf*, changes in meter patterns in the science of 'arudh also include **'illah**. Linguistically, *'illah* means "disease," while in technical terms it refers to changes that occur in the second letter of *sabab khaffīf* and *sabab tsaqīl*, and can also refer to *watad majmū'* and *watad mafrūq* found in the *arud* and *darb* sections of the verse (Hamid, 1995). In another explanation, *'illah* is also understood as a specific change that occurs only in the *'arud* and *darb* parts of a verse. In the science of 'arudh, *'illah* is divided into two main categories, namely *'illah Ziyādah* and *'illah Naqs*. *'illah Ziyādah* is the addition of certain elements in one *tafīlah*, which includes three forms: *tarfīl*, *tadhyil*, and *tasbīgh*. Meanwhile, *'illah Naqs* is the removal of some elements in *tafīlah*, which is divided into ten forms, namely: *hadhf*, *qathf*, *qatha*, *qasr*, *batr*, *hadhdz*, *shalām*, *waqf*, *kasf*, and *tasyit*. (Haqiq, 1987).

Previous research on Arabic poetry in the Indonesian context has been limited. Most studies focus on classical Arabic poetry from poets such as al-Mutanabbī, al-Busiri, or Ibn al-Farīḍ, as well as contemporary Middle Eastern poetry. For example, Munfa'ati (2021) analyzes the *wazan* pattern in the poem *baqaaya al-khariif* by abu qasim asy-syabi; Janah & Latif (2022) examines the relationship between meter and moral values in modern Arabic religious poetry; while Aziz (2023) examines the coherence of *qafiyah* in contemporary poetry. Hikmawati et al. (2022) and Nurcholis et al. (2023) show that prosody studies ('arudh wa al-qawafī) are effective in revealing the aesthetic structure that supports spiritual messages in poetry. However, all of these studies focus on Arab poets, not on the works of Nusantara scholars who write in Arabic with equally strong prosody techniques.

The limitations of this study reveal a gap in Arabic literary research in Indonesia. On the one hand, Islamic boarding school scholars have proven themselves capable of creating Arabic poetry with a high level of aesthetics and musicality; on the other hand, their works are rarely analyzed academically using a classical prosody approach. Thus, research on Ila Tabatal Hasna' poetry fills this void. This poetry is not only a representation of the individual creativity of a cleric, but also a manifestation of the intellectual and spiritual traditions of Islamic boarding schools, which have received little attention in modern Arabic literary studies.

This research expands the scope of Arabic literary studies, which have been predominantly Middle East oriented. By shifting the focus to the poetry of Nusantara scholars, this research presents a new discourse that Arabic literary

production can flourish outside the Arab region, especially in the context of Indonesian Islamic boarding schools. The novelty of this research lies in two aspects: first, an in-depth prosodic analysis of the poetry of Indonesian scholars, which has never been the subject of study before; second, the integration of structural analysis ('arudh) and literary criticism to reveal the aesthetic and spiritual meaning of poetry holistically. This research is important because it contributes to the preservation and strengthening of the pesantren literary tradition, while also confirming that the scholars of the archipelago not only have a passive command of Arabic, but are also capable of producing Arabic literary works of a quality worthy of academic appreciation. In addition, this research opens up opportunities for further study of Arabic literary production in the pesantren environment, which has so far been marginalized from the global discourse on Arabic literature.

## 2. Methodology

This research uses a qualitative-descriptive approach oriented towards literary text analysis. According to Moleong, qualitative research is a type of research whose analysis process does not depend on statistical techniques or other forms of quantification. The data produced is descriptive in nature, in the form of oral and written statements, personal documents, official documents, and field notes related to the individuals or behaviors observed (Moleong, 2017). This approach was chosen because the study of 'arūd wa al-qawāfī requires an in-depth reading of the linguistic structure, rhythm, and sound patterns that form the beauty of a poem.

The object of this study is the poem *Ila Tabatal Hasna'* by Kyai Syuhud Zayyadi, which is still read today as part of the spiritual tradition at the Al-Khoirot Islamic boarding school. The text of the poem is the main source of data, while secondary sources include classical 'arudh books such as *al-Kāfī fī al-'Arūd wa al-Qawāfī* by al-Tibrīzī (1969), *al-Mukhtaṣar al-Syāfī* by ad-Damanhūrī, and *'Ilm al-'Arūd wa al-Qawāfī* by 'Abd al-'Azīz Ḥaqīq (1987). In addition, classical linguistic works such as *al-Khaṣā'is* and *Sirr sinā'at al-l'rāb* by Ibn Jinnī were also used as references to understand the linguistic aspects related to the phonological structure of poetry.

Data collection was carried out using documentation techniques, namely copying and verifying the poetry texts that were the object of study and collecting theoretical references related to the science of arudh and qafiyah (Sugiyono, 2017). Next, intensive reading (*close reading*) was carried out to identify the main elements of the poem, such as the bahar pattern, tafīlah arrangement, zihaf and illat forms, and the qafiyah structure at the end of the verse. The data was then classified based on prosodic elements to facilitate the analysis process.

Data analysis was carried out in three main stages. The first stage was prosodic analysis ('arudh), by dividing each word into sound units such as *sabab*, *watad*, and *fasilah*, then matching them with the tafīlah pattern in sixteen classical bahar by Khalīl ibn Aḥmad al-Farāhīdī. This stage also includes the identification of zihaf and illat forms according to the categorization of (Tibrizi, 1969)(Tibrizi, 1969)(Tibrizi, 1969), both illat *ziyādah* and *naqs*. The second stage is critical reading through a literary criticism approach, which is interpreting how rhythm and rhyme patterns build atmosphere, spiritual messages, and aesthetic meaning in poetry.

To maintain data validity, this study uses source triangulation techniques, namely matching the findings of the analysis with prosody theories from various classical texts. Validity is also strengthened by examining the compatibility of the analysis with the findings of previous studies and by ensuring consistency of interpretation within the framework of Arabic linguistics. Thus, this research method is designed to provide a comprehensive picture of the prosodic structure and aesthetic dimensions in poetry.

## 3. Results and Discussion

Poetry that springs from the depths of a poet's heart always carries a unique beauty in every line. The vibrations of the soul and the inner experiences of the author make the series of words not just a collection of language, but a reflection of a living conscience. The beauty of poetry is often recognized through careful choice of diction, regular rhythm, and the harmony of the meter and rhyme that compose it. These elements create a harmony that makes poetry appear elegant and valuable. However, some argue that in the past, poetry was not always bound by the requirement of qafiyah (Tohe, 2009)(Tohe, 2009). Nevertheless, the existence of qafiyah remains one of the elements that enriches the aesthetics of poetry and gives a special charm to the literary works that produce it. The poem *Ila Tabatal Hasna'* by Kiai Syuhud Zayyadi was composed in accordance with the rules of 'arudh, so that the rhythm and rhyme formed sound orderly and beautiful when recited. The following is the text of the poem that is the object of this study (Al-Khoirot, 2024).

# إلى طَابَةِ الْحَسَنَاءِ طَابَتْ تَوَجَّهَتْ  
 # بِرُوضَتَيْهَا الْعَنَاءِ عَنَتْ وَعَرَدَتْ  
 # بِطَيْبَةِ نُورِ نَوْرِ الْكُونَ كُلُّهُ  
 # فَجَلَّ جَلَالُ اللَّهِ إِخْتَارَ حَبَّهُ  
 # أَيَا طَيْبَةَ الْعَرَاءِ جُودِي بِفَتْحِ  
 # وَرُزْنِي فَقَدْ فَتَحَتْ بَابَ الْمَدِينَةِ  
 # وَقَوْلِي لِسَادَةِ الْبِقِيعِ لَتَرَحَمُوا  
 # وَقَوْلِي لَهُمْ عَبْدٌ تَرَجَّى لِنْتَعَمُوا  
 # وَأَقْرِي سَلَامِي دَائِمًا لِحَبِيبِهِمْ  
 # وَزَادَهُمْ نُورًا عَلَى نُورِ سِرِّهِمْ  
 # أَيَا عُمْدَتِي الرَّهْرَاءِ بِنْتُ مُحَمَّدٍ  
 # وَنَظَرِ أَبْنِكَ النُّورِ خَيْرِ مُجَاهِدِ  
 # بِحَضْرَةِ خَيْرِ الْعَالَمِينَ جَمِيعِهِمْ  
 # شَفِيعِهِمْ يَوْمَ الْمَعَادِ مُغِيثِهِمْ  
 # إِلَى مَنْ يَلْتَجِي الْمُسْكِينُ إِذْ كَانَ مُدْنِبًا  
 # وَقَدْ كَانَ أَعْلَاهُمْ وَأَكْرَمَ مَرْتَبًا  
 # وَقَدْ أَمَرَ الرَّحْمَانُ مَنْ كَانَ عَاصِيَا  
 # وَمُسْتَعْفِرًا مِنْ ذَنْبِهِ وَمُنَادِيَا  
 # أَلَا يَا رَسُولَ اللَّهِ أَسْعُدْ هَذَا الْجَهُولُ  
 # يُرْجَى الْهُدَى وَالنُّورَ وَالْفَتْحَ وَالْوُصُولُ  
 # أَلَا يَا رَسُولَ اللَّهِ فَارْحَمْ حُودَيْمَا  
 # وَاسْعِفْهُ إِسْعَافًا قَوِيًّا مَكْرَمًا  
 # وَأَنْتَ رَسُولَ اللَّهِ دُخْرِي وَمَوْلِي  
 # وَيَوْمَ لَوَاءِ الْأَحْمَدِ خَيْرُ مَظَلَّلِ  
 # تَشَفَّعْ لَنَا يَا خَيْرَ هَادٍ مُشَفِّعِ  
 # سَجَدَتْ فَقِيلَ ارْزُقْ وَجُودِنِ وَاشْفَعْ  
 # وَصَلَّى عَلَيْكَ اللَّهُ دَوْمًا وَسَلَّمَا  
 # وَغَوَّثَ وَأَقْطَابِ وَأَوْتَادِ كُرْمَاءِ

# قُلُوبُ الْعِبَادِ الصَّالِحِينَ فَطَيَّبَتْ  
 # طُيُورُ مَنْسَى رَاجَ كَثِيرٍ مُرَادُهُ  
 # مِنَ الْقَرْشِ لِلْعَرْشِ الْعَظِيمِ سَنَاؤُهُ  
 # حَيَاةَ لِكُلِّ الْخَلْقِ فَارَاحَ مُجْبَهُ  
 # وَنَادَى أَيَا أَحْمَدَ شُهُودًا إِنَّا لَتِي  
 # لِمُنْثَلِكِ مَسْكِينًا قَلِيلًا مَرَادُهُ  
 # مُسِيئًا فَقِيرًا وَاشْفَعِي بِتَكْرُمَا  
 # بِحُسْنِ مَزَارِ الْعَبْدِ طَالِ عَنَاؤُهُ  
 # أَنْبَاهُ الْمَوْلَى بِخَيْرِ عَطَائِهِمْ  
 # عَلَيْهِمْ سَلَامُ اللَّهِ عَزَّ تَنَائُؤُهُ  
 # رَسُولِ الْهُدَى قَدْ كُنْتُ رَاجٍ لِأَهْتَدِي  
 # فَأَنْتِ يَدِي وَجْهِي يُرْجَى قَبُولُهُ  
 # مُحَمَّدٌ سَعَدَ الْخَلْقِ سِرِّ لِكُلِّهِمْ  
 # فَحَاشَاهُ بِحَرَمِ مُفْلِسًا قَلَّ خَيْرُهُ  
 # إِذَا كَانَ خَيْرَ الْمُرْسَلِينَ تَحَجَّبَا  
 # لِأَنَّ يَمْنَعَ الْخَيْرَاتِ أَعْطَاهُ رَبُّهُ  
 # لِيَهْرَبَ إِلَيْهِ طَالِبًا وَمَجَانِيًا  
 # رَسُولِ الْهُدَى تُعْفَرُ وَتُمَحَى ذُنُوبُهُ  
 # بِجَاهِكَ دَوْمًا لِأَجْنَابِكَ يَا وَصُولُ  
 # وَدَوْمَ عَطَاءٍ لَا انْفِصَامَ وَصَالُهُ  
 # غَرِيبًا بَعِيدَ الدَّارِ لَا زَالَ خَادِمَا  
 # وَنُورَهُ قَلْبًا وَاسْتَشْرَنَ عُيُوبَهُ  
 # وَقَصْدِي وَسَيْفِي بِالْعَدُوِّ الْمُجَادِلِ  
 # فَكُلُّ الْبِرَائِبَا يَرْتَجُونَ ظِلَالَهُ  
 # بِإِدْخَالِنَا تَحْتَ اللُّوَاءِ الْمُرْصَعِ  
 # وَسَلِّ تُعْطِ دَاكَ الْيَوْمَ نَرْجُو أَمَانَهُ  
 # وَالْأَصْحَابِ تَبَاعَ وَالْعُظْمَاءِ  
 # وَأَبْدَالِ وَأَفْرَادِ نَالُوا الْخَيْرَ كُلَّهُ

In the process of analyzing a poem using the arudh theory, the first step that needs to be taken is to identify the type of bahr used. Before determining the taf'ilah, the researcher rewrites the text of the poem in the form of khat 'arudh (writing down what is spoken) and performs taqthi' to identify the taf'ilah pattern and the type of bahr. To make the taqthi' process easier to understand and to facilitate the determination of taf'ilah, it is necessary to use taqthi' notation that distinguishes between vowels (letters with marks) and consonants (silent letters/sukun). The taqthi' notation consists of the symbol ( / ) for vowels and the symbol ( 0 ) for consonants. Thus, to determine the bahr used, the above poem will be transcribed using khat 'arudhi. After the poem is rewritten in khot 'arudhi and the taqthi' process is carried out to find the taf'ilah pattern and determine the type of bahr, the next step is to explore the possibility of changes to the original wazan. In the science of arudh, these changes are known as zihaf and 'illat.

Verse 1

قُلُوبُ الْعِبَادِ الصَّالِحِينَ فَطَيَّبَتْ# إِلَى طَابَةَ الْحَسَنَاءِ طَابَتْ تَوَجَّهَتْ

بيت	إلى طابَةَ لِحَسَنَاءِ طَابَتْ تَوَجَّهَتْ	قُلُوبُ لْ عِبَادِصَّالِحِينَ فَطَيَّبَتْ
تقطيع	إلى طَا بَةَ لِحَسَنَاءِ ءِ طَابَتْ تَوَجَّهَتْ	قُلُوبُ لْ عِبَادِصَّالِحِينَ فَطَيَّبَتْ
الرموز	0/0// 0/0// 0/0// 0/0// 0/0// 0/0// 0/0// 0/0//	0/0// /0// 0/0/0// 0/0// 0/0// 0/0// 0/0// 0/0//
التفاعيل	مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن	مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن
تغيراته	سالمة سالمة سالمة مقبوض سالمة مقبوض سالمة مقبوض	مقبوض مقبوض سالمة مقبوض مقبوض سالمة مقبوض مقبوض
بحر الطويل		

In the table, it can be seen that there is a zihaf qabdl in the fourth, seventh, and eighth taf'ilah. In the fourth and eighth taf'ilah, the original form is مفاعيلن, after the entry of zihaf qabdl becomes مفاعلن. While the seventh is originally مفاعيلن. However, due to the zihaf qabdl which removes the fifth silent letter, the taf'ilah becomes مفعول. In this verse, no illat is found.

Verse 2

طُيُورٌ مَنَى رَاجٍ كَثِيرٌ مُرَادُهُ# بِرَوْضَتِهَا الْعَنَاءُ غَنَّتْ وَغَرَدَتْ

بيت	بِرَوْضِ تَيْهَلْ غَنَاءُ غَنَّتْ وَغَرَدَتْ	طُيُورٌ مَنَى رَاجٍ كَثِيرٌ مُرَادُهُ
تقطيع	بِرَوْضِ تَيْهَلْ غَنَاءُ ءِ غَنَّتْ وَغَرَدَتْ	طُيُورٌ مَنَى رَاجٍ كَثِيرٌ مُرَادُهُ
الرموز	/0// 0/0/0// 0/0// 0/0// 0/0// 0/0// 0/0// 0/0//	0/0// 0/0// 0/0/0// /0// 0/0// 0/0// 0/0// 0/0//
التفاعيل	مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن	مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن
تغيراته	مقبوض سالمة سالمة مقبوض مقبوض سالمة مقبوض مقبوض	مقبوض مقبوض سالمة مقبوض مقبوض سالمة مقبوض مقبوض
بحر الطويل		

From the table, it can be seen that there is a zihaf qabdl in the first, fourth, fifth, and eighth taf'ilah. In the first, and fifth taf'ilah, the original form is مفاعيلن. After the entry of zihaf qabdl becomes مفعول. Meanwhile, the fourth and eighth are originally مفاعيلن, but due to the occurrence of zihaf qabdl which removes the silent fifth letter, the taf'ilah becomes مفاعلن. In this verse, no illat is found.

Verse 3

مِنَ الْقَرْشِ لِلْعَرْشِ الْعَظِيمِ سَنَاؤُهُ# بِطَيِّبَةِ نُورٍ نَوَّرَ الْكُونَ كُلَّهُ

بيت	بِطَيِّبَةِ نُورٍ نَوَّرَ الْكُونَ كُلَّهُ	مِنَ الْقَرْشِ لِلْعَرْشِ الْعَظِيمِ سَنَاؤُهُ
تقطيع	بِطَيِّبِ نَوَّرُنْ نَوَّ وَرَلَكُو نَكَلْ لَهُو مِن لَقَرْ شِلْعَرْشِ شِلْ عَظِيمِ سَنَاؤُهُ	مِنَ الْقَرْشِ لِلْعَرْشِ الْعَظِيمِ سَنَاؤُهُ
الرموز	/0// 0/0/0// 0/0// 0/0// 0/0// 0/0// 0/0// 0/0//	0/0// /0// 0/0/0// 0/0// 0/0// 0/0// 0/0// 0/0//
التفاعيل	مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن	مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن مفاعيلن

تغيراته	مقبوض	سالمة	سالمة	مقبوض	سالمة	مقبوض	سالمة	مقبوض	مقبوض
بحر الطويل									

From the table, it can be seen that there is a zihaf qabdl in the first, fourth, seventh, and eighth taf'ilah. In the first, and seventh taf'ilah, the original form is فعولن. After the entry of zihaf qabdl becomes فعول. Meanwhile, the fourth and eighth are originally مفاعيلن, but due to the occurrence of zihaf qabdl which removes the silent fifth letter, the taf'ilah becomes مفاعلن. In this verse, no illat is found.

#### Verse 4

بيت	فَجَلَّ جَلالَ اللهِ إِخْتارَ جِبَّهُ	حَيَاةَ لِكُلِّ الخَلْقِ فَارَ مُجِبُّهُ # فَجَلَّ جَلالَ اللهِ إِخْتارَ جِبَّهُ
تقطيع	فَجَلَّ لَ جَلالَ لَلا ه إِخْتا رَ حَبَ بَهُو حَيَاتَن لِكُلِّ لَحَل ق فَارَ مُجِبُّهُو	
الرموز	/0// 0/0/0// 0/0// 0//0// 0/0// 0/0// 0/0/0// /0//	
التفاعيل	فعول مفاعيلن فعولن مفاعلن	مفاعيلن فعول مفاعيلن فعولن مفاعلن
تغيراته	مقبوض سالمة سالمة مقبوض سالمة مقبوض سالمة مقبوض	مقبوض سالمة سالمة مقبوض سالمة مقبوض سالمة مقبوض
بحر الطويل		

From the table, it can be seen that there is a zihaf qabdl in the first, fourth, seventh, and eighth taf'ilah. In the first, and seventh taf'ilah, the original form is فعولن. After the entry of zihaf qabdl becomes فعول. Meanwhile, the fourth and eighth are originally مفاعيلن, but due to the occurrence of zihaf qabdl which removes the silent fifth letter, the taf'ilah becomes مفاعلن. In this verse, no illat is found.

#### Verse 14

بيت	بِحَضْرَةِ خَيْرِ الْعَالَمِينَ جَمِيعِهِمْ	مُحَمَّدِ سَعْدِ الخَلْقِ سِرِّ لِكُلِّهِمْ # بِحَضْرَةِ خَيْرِ الْعَالَمِينَ جَمِيعِهِمْ
تقطيع	بِحَضْرَ ةِ خَيْرِ لَعَالَمِينَ لَمِينِ جَمِيعِهِمْ مُحَمَّم دِ سَعْدِ لَحَل ق سِرْرُن لِكُلِّهِمْ	
الرموز	/0// /0/0// /0// 0//0// 0/0// 0/0/0// /0//	
التفاعيل	فعول مفاعيلن فعول مفاعيلن	مفاعيلن فعولن مفاعيلن فعولن مفاعيلن
تغيراته	مقبوض كف مقبوض مقبوض مقبوض مقبوض	مقبوض سالمة سالمة مقبوض مقبوض مقبوض سالمة مقبوض
بحر الطويل		

The table shows that there is a zihaf qabdl in the first, third, fourth, fifth, and eighth taf'ilah. Unlike before, in this verse there is a zihaf kif in the second taf'ilah. In the fourth and eighth taf'ilah, the original form is مفاعيلن, but after the entry of zihaf qabdl, it becomes مفاعلن. while the first, third, and fifth were originally فعولن, but due to the occurrence of zihaf qabdl which removed the fifth dead letter, the taf'ilah became فعول. And in the second taf'ilah, the original was مفاعيلن, but due to the occurrence of zihaf kif which removed the seventh dead letter, the taf'ilah became مفاعيل. In this verse, no illat is found.

Verse 25

بِإِذْخَالِنَا تَحْتَ الْوَاءِ الْمَرْصَعِ تَشْفَعُ لَنَا يَا خَيْرَ هَادٍ مُشَفِّعٍ

بيت	تَشْفَعُ لَنَا يَا خَيْرَ هَادٍ مُشَفِّعٍ							بِإِذْخَالِنَا تَحْتَ الْوَاءِ الْمَرْصَعِ		
تقطيع	تَشْفَعُ	لَنَا	يَا	خَيْرَ	رَ هَادٍ	مُشَفِّعٍ	بِإِذْخَا	لِنَا	لِوَاءِ	مَرْصَعِ
الرموز	0/0//	0/0/0//	0/0/0//	0/0//	0/0//	0/0//	/0//	0/0/0//	0/0//	0/0//
التفاعيل	فعولن	مفاعيلن	مفاعيلن	فعولن	مفاعيلن	مفاعيلن	فعولن	مفاعيلن	مفاعيلن	مفاعيلن
تغييراته	سالمة	سالمة	سالمة	سالمة	سالمة	سالمة	سالمة	سالمة	سالمة	سالمة

بحر الطويل

This verse is very different from the previous ones, as it only contains 'illat hadzf, which is the removal *sabab khafif* from the end of the taf'ilah. It is found in the fourth and eighth taf'ilah, which originally were مفاعيلن but became مفاعي.

4. Conclusion

This study shows that the poem *Ila Tabatal Hasna'* by Kiai Syuhud Zayyadi has a prosodic structure that is in accordance with the rules of 'arudh, both in terms of determining the bahar, the taf'ilah pattern, and the meter variations that appear through the forms of zihaf. The analysis of each verse shows that the poet not only adheres to the basic bahar pattern, but also utilizes the flexibility of wazan through the application of zihaf, especially qabdl, without violating the meter rules. This confirms that the poetry of the Nusantara scholars has a prosodic quality that is on par with classical Arabic poetry, while also showing that the creativity of pesantren literature operates within an established scientific framework. In addition, an aesthetic reading of the rhythm and rhyme shows that the prosodic structure is not merely a technical construction, but serves to reinforce the spiritual nuances and inner expressions that the poet wishes to convey.

These findings also answer questions about the extent to which arudh rules are applied in the poetry of Nusantara scholars and how variations in wazan are present as part of the rhythmic beauty of poetry. This research also opens up opportunities for further study, particularly regarding comparative analysis between pesantren poetry and classical Arabic poetry, exploration of spiritual meaning in relation to meter patterns, and research on the development of the Arabic prosody tradition in the Indonesian pesantren environment. By expanding the scope of the object of study, further research has the potential to enrich our understanding of the dynamics of Arabic literature that grew outside the Arab world and strengthen the position of pesantren literature as an intellectual heritage that deserves to be appreciated in the discourse of modern Arabic literature.

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