THE RELATIONSHIP OF ARABIC AND MALAY LANGUAGE IN THE SYAIR GULUNG KETAPANG WEST KALIMANTAN

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Abstract
This study aims to reveal the relationship between the two languages in Syair Gulung. The form of the relation in this study is the emergence of absorbed words with various forms and phonological changes in Syair Gulung. This research used qualitative descriptive approach with library research and three stages: (1) Data collection, using Simak Bebas Cakap method and completed with Catat technique. (2) Data analysis using Padan Intralingual method completed with Hubung-Banding Menyamakan Hal Pokok technique. (3) Formal and informal presentation of the data analysis. This research concludes that the uptake words in Syair Gulong have a relationship between Arabic and Malay in the form of word uptake, solid uptake, and translation uptake. However, this relation cannot be separated from the absorbed words that undergo phonological changes.

Keywords: Language Relations, Syair Gulung, Arabic, Malay Language

Abstrak

Kata Kunci: Relasi Bahasa, Syair Gulung, Bahasa Arab, Bahasa Melayu
INTRODUCTION

In February 2016, an official Arabic literary work was published and it was popular throughout the world. It was a song by Humood Othman Al-Khudher, a Kuwaiti youth, entitled *Kun Anta*. This song got a special place for Indonesian people in a short time. The response appeared in the enthusiasm of the community when he performed in Dangdut singing competition on one of the national TV stations in Indonesia.

The enthusiasm of Indonesian people indicates that Arabic literary works have an intimate relationship with the Malay country. It is not only in art, but also religion, culture, and language.

The relationship has existed since the arrival of Islam in Indonesia. Even the evidence of the Arabic literary works legacy is still preserved in pesantren literary works until now, such as *Qasidah Burdah*, *Qasidah Diba'i*, and *Qasidah Barzanji*. Arabic is inseparable from the history of the arrival of Islam in Borneo as has been traced by Ahmad Hidayatullah Zarkasi al-Indonisii who stated that Islam in Kalimantan had come in 1500 AD in Brunei. Another opinion said Islam was brought by preachers from Demak Kingdom in Java, and the others said the preachers were from the Kingdom of Johor Malaysia.

Apart from the history of religious relations, it needs to be pointed out that in the perspective of art, the literary works have two similar but unequal entities, namely Arabic literary works and Islamic literary works. Arabic literary works are literary works in Arabic language, whereas Islamic literary works are literary works contained with Islamic values. Practically, Arabic literary works are dominated by Islamic literary works, even though there are non-Islamic Arabic literary works such as pre-Islamic poetry and some Christian Arabic literary works that developed during the Abbasid Dynasty.

Malay literature is always synonymous with Islamic literature. The strong influence of Islam is the main reason. This influence is in line with what Sweeney described that the concept of "Malay" is synonymous with "Muslim". This synonymy became a smooth path for Arabic literature in the hearts of the Malay community in addition to the autocratic factor.

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agrees with what was said by Rahyu Zami⁷ that Islam has contributed a great civilization to the Malays.

Syair Gulung is a literary work that combines the two literary entities. Called Islamic literature, because it contains Islamic values in it, it is called Arabic literature because there is the use of Arabic in it both at the beginning of the poem or at the end of the poem.

Wakallam Mullah Humusa Takliman
Di dalam al-Quran Allah berfirman
Kata yang sempurna pancaran iman
Hikmah-Nya mengalir sepanjang zaman

Wakallam Mullah Humusa Takliman
In the Koran Allah says
A perfect word of faith
His wisdom flowed through the ages

This interesting phenomenon in Mahmud Mursalin's Syair Gulong is not only in the possession of a perfect rhyme (italics), but the full use of Arabic (bold). As a communication tool, to convey a message to the Malay community the poet should use Malay so that the interlocutor or listener understands the message easily, but the poet rolls using Arabic at the beginning of the stanza. The use of Arabic proves that Arabic has become an important part of the Malays. Theoretically, in the speech act process, a speaker is not possible to use language that is not understood by the interlocutor.

The interest of researchers in this syair Gulong increased with the strong public interest to maintain this poem amid the incessant emergence of various types of new literary works in the Malay land. This is in line with the motivation to protect religion. By enlivening this poem, the Malay community maintains two entities at once, namely Malay literature and Islamic literature as well as Arabic literature.

Even though westernization in Malay land is inevitable, the desire to preserve this Syair Gulung culture is still left for the people of West Kalimantan in particular. The manifestation of the love of roll poetry can be seen from the still use of roll poetry in traditional wedding ceremonies, khataman, and even some areas in West Kalimantan making rolled poetry as one of the branches of competition at the Customary Festival. In this modern era, roll poetry is also disseminated through

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social media, blogs, and other media. This also makes Fitria interested in researching this poem ⁸ as well as Syaifulloh.⁹

In linguistics, the use of two or more languages by a bilingual speaker is a phenomenon that is always interesting to study. However, due to the vast differences in language families, the study of language relations is still a sexy study at present. This is reinforced by the rise of religious issues today. In this case, Malays are a bilingual society. This statement is in line with research conducted by Eti Ramaniyar.¹⁰ Because it is undeniable that the Malay language uses Arabic in worship; like reading the Koran, prayer, and other worship which is enough to prove that Arabic is the language of religion for Malay people as well as being their second language.

The phenomenon of bilingualism has various theories to be studied. But in this article, the author will describe the relations between the two languages in terms of words and their phonological changes. This means that the writer uses two theories at once, namely absorption and phonological change. The study of phonological change is the focus of this study because errors and the biggest influence on absorption are found in phonological aspects.¹¹

The keyword 'language relations' in linguistics often means relationships between meanings. The relation of meaning in question is studies related to equality, conflict, overlapping meanings and so forth. The terms often used in this study are synonyms, antonyms, and polysemy.¹²

The selected Syair Gulong text is the Syair which was the winner in a research contest at the North Kayong Cultural Festival in 2017. This text was chosen because it is the best Syair Gulong text at present. The second text chosen is the text of Islamic poetry with the theme of Islam. This text was chosen because it contains Islamic teachings. The teachings of Islam in Syair Gulong represent Syair Gulong that functions as a propaganda media which historically as the main function of Syair Gulong.

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¹⁰ This study states that the Malays are a bilingual nation. Eti Ramaniar, “Pemilihan Kode Dalam Masyarakat Bilingual pada Masyarakat Melayu Sambas di Kota Pontianak dalam Lingkungan Pendidikan: Studi Kasus dalam Pembelajaran Bahasa Indonesia di SMK AL-Madani Pontianak Kalimantan Barat,” Journal Pendidikan Bahasa 1, no. 1 (2014): 89.


¹² Matsna, Kajian Semantik Arab: Klasik dan Kontemporer (Jakarta: Prenadamedia Group, 2016), 22.
METHOD

This research uses a qualitative-descriptive research method. That is, this method conducts research based on existing facts or phenomena that are indeed empirically alive to its speakers. While this type of research is library research. The data related to the problem will be collected by reviewing relevant reading sources.

As a language research, this study uses three (3) stages, namely Data Collection, Data Analysis and Display Data.

Data Collection

In providing data the researchers used Simak Techniques. Simak Techniques is a method used to obtain data by listening to data usage. The Simak Technique used is the Simak Bebas Cakap Technique. the Simak Bebas Cakap Technique means that the researcher acts as an observer of the language use of the informant. In this study the researchers listened to Syair Gulong Adat Melayu. Next, the researcher uses an advanced technique, the Catat technique. After filtering the data, the researchers then sort out the data using sentences, phrases or Arabic vocabulary and then record the data on the data card according to their categories.

The data used in this study are of two types, namely primary data and secondary data. The primary data in this study is Syair Gulong, while the secondary data in this study are books, magazines and other sources of information regarding Syair Gulong.

The steps of collecting research data are as follows:

a. The researcher reads the object of the research, which is Syair Gulong repeatedly.

b. Researchers look for Kata Serapan originating from Arabic by looking for indications of the similarity of both phonemes, morphemes, and even their syntax.

c. The researcher records the words on the data card and categorizes them according to the data categories

Data Analysis

The method used in analyzing the data of this study is the Padan method. Padan methods compare the two languages, namely Arabic and English. The padan method used is the intralingual padan method, which is the method of analysis by connecting the elements that are lingual, both in one language and several different languages. The advanced technique of this method is the Technique of Hubung Banding Menyamakan Hal Pokok. After the data is filtered and presented, the

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researcher seeks to compare and equate key points, such as the similarities and phonetic differences between the two languages.

After being analysed, researchers also conduct further analysis with semantic theory. The semantic analysis in this regard is a lexical semantic analysis which is the meaning of the dictionary and its use.

The stages of data analysis of this study are as follows:

a. Data is available and categorized
b. The researcher compares and equates the main points in the two languages.
c. The main points are at the level of phonemes, morphology, syntax, and meaning.
d. Vocabulary related to Arabic is sought for lexical meaning through the Arabic dictionary

**Display Data**

At this stage the researcher will use informal presentation methods and formal methods. Informal presentation is the method of presenting the results of data analysis using words, while the formal method is the method of formulation using signs or symbols. This research uses ordinary words as a data presenter. To make it easier to describe the results of data analysis, researchers also use symbols and linguistic symbols. The use of symbols and symbols of language is in accordance with the rules established by linguistics. In addition, researchers also use tables and graphs as far as the use of these tools is needed.

**RESULT AND DISCUSSION**

**The Terminology of Syair Gulong in Arabic, Malay and Indonesian**

The interrelationship of poetic terminology between Arabic, Malay and Indonesian cannot be denied. The relationship between the three will be more obvious in terms of history. "Syair" is an absorption word originating from Arabic into the Malay language which then contributes to enriching the Indonesian vocabulary.

As mentioned above, ‘Syair’ is an absorption word that comes from Arabic, namely shi’r (الشعر) in the singular form and the plural form is ash‘ār which means poetry. This word is formed by the verb sh‘ara-yash‘uru (شُعْرَ-يَشْعُرُ) which means poetry or poetry. The lexical meaning of the word shi’r can also mean ‘feel’, like the sentence sha‘artu ma‘ahu ‘I feel or

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15 Sudaryanto. Metode Linguistik, 4.
16 Ma’luf, al-Munjid (Beirut: Dār Mashrq. 2007) at entry شعر.
sympathize with him. The word poem can also mean ‘alima ‘which means‘know ’according to Ahmad Amin. As in the sentence sha’artu bihi which means ‘alimtu’\(^{17}\). From this word we can understand this verse:

\[\text{وَمَا يُمْثِرُ ٱلسَّمَٰتُ إِنَّهَا إِذَا جَاءَتْ لَا يُؤْسِسُونَ}\]

‘And what will make you perceive that even if a sign came, they would not believe.’\(^{18}\)

**Syair in Malay and Indonesian Language.**

The terminology definition of Malay poetry is quite difficult to define, but a simple understanding can be understood from the opinion of Sulaiman Masri\(^{19}\) who said that *syair* is poetry in the form of narrative or romantic, historical, or figurative forms. According to Sulaiman, poetry is usually sung not like pantun\(^{20}\).

In Indonesian, the meaning of *syair* can be represented by the Indonesian Dictionary which defines *syair* with old poetry, each stanza consisting of four lines (lines) that end with the same sound. The above definition shows that poetry is a form of old product poetry.

This opinion was reinforced by Hermansyah\(^{21}\) who said that the word ‘syair’ the form of poetry in old Malay literature. *Syair* in the sense of Malay literature means poetry in a general sense. Arabic poetry in Malay land then turned into poetry with the characteristics and distinctions of Malay literature. *Syair* consists of 8 (eight) to 12 (twelve) syllables and has its standard. Usually poetry has rhymes a / a / a / a / or a / b / a / b / but in use more with rhymes a / a / a / a /. The verse unit in a verse consists of four lines and has a unity of meaning.

As the poet's poet from other literary works, Hasta Indriyana\(^{22}\) gives the characteristics of *Syair* as follows:

a. Each verse consists of four lines;

b. Each line consists of 8 (eight) to 12 (twelve) syllables;

c. Each stanza has a single meaning;

d. Each line consists of 4 (four) words;

e. Rhythmic 2-2

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\(^{17}\) Wargadinata and Fitriani, *Sastra Arab dan Lintas Budaya* (Malang: UIN Malang Press. 2008), 89.


\(^{20}\) Pantun is a form of Malay poetry, each line usually consists of four rhyming lines (a-b-a-b), each array usually consists of four words, the first and second lines are usually for pedestal only and the third and fourth lines are contents. (KIBBI online- Indonesian’s Dictionary)


f. Syair contains advice or fairy tales.

Talking about the meaning of poetry, it will not be separated from poetry as one element of Arabic culture. Historically, poetry is an "imported item" from Arabic which is then modified and undergoes various changes so that it no longer refers to poetry in Arabic literary works.

Although the Syair 'Malay' is outside Arabic literature, the understanding of poetry both etymology and terminology still has a relationship with the original language, namely Arabic. The most visible relationship is at least a form of Islamic religious narrative in Malay poetic texts as well as the emergence of a variety of Arabic vocabulary ‘typically Islamic’.

**Syair in Arabic**

*Syair* terminology in Arabic is important because Arabic for Malay is not only the language of communication that forms religious norms. In terms, the word 'syair' in Arabic literary works has a variety of meanings, among which is Luis Ma'luf stating that syair is a sentence that is deliberately given the rhythm and poetry or *qafiyah*. This statement is supported by Ali Badri who said that:

\[
\text{الشِّرَََُُْٔكَلَََمٌَمَْٔزُوْنٌَكَصْدًاَبَِٔزْنٍَغَرَبِيَ}
\]

‘Poetry (Arabic) is a sentence deliberately arranged in Arabic *wazan* arrangement’

Some definitions above can be concluded that Arabic poetry must-have elements of *wazan* and rhythm or rhyme. However, some Arabic literary experts added elements of imagination and imagination to Arabic poetry as the definition quoted by Mas'an Hamid:

\[
\text{الكَلََمَُاىفَصِيْحَُالٍَْٔزُوْنَُالٍُلَفَََّّالٍُػَبَُِِّّغََلًِِاَعَََْصَُٔرَِالخَيَالَِالَِدِيْعَِ}
\]

‘(Syair is) a sentence that is fluent, rhythmic, rhymes, and usually depicts delusions or beautiful imaginations’

The understanding of ‘ārud regarding the form of rhythmic and endless poetic language does not fully get support from all parties. For example, Ibn Khaldun who expressed his disapproval of the above understanding. According to him, poetry is harmony from the side of the stanzas in the calculation of knock on the letters of the dead and vowels together and the final equation of each stanza according to the type of *bahr*.

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25 Mas'ad Hamid, *'Ilmu al-ārūḍ wa al-Qawāfī* (Surabaya: Al-Ikhlas, 1995), 12.

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The elements of Arabic poetry can be grouped into five main elements, namely: (1) Kalām, which is a perfect sentence that contains complete meaning so that it does not require an explanation again. This means that Arabic poetry must have an arrangement that does not violate Arabic grammar (nahwu and ṣarf). (2) Wazan, parts of the temple which are arranged repeatedly to form poetry. These Wazan were then made into poetry and followed certain patterns called bahar. Bahar Arabic poetry consists of 16 (sixteen) types. (3) Qāfiyah or poetry is the last part of a stanza which is calculated starting from the last two dead letters and one living letter that existed before the two death letters. (4) Qaṣad or intentional, that is, the intent of a poet to compose poetry by the poet's imagination and imagination. (5) Khayyal or imagination is an expression of the poet's soul or mind as outlined in the form of verse sentences.

In general, Arabic poetry has goals and themes. Arabic poetry has a variety of objectives according to the time or era. Among the aims of Arabic poetry are al-Madh (praise), al-Gazal (seduction), al-Hijâ’ (humiliation), al-Hikām (wise words), al-Hamāsah (encouragement), al-Rithā (lamentation), al-‘itizār (apology), funds of various other purposes.

The classification of the purpose of making Arabic poetry also appears on the themes of Arabic poetry. The themes or content of Arabic poetry are: (1) Tashbīh or Gazal, which is a compliment to the beauty of women and related to love, (2) Hamāsah, which expresses pride in the ownership of a people, (3) Madh, which is a compliment to the nature or someone's greatness. (4) Rithā, i.e. remembering the services of a deceased person, (5) Hijā’ is used to revile a person or enemy, (6) I’tizār, for an apology, (6) Wasf, describing an event or something interesting.

Based on its type, Arabic poetry consists of several types. The kinds of Arabic poetry are, (1) Multazim, namely poetry bound to Wazan and Qāfiyah, (2) Mursal, ie syair bound by rhythm but not bound by Wazan and Qāfiyah, (3) Manthūr, which is poetry that is not bound with Wazan and Qāfiyah but still bound by rhythm.

The Relationship between Arabic and Syair Gulong

After observing the data, the researchers recorded and sorted out the lexemes, words, phrases, and clauses of the Malay cultural customary verse on the data card. On the data card the researcher found forms of relations between Arabic and Malay in the form of words of absorption and phonological differences which are described as follows:

Language Relationship with Words Uptake

The relation of Arabic in both scrolls in the form of the word simplex is as follows:
The relationship between Arabic and Malay

Each of the simplex words in the above table has some phonological changes. For example, words that undergo phonological changes are word poetry. Namely the change from vocal sound /i/ to vocal sound /a/. The second sound change is the insertion of vowel sounds /i/ between vowels /a/ and consonants /r/. This phenomenon is commonly called epenthesis.

In word uptake, researchers also find absorption in the form of complex words, as the following table:

<table>
<thead>
<tr>
<th>Malay</th>
<th>Arabic</th>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marwah</td>
<td>مَرْوَح</td>
<td>Marwah</td>
</tr>
<tr>
<td>Adat</td>
<td>عَادَةٌ</td>
<td>‘ādah</td>
</tr>
<tr>
<td>Istiadat</td>
<td>إِسْتِيَاذَةٌ</td>
<td>Istiādah</td>
</tr>
<tr>
<td>Ibarat</td>
<td>عِبَارَةٌ</td>
<td>‘ibārah</td>
</tr>
<tr>
<td>Rakyat</td>
<td>زَعْيَةٌ</td>
<td>ra‘iyah</td>
</tr>
<tr>
<td>Sehat</td>
<td>صِحَةٌ</td>
<td>Sihhah</td>
</tr>
<tr>
<td>Kisah</td>
<td>قِصَّةٌ</td>
<td>Qisah</td>
</tr>
<tr>
<td>Hadirin</td>
<td>حَاضِرُينَ</td>
<td>Hādirīn</td>
</tr>
</tbody>
</table>
### Table 2

**Complex Words**

For the most part, complex word absorption from Arabic experiences sound changes or sound adjustments. Among the sound changes are the words 'healthy' sound /ṣ/ adjust sound /s/, vocal sound /i/ to sound /e/. Then there is the sound absorption (syncope), namely the removal of the double consonant sound 'hh' into a single consonant 'h'. From the structure, there is the addition of the suffix 'ah' from the base.

In addition to simplex and complex words, word uptake comes from Arabic also found in compound words, phrases, even clauses. All of these uptakes have links with the term Islamic religion, so some of them do not experience sound changes.

<table>
<thead>
<tr>
<th>Malay</th>
<th>Arabic</th>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maaf</td>
<td>مأّفٌَْ</td>
<td>Ma'fū</td>
</tr>
<tr>
<td>Hadir</td>
<td>حاضرٌَْ</td>
<td>Hādir</td>
</tr>
<tr>
<td>Rahmat</td>
<td>رخَْْاتٌ</td>
<td>Raḥmah</td>
</tr>
<tr>
<td>Khalifah</td>
<td>خليفةٌ</td>
<td>Khalīfah</td>
</tr>
<tr>
<td>Kisah</td>
<td>قصةٌ</td>
<td>Qisah</td>
</tr>
<tr>
<td>Ibarat</td>
<td>عبّاراتٌ</td>
<td>‘ibārah</td>
</tr>
<tr>
<td>Barakat</td>
<td>بركةٌ</td>
<td>Barakah</td>
</tr>
<tr>
<td>Maaf</td>
<td>مأّفٌَْ</td>
<td>Ma'fū</td>
</tr>
<tr>
<td>Ikhlas</td>
<td>إخلاصٌ</td>
<td>Ikhlāṣ</td>
</tr>
<tr>
<td>Niat</td>
<td>نيّةٌ</td>
<td>Niyyah</td>
</tr>
<tr>
<td>Adat</td>
<td>غادةٌ</td>
<td>‘ādah</td>
</tr>
<tr>
<td>Hadirin</td>
<td>حاضرينٌ</td>
<td>ḥādirīn</td>
</tr>
<tr>
<td>Hadirat</td>
<td>حاضراتٌ</td>
<td>ḥādirāt</td>
</tr>
<tr>
<td>Tafakkur</td>
<td>تفكّرٌ</td>
<td>Tafakkur</td>
</tr>
<tr>
<td>Muslimat</td>
<td>مسلماتٌ</td>
<td>Muslimāt</td>
</tr>
<tr>
<td>Muslimin</td>
<td>مسلمينٌ</td>
<td>Muslimīn</td>
</tr>
<tr>
<td>Amin</td>
<td>آمينٌ</td>
<td>Āmīn</td>
</tr>
</tbody>
</table>

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Although it is dominated by the same sound in the absorption, there is also an adjustment. Like the phrase 'Kitabul Bahri' the sound change is seen in the suprasegmental vocal change / ā / to / a / and the consonant sound change from / ḥ / to / h /. In the clause ‘salawat and salam Rasul’ there is a change in consonant sound from consonant / ṣ / to consonant / s / and suprasegmental change / ā / to / a / in segmental.

**Language Relations with Intense Absorption**

The relation between Arabic and Malay in the scroll verse also shows the merging of the two languages in one phrase or clause. So that it displays a close connectedness in both languages.

<table>
<thead>
<tr>
<th>Malay</th>
<th>Arabic</th>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bismillah</td>
<td>بِسْمَِاللَِلْلٌٍَّرَحَْْانَِ</td>
<td>Bismillah</td>
</tr>
<tr>
<td>Wassalamu’alaikum</td>
<td>وَالَّلٌَّمَُالَّمَُلاِيُّكَُّمُ</td>
<td>Wassalamu’alaikum</td>
</tr>
<tr>
<td>Awwaluddin</td>
<td>أَوَّلَ الَّذِيْنَ</td>
<td>Awwal ad-dīn</td>
</tr>
<tr>
<td>Ma’rifatullah</td>
<td>مَعْرَفَةَ الله</td>
<td>Ma’rifatullah</td>
</tr>
<tr>
<td>Kitabullah</td>
<td>كِتَابٌ الله</td>
<td>Kitāb Allah</td>
</tr>
<tr>
<td>Hatamalquran</td>
<td>خَتَُّمُ الْقُرآَّنَ</td>
<td>Khatmul Qurān</td>
</tr>
<tr>
<td>Kitabul bahri</td>
<td>كِتَابُ الْبَحْرِ</td>
<td>Kitābu al-bahr</td>
</tr>
<tr>
<td>Salawat dan salam rasul</td>
<td>صَلَوَاتٌ وَسَلَامٌ الرَّسْوِلِ</td>
<td>šalawātu wa salām ar-rasūl</td>
</tr>
<tr>
<td>Zaman bahari</td>
<td>قِدْيَمُ الْزَّمانِ</td>
<td>Zamān bahrin</td>
</tr>
<tr>
<td>Bathin zahiri</td>
<td>بَاطِنُ الْقَاءْهِرِ</td>
<td>Bāțīn zāhiri</td>
</tr>
<tr>
<td>Rahmat Allah</td>
<td>رَحْمَتُ الله</td>
<td>Rahmāt Allah</td>
</tr>
<tr>
<td>Ya... Allah</td>
<td>يَا اللٌّّه</td>
<td>Yā Allah</td>
</tr>
<tr>
<td>Khaliqurrahman</td>
<td>خَالِقَ الْرَّحْمَانِ</td>
<td>Khāliq ar-raḥmān</td>
</tr>
<tr>
<td>Birah mati kaya arhama</td>
<td>بِرَاحِمَةٍ يَا أَرْحَمَ الْقَوْمِ</td>
<td>Birahmatika yā arḥama</td>
</tr>
<tr>
<td>Alhamdulillahirrabbalamin</td>
<td>أَلْحَمْدُ لِلِّلٌّهَ رَبِّ الْعَالَمِيْنِ</td>
<td>Al-ḥamdu lillahi rabbi al-‘ālamīn</td>
</tr>
</tbody>
</table>

**Table 3**

**Compound words, phrases, and clauses**
The phrase 'awal agama' is taken from the term religion in Islamic teachings. This phrase is taken from the phrase "أول الدين". The phrase is composed of two words, namely 'beginning' and 'religion'. The word 'awal' changes the sound in the form of impregnation or the reduction of a double consonant into a single consonant. The consonant is the absorption of the consonant sound /ww/ becomes the consonant sound /w/. The second word, which is the word 'religion' which is the result of the restoration of the word 'ad-din' which means 'agama'.

Next is the 'rasa bersyukur' clause which is a recovery from Arabic الشكر. The sound change in this word is only the insertion of vowel sound /u/ between two consonants /k/ and /r/. The compound word 'ahli family' is a mixture of two words uptake at once. The word 'ahli' is an absorption derived from Arabic without any additions to prefixes, infixes or suffixes. Sound changes only in the form of paragraphs by adding the vowel/i/ at the end of the word.
In the 'godaan iblis' clause is the influence of Arabic concerning the teachings of Islam, namely the surah an-Nas (يوسف في صدور الناس) which then appears the depiction of devils/demons who like to tempt humans. The word ‘iblis; is the teachings of Islam that experienced changes in suprasegmental vocal sound / ī. Become a vocal segmental / i /.

The absorption of the phrase 'universe' is a recovery of a complex word from Arabic namely، الكائنات العالم. The appearance of this word is often mentioned in religious lectures about the majesty of God who created the universe. The word 'alam' in Malay experiences a sound change, that is, a change in suprasegmental vowel sound to be segmental or in the form of an additional 'a' infix from the base.

The word دابة is a type of reptile which is often discussed in Arabic grammatical science. The restoration of the word "makhluk/hewan melata" is inseparable from the word دابة، meaning that this recovery arises due to lexical interference in Arabic. The word 'makhluk' is absorption from Arabic with the addition of the prefix 'ma-' and infix 'a' from the base. Sound changes in Malay are found in changes in suprasegmental vowel sound / ū / to segmental / u /, then there is also a change in consonant sound from consonant sound / q / to consonant / k /.

The appearance of the phrase 'mengenal Allah' is a restoration from Arabic in the word معرفة الله. This phrase is widely used in religious contexts so that it has interfered with this verse.

Next is the phrase 'makhluk tercipta' which is interference from Arabic from the word مخلوق. This word already has a 'copyright' lexeme which then gives effect to the 'makhluk' limit. The sound change in the word 'makhluk' was discussed earlier.

The compound word 'mufakat sekata' which is where the word 'mufakat' comes from Arabic. this word is called a complex word the word experiences the additions mu-you ′، infix′ a ′and suffix′ -at ′. The word 'mufakat' in that word is an explanation of the complex word 'muwāfaqāh' in Arabic. sound change in the word 'mufakat' occurs in the absorption of consonant sound / w /, change in suprasegmental sound / ā / to / a /.

The word 'membaca al-Quran' clause consists of two words namely 'membaca' and 'al-quran'. The word 'membaca' is a restoration of the word 'qirā'ah' in Arabic.

The influence of Arabic (interference) is also seen in the clause 'di dalam akhirat'. The word 'akhirat' is a place whose name uses Arabic patterns. Interestingly, the influence of Arabic on
the word 'akhirat' influences other words by carrying the word 'di dalam' in the 'di dalam akhirat' clause. The word 'akhirat' actually does not experience many changes in sound, except the change in suprasegmental vowel sound / ī / to segmental vowel / i /. The word ‘meminta maaf’ clause wherein Arabic ‘al-‘afw’ which means ‘meminta maaf’. The word 'maaf' is a word that comes from Arabic that is derived from the word معنی. This word was discussed earlier.

The clause 'ke hadapan Allah' is the interference effect from the Arabic language of the phrase 'yuwajjihu ilā Allah' which is often used in religious doctrines in Islam. The word was turned into the word 'ke hadapan'. The word 'Allah' does not change in sound.

Whereas the 'teguhkan iman' clause also comes from Arabic. The word 'teguhkan' is an imperative word that changes to a noun in Arabic and is a result of the recovery from the word 'qawi' in Arabic. Just like before, the use of the word 'teguhkan' is strongly influenced by Islamic teachings. The word 'iman' in the verse of the roll verse experiences a sound change, that is, a change in suprasegmental vowel sound / ī / to a segmental vowel sound/i//.

Next is the 'tantangan zaman' clause where the word 'zaman' guardian is an absorption word from Arabic. The sound change in the word 'zaman' was discussed earlier. The word 'tantangan' is the result of the recovery from the word 'at-tahdi' which is then combined with the word 'era'.

Then is the word 'kami bersujud' which is also the influence of interference caused by religion. In Arabic, the clause ‘kami bersujud’ is taken from the verb ‘نفسسجد’. This word has often been read, especially in religious activities, among which is in the Surah al-Fatihah which is famous for Muslims. This word was later extended to the 'kami bersujud' clause.

Finally, the 'tumbuhan dan hewan' clause in which the word 'hewan' comes from Arabic. The clause "tumbuhan dan hewan" in Islamic teachings has the "isi bumi" as the word of God in surah al-Isra ‘ تسحيه له السماوات السبع والأرض ومن فيهن ‘. Therefore, the mention of the 'tumbuhan dan hewan' clause is always the same. The ‘hewan’ lexem changes in sound, i.e. changes in vowel sound / a / becomes vowel sound / e /, replacement of consonant sound / y / becomes consonant / w /, and changes in suprasegmental vowel sound / ā / becomes segmental vowel sound / a /.
Researchers found a coherent absorption from Arabic where the constituent is a compound word, namely 'Rasulullah'. In the words of the scroll, this word is used in the clause 'baginda Rasulullah'. The word 'Baginga Rasulullah' is taken from Arabic where the word 'Baginda' is the result of the restoration of the word السيد. The compound word ‘Rasulullah’ does not change the sound.

**Relationship between Language and Uptake of Translations**

Researchers did not find the absorption of the translation in Arabic verse poetry. However, the researchers found some absorption of translation in the second *syair* verse.

### Table 5

<table>
<thead>
<tr>
<th>Malay</th>
<th>Arabic</th>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Petunjuk</td>
<td>هدي</td>
<td><em>Hudâ</em></td>
</tr>
<tr>
<td>Bumi terhampar</td>
<td>الأرض فراش</td>
<td><em>Al-ard firâsh</em></td>
</tr>
<tr>
<td>Matahari dan bulan</td>
<td>الشمس والقمر</td>
<td><em>Asy-syams wa</em></td>
</tr>
<tr>
<td>Siang dan malam</td>
<td>الليل والنهار</td>
<td><em>Al-lail wa an-</em></td>
</tr>
<tr>
<td>Yang Maha Kuasa</td>
<td>العزيز</td>
<td><em>Al-'azîz</em></td>
</tr>
<tr>
<td>Gelap gulita</td>
<td>الظلمات</td>
<td><em>Aẓ-ẓulumât</em></td>
</tr>
</tbody>
</table>

Absorption of translations that take the form of complex words from Arabic is not found. But researchers found one word that uses the word simplex, the word 'petunjuk'. The hint word in the couplet verse is an Arabic translation of هدي for example هدي للستقين ‘petunjuk bagi orang yang bertakwa’ in the Koran.

The word 'bumi terhampar' clause is an interference effect from Arabic. This clause is taken from the translation: الذي جعل لحكم الأرض فراشا in surah al-Baqarah verse 22. The influence of religious doctrine is also included in syair poetry.

The translation of the 'matahari dan bulan' clause in Islamic teachings is related to the power of God The influence of Islamic teachings is confirmed in roll poetry or in Malay. One of the
verses of the Koran which combines these two words is in surah al-Anbiyā: 33:

الذي خلق الليل والنهار والشمس والقمر كل في ذلك يسبحون

‘Dialah yang menciptakan malam dan siang, matahari dan bulan. Each of them circulates in their circulation.

The use of clauses ‘siang’ and ‘malam’ in Arabic or in the teachings of Islam has a strong influence on roll poetry. Al-Quran in surah al-Baqarah: 164 of these verses abrogate this clause: ان في خلق السماوات والأرض واختلاف الليل والنهار

sungguh dalam penciptaan langit dan bumi, silih bergantinya malam dan siang...

The ‘yang Maha Perkasa’ clause is one of the names of Allah. Therefore, this word is often heard and is said to be translated in Malay. Indirectly the mention of this translation affects Malay. The 'Yang Maha Kuasa' clause ‘is a translation from Arabic

العزيز العزيز. This word is often used in Islamic religious teachings, for example in surah al-Baqarah: 129:

إنك أنت العزيز الحكيم

‘Sesungguhnya Engkau Maha Kuasa lagi Mahasa Bijaksana.

The compound word 'gelap gulita' in the couplet verse is the influence of the Arabic translation in the Koran. The translation of 'gelap gulita' in Islam is a description of people who are lost, as explained in surah al-An'am: 122:

وجعلنا له نورا يمشي به في الناس كمن مثله في الظلمات...

'ihsan tidak berjalan to a bright light, with which it can travel between people, similar to a person in complete darkness with no way out of it ...

CONCLUSION

Based on an analysis of two Malay traditional culture scroll verses, it is concluded that the relation of Arabic to the Malay traditional culture scroll verses is found in word uptake, solid uptake, and translation uptake. Phonological changes are more often found in the form of simplex and complex words than in compounds, phrases, and clauses.
REFERENCES


