The Representation of Cosmic in Hamzah Fansuri's "Sidang Fakir Empunya Kata" Poem

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Abstract— Semantic domain is a field researched in semantics realm. Semantics is a branch of linguistics that studies the meaning of words in languages, while linguistics is the study of spoken and written languages that have systematic, rational, empirical characteristics as a description of the structure and rules of language. One of the categories in this domain is cosmic meaning. Cosmic includes objects that are unreachable by humans such as stars. This notion was found in the poem composed by Hamzah Fansuri entitled "The Word owner". The purpose of this study is to unveil the cosmic representation in this poem. This study employed ethnographic research method with a semantic analysis and grounded theory approach. It seeks to understand semantic phenomena in terms of the field of meaning that occurs in Hamzah Fansuri's poem. The data in this study was obtained from "Sidang Fakir Empunya Kata" poem composed by Hamzah Fansuri. Arabic vocabulary that has been found is recorded in a table specifically prepared for data collection. In this way the data will be easily re-read when needed. The analysis used is to use Huberman and Miles analysis which includes activities (1) data reduction, (2) data presentation and (3) drawing conclusions. The results showed that the cosmic (universe) representation is the level under being or the space of human perception under being. In Fact, words that contain cosmic categories in the book of Hamzah Fansuri include Uryan and buraq mi'raj.

Keywords— cosmic, Hamzah Fansuri, poem, Semantic domain

1 Introduction

Language is a communication tool between one another. The nature of language is to communicate, express desires and opinions [1] . Communication sometimes uses verbal and non-verbal tools such body style, light, and color. To express feelings, poem is commonly used by scholars, as practiced by Hamzah Fansuri.

Scholars are still debating about the origin of Hamzah Fansuri, with regard to his birthplace, life span, and death. This is because there are no concrete data that explain this. The only source that can be used to track its whereabouts is through its works. As stated by[2] , at least two ways can be done to trace the life of a person. First, by examining the works. It is done since, oftentimes, the figure's identity is not mentioned. This is is referred to as an internal

approach. Second, looking for data from other parties' stories about the lives of figures. This way is called an external approach.

Hamzah Fansuri, as one of exceptional figures in poem creation, portrayed his worship to the God. According to him, God is too real than everything that is real. The state of Allah is said to be real because a wise-man can see the God with the eyes of his heart and not with the eyes of his head. Therefore, the first step that must be taken by a a wise-man to be able to see God clearly is to know himself whose center lies in the heart [3]. From the poem of Hmazah Fansuri, there are metaphorical elements in the form of cosmic. Cosmic, known as universe, is the level under being or the space of human perception under being [4]. The hierarchy of human perception under dusk is the cosmos. the cosmos not only exists, but also uses space in the universe, and can be observed by the senses of the eye (Wahab)

Some researches related to this research are conducted by [5] with the title Metaphorical Expression in Anthology of Prayer Poetry for Children and Grandchildren of W.S. Rendra: 9 Classification of Michael C. Halley's Perspective Metaphor. The result of this research is that in the creation of Rendra's poetry, he often uses metaphors in his poetry, such as those in 9 categories (classifications) of the perception space of Michael C. Haley's pre-perspective metaphor. Human perception space such as being 29 categories, cosmos categories 18 data, energy categories 16 data, 14 categories substantial data, 28 terrestrial categories, 18 data object categories, 18 data categories, 18 living categories, 24 animate categories data, and human categories as much as 59 data.

Aji has also studied Metaphors in the Football Rubric on Solopos Daily [6]. The conclusions of this research are (1) Types of Solopos Daily Football rubric metaphors consist of being, metaphor of the cosmos, energy metaphor, substance metaphor, substance surface metaphor terrestrial), inanimate object (plant), plant metaphor (living), animal metaphor (animate), human metaphor (human), genus to species metaphor, species-to-genus metaphor, species-to-species metaphor, analogy and sinaestic metaphors. In this study 125 metaphors were found. In this study the most common analogy metaphors were 35, because analogies are the easiest and most commonly used metaphors, (2) The metaphor function in the Solopos Daily Football rubric consists of mentioning great players, losing concepts, winning concepts, hard work, relates to goals, activities and positions in football, mentioning team names, tactics, places to play and expressions. In this study, most metaphors were found that functioned for or replaced the term great players in a football team.

The fundamental difference between this research and the two studies above is the object of research study. The objects of previous research studies are (1) the anthology of prayer poetry and football rubrics in the Solopos daily newspaper while this research is a lecturer of the Master of the Masters, Said by Hamzah Fansuri, (2) the formulation of the problem in the previous research covered all categories of meaning fields but in this study discuss more specifically the cosmic category in the words of the Master of the Word Master.

2 Method

Ethnography design was employed in this study [7] with a semantic analysis approach and grounded theory because it seeks to understand the semantic phenomena in terms of the field of meaning that occurs in the Hamzah Fansuri theme that is being investigated. It seeks to understand semantic phenomena in terms of the field of meaning that occurs in the Hamzah Fansuri's poem. To understand the concept and to describe the field of meaning of Arabic vocabulary in the poem, we began by searching for Arabic words or terms in the poem. Furthermore, we then continued with a relational understanding because a word can be understood in its entirety in relation to other words that explain it. The rationale of this

procedure is because a semantic meaning is much influenced by certain social and psychological situations and conditions (Weltanchauung).

Qualitative research as a human instrument, serves to determine the focus of research, select informants as sources of data, assess data quality, analyze data, interpret data and make conclusions on its findings [8]. Researchers as a key instrument to capture the meaning, interaction of values, and different local values where this is not possible to be revealed through a questionnaire (non-human instruments). In this case, the researcher can explore all parts of the field of the meaning of the poem in term of Arabic vocabulary. As an instrument, researcher cannot only collect the data needed but also negotiate with those who are deemed necessary in order to obtain accurate and sufficient data to answer the research problem.

Furthermore, the position of the researcher in this qualitative research is at the same time as planner, executor of data collection, analyst, and data interpreter[9]. Besides, the data in this study were the poem of Hamzah Fansuri. In this qualitative study, the data was obtained through document analysis to construe Arabic vocabulary used by Hamzah Fansuri. Arabic vocabulary that has been found was then recorded in a table specifically prepared for data collection.

Data analysis in this study was conducted in conjunction with data collection and after the data collection was completed. The analytical model used in this study was adapted from Miles and Huberman which included (1) data reduction, (2) data presentation and (3) drawing conclusions. This procedure aims at selecting the data, reducing unmatched data, and drawing the conclusion [10]. In this step, the data obtained and meet certain validity requirements such as transferability and dependability were then analyzed.
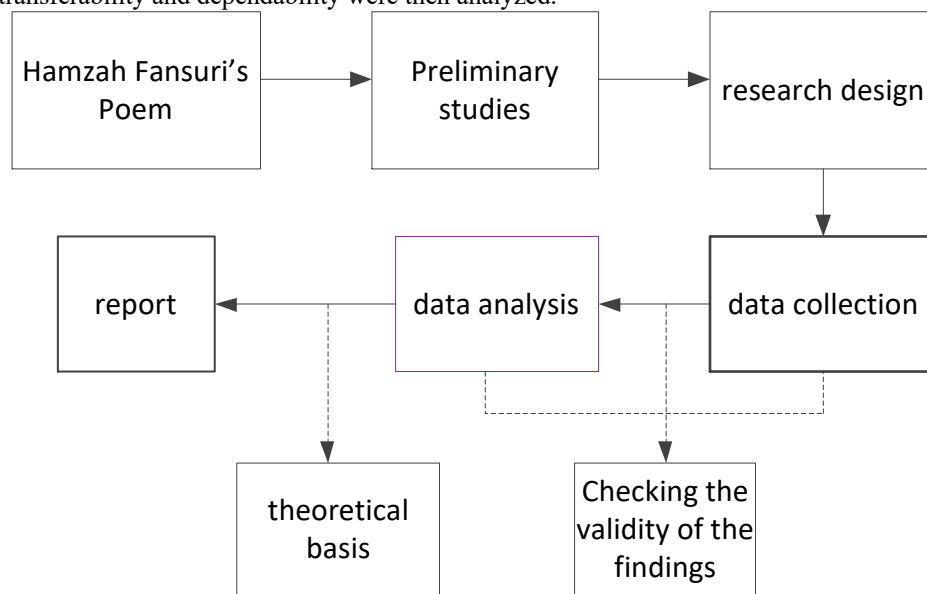
3 Results and Discussion

The poem examined in this study was entitled "Sidang Fakir Empunya Kata". Details of the poem are portrayed:

Sidang Fakir Empunya Kata
(The Poor Trial of The Word Owner)

The poor trial of the word owner
Your Lord zhâhir is too real
If you really have eyes
Look at yourself middling

Know yourselves, an herbal child
Don't forget yourselves
The nature of yogya is your concoction
To be famous for yourself
If you know you are tired
Your beauty is of no variety
Servants and Gods in peace
Look at yourself don't be negligent

Know yourself, O merchant
Don't deny yourself dear
You put the yogya dâ'im
Then you are the upstream child of Balang

Know yourselves, queen child
Waves and the original water one
Like much itsbât beads and stones
This is tamtsil of you and the queen

If you hear in the word
In the Torah, the Gospel, the Psalms, and the Furqân
Wa Huwa ma'akum fayak ûnu in the Qur'anic verse
Wa huwa bi kulli syai'in muchîth too 'iyân
Shariah Muhammad will take torrents
The essence of Yogya is your body
You killed your lust
Then the two can be the same whole
Looking for the world of friends
By lust khabî ts captive body
You are fighting against your lust
Then you are nobles

Your machbûb is not berch â'il
In Ainamâ tuwallû don't be ghāfil
Fa tsamma wajhul-L is perfect wil shil
This is the way of the poor

Your lover zhâhir is too bright

In both real worlds unfold
*In **ahlul-maʻrifah** too wins*
***Wâ shil the dâʻim** is not intermittent*

Erase your mind and feel
Remove your body and life
Close your eyes
there you see your scenic appearance
Apparently you are attacking Yogya
In order to reach a happy country
Like Ali when fighting
Release Duldul without restraint

*Hamzah poor people **ʻuryâ ni***
*Like Ishmael becoming **qurbâni***
*Instead of **ʻAjam** again **ʻArabic î***
*Always **wâshil** with the **Bâqî***

Cosmic representation in this poem was found. It is the level under *being* or the space of human perception under *being*. Two words represented as cosmic in this poem were *Uryan* and *Buraq*. *Uryan* is a bird. The poet in the first two stanzas of the first part of his poem symbolizes the soul of a traveler with the parrot image as a manifestation of one's freedom and the spiritual journey of a traveler in seeking true identity. The use of the word *Uryan* in poem is included in the cosmic category because it can be seen by the five senses and is located far away. *Buraq* is a vehicle used by the Prophet Muhammad in the Isra Miraj event. The word *Buraq* belongs to the cosmic category because the bias is seen by the senses in the universe.

The cosmic categories used by Hamzah Fansuri in his poem are very few. Metaphors with the cosmic category occupy space in the universe and can be observed by the five senses. In this case, *Uryan* and *Buraq* are both types of birds. These two words are used by Hamzah Fansuri to describe himself. He believes that the portrayal of a *Sufi* by the parrot image is none other than the poet himself. The life of people is full of luxury and beauty that always glorifies property and tends to worldly affairs even in a variety of lives. Poets see the King and the palace of having deviated from the *shariʻah* by practicing yoga in the context of a ceremony to welcome the full moon. The departure of the poet from the community and palace was a form of his disappointment.

In Sufism realm, the meaning of *Uryan* symbolizes the *Sufi* who discards himself from worldly affairs and this is in accordance with what the poet does. Besides, this stage is also the initial step in the *Sufi* spiritual journey. The poem Hamzah Fansuri includes more metaphors. Metaphor, as one of the studies in cognitive linguistics, is widely used by cognitive linguists to better understand and digest a language. Metaphor is form, but in cognitive understanding, metaphor is not only meant as mere speech or style of language, but rather to the meaning contained therein. Kridalaksana states that metaphor is the use of other words or expressions for other objects or concepts based on class or equation; for example, foot of the mountain, foot of the table, based on the decoration on human feet [11]. Furthermore, according to Grady "Metaphor is understood to refer to a pattern of conceptual association [12]. From the above explanation, it can be concluded that metaphor is an expression used to represent an object based on equality, in which there is a conception of concepts that interconnects the two.

4 Conclusion

Based on the results of this study, it is observed that the representation of cosmic includes the level under being or the space of human perception under being. Two words represented as cosmic in this poem were Uryan and Buraq.

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