

# Interpretation of Sound in the Poem of “ Setitik Nur ”

## Hamid Jabbar

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### ABSTRACT

Sound is not only a decoration that can evoke beauty and poetry, but also plays a role in forming an atmosphere that sharpens meaning. Sounds at the same time generate effective suggestions and provoke suggestiveness. Sound is closely related to elements such as songs, rhythms, melodies and so on. Its role, in addition to being a decoration and as a sweetener, also has the task of sharpening and confirming meaning and shaping the tone and atmosphere into an effective and suggestive tone and atmosphere. This paper aims to explain the interpretation of the sound in the poem “Setitik Nur” by Hamid Jabbar contained in “Segerobak Sajak” in the SUPER HILANG anthology of the poetry collection. The sound elements that make up the lyrics of the poems are efony, kakafoni, alliteration, and assonance. The sound elements combine with each other to form the atmosphere in the poem. The combination of sound elements describes the atmosphere in the form of a happy and cheerful atmosphere, but then becomes gloomy, chaotic, unpleasant, and sad. The atmosphere describes the events that took place as the poem says and the mood I was in when he talked about his intellectual odyssey to seek answers to questions about the nature of the self.

**Keywords:** *Sound interpretation, Hamid Jabbar's rhymes.*

### 1. INTRODUCTION

The sound in addition to being a decoration that can evoke beauty and poetry, also plays a role in forming an atmosphere that sharpens meaning. Sounds at the same time generate effective suggestions and suggestive [1]. According to Semi [2] sound is closely related to elements such as songs, rhythms, melodies and so on. Its role, in addition to being a decoration and as a sweetener, also has the task of sharpening and confirming the meaning and shaping the tone and atmosphere into an effective and suggestive tone and atmosphere. The sound in the speech symbol of sound has already been mentioned that the sound element is indeed capable of symbolizing or connoting a certain meaning. In addition, sound can also create beauty. The right sound will help express the message because it can create its own atmosphere [3].

Sounds in poetry involve elements of rhyme, assonance and alliteration, efony and kakafoni, as well as onomatopoeia and symbols of taste. Poetry can be interpreted as the similarity or resemblance of certain sounds in words or more that are positioned at the end of words, or in the form of repetition of the same sound, arranged at a certain distance or range on a regular basis

[4]. The sound used in the poem can also be a symbol of taste. It is widely used by poets today consciously. Sound symbols are associated with mood or soul. The cheerful mood is described by light sounds. The vowels of e and i are small, light and soft. While the vowels a, o, and u feel heavy and low. The consonants p, t, k, s, are lighter than those of b, d, g, z, v, and w. A light sound is certainly more suitable to describe a sad atmosphere; while heavy sounds are more suitable to describe the feelings of a depressed, restless soul. Pay attention to the words that contain the following sounds, i l, k, p, t; lonely, dry, empty, screaming, seconds, dripping, small, tiny and agile. The words had a light tone and mood. But words such as *debu, guruh, guntur, lebur, gaduh, darah*, which contain sounds: u, a, o, b, d, have a heavy atmosphere, a depressing atmosphere [2].

In addition to sound, the word rhyme is also often used in terms of poetry to analyze sound. Rima is a poetry embellishment in the form of repetition of sounds, both beginning, middle, and end [5]. Rhyme is the sound equivalent of poetry, both at the beginning, middle, and end of a line of poetry. Rhyme includes (1) onomatopoeia, imitation, (2) internal forms of sound patterns (alliteration, assonance, final equations, initial

equations, intermittent rhymes, beaked rhymes, full rhymes, repetition of sounds (words), and so on and (3) repetition of words / expression. Rhythm is high and low, long and short, loud and weak. Rhythm is very prominent in poetry reading [5].

A rhyme can be on a single line or at the end of a line. If a consonant sound is repeated in one line, it is called alliteration, while if it is a vowel, it is called assonance. This alliteration and assonance are not only for orchestration and for smoothing speech but also for deepening understanding [2].

Sound elements other than rhythm, meter, assonance, alliteration as previously mentioned are kakafoni and efony, onomatopoeia, and anaphora and epiphora. Kakaphony and efony are the use of sound in such a way that the sounds combined in the rhyme can create a bright impression and vice versa, an impression of blur. [1]. Theoretically. Blurry impression arises because the sound that is strung together comes from unvoiced consonants such as k, p, t, s. The use of these consonants creates feelings of depression, anxiety, and even disgust. Because it describes such feelings, the result that appears is the impression of a blurry atmosphere. The impression of a bright atmosphere arises because the sounds that are strung together come from vowels (assonance) a, e, i, o, u and voiced consonants (voiced): b, d, g, j, liquid sounds: r, l and nasal sounds: m, n, ng, ny produce melodious and rhythmic sounds (efony). The melodious sound can support an intimate, affectionate, happy, and happy atmosphere (Pradopo, 1990: 29). There is no certainty what letter sounds are classified as efony and what letter sounds are classified as kakafoni. The same letter can give the impression of efony and in other places give the impression of kakafoni. What really determines is the placement of the letter in the word and its repeated occurrence in adjacent places (Atmazaki, 1993:86).

This paper aims to explain the interpretation of the sound in the poem "Setitik Nur" contained in "Segerobak Sajak" in the "SUPER HILANG" anthology of the poetry collection.

## 2. DISCUSSION

The poem "Setitik Nur" [6] consists of 28 lyrics. The poem talks about the nature of human events. I lyrically question the nature of him. The question of the nature of the self is related to the origin of the occurrence of the human self. Therefore, the statement that I was born, a speck of your light (L.2) in the poem is a statement

about the origin of human events. However, the statement was followed by many questions, so that he could not give a definite answer, why humans were created from a speck of God's light, even though they were not able to answer them despite the various speculative arguments offered to answer the question, but it was always unsatisfactory, except to return to God to find the answer with a belief that it is in God's power.

### 2.1. Elements of Sound in the Poem of Setitik Nur

To express what is discussed in the poem, poetic means in the form of sound are used. The sound elements that make up the poem are efony, kakafoni, alliteration, and assonance. Pay attention to the following rhyme:

*Setitknur*

*di dalam waktu dan malam yang  
mengalirkan*

*gairahnya lahir<sup>h</sup>lah aku setit<sup>h</sup>ik nur  
pijara<sup>n</sup>Mu dan*

*beranak-pinak*

*dari*

*tanda*

*tanya*

*dan bagai kupu-kupu aku terbang dari  
taman ke*

*taman hingg<sup>a</sup>p di rimbunan daun  
kehidupan*

*merendamkan muka*

*melepaskan dahaga mereguk embun yang  
turun*

*bersama cahaya bulan masuk ke dalam  
sejuta kembang*

*kembara atas*

*putik*

*harap*

*dan bagai lautan merpati melayangkan  
segala*

*gelombang dalam hempasan<sup>n</sup> awan putih  
memagut*

*layang-layang*

*akan*

*jawab*

*pasti*

*pada pulau-pulau yang meratap dan  
merayang di lubuk*

*hati*

*bumi yang dipijak dan terisak dan tak  
kuasa mengelak*

*dari*

*kuasaMu*

*selalu*

*sampai-sampai jua aku pada batas itu*

*batas tetap*

*seperti semula*

The sound elements that make up lyric 1 and lyric 2 are the efony sound and assonance. The form of the efony sound is in the form of assonance of vowel sound /a/ combined with nasal sounds of m, n, ng, ny and consonants with b, d, g and liquida sounds r, l. The form of assonance is the repetition of the vowel sound /i/. Note the following quote.

*di dalam waktu dan malam yang  
mengalirkan gairahnya lahirlah aku setitik nur  
pijaranMu dan beranak-pinak*

In lyric 1, you can see the assonance of vowels /a/ and /i/ combined with nasal sounds m, n, ng, ny and consonants sounding b, d, g and liquida r, l and aspirant sounds s, h, in the words: **da-lam, ma-lam, me-nga-lir-kan, gai-rah-nya, la-hir-lah** which makes a melodious sound. However, the predominance of the vowel /a/ in the word combination makes the sound feel heavy and low. The dominance of the vowel /a/ illustrates how hard it was to give birth that night.

In the lyrics there are 2 forms of assonance: the repetition of the vowel /i/ in one line is in the middle of the word. The repeating form of the vowel /i/ comes after the third letter of the word: born, a speck. In the word birth, the vowel sound /a/ and the vowel /i/ are

combined with the sound of liquida; r,l, aspirant sound s,h. The combination of these sounds creates a melodious and lyrical orchestra. In addition, the assonance of the vowel /i/ combined with the consonants k,p,t,s found in the word se-ti-tik, describes a light and cheerful mood because I lyrics claim that he was born from a speck of God's light.

The sound elements that build lyric 6 and lyric 7 are the form of efony sound and the form of alliteration. The form of the efony sound is in the form of assonance of vowel sound /a/ combined with nasal sounds of m, n, ng, ny and consonants with b, d, g and liquida sounds r, l. The form of alliteration is the repetition of the consonant sound /n/. Note the following quote.

*dan bagai kupu-kupu aku terbang dari  
taman ke taman hinggap di rimbunan daun  
kehidupan merendamkan*

The sound elements contained in lyric 6 and lyric 7 are also a combination of efony form and alliteration form. The efony form is in the form of a vowel sound /a/ in the words lyric 6 and lyric 7 combined with nasal sounds m, n, ng, ny as well as consonants with b, d, g and liquida sounds r, l to create sonority. The combination of the sound of the word can be seen in the words: ba-gai, ter-bang, dari, ta-man, ke ta-man, rim-bun-an, da-un, life, me. -ren-dam-kan. The efony form is then combined with the alliteration form in lyric 7. The repetition of the consonant /n/ in one line in lyric 7 is found at the end of the word: the mounds of leaves of life are soaked to form melodious sounds and give the impression of joy and joy.

The sound elements that make up lyric 9 and lyric 10 are alliteration forms and efony sounds. The form of the efony sound is in the form of assonance of vowel /e/ and vowel sound /a/ combined with nasal sounds of m, n, ng, ny and consonants with b, d, g and liquida sounds r, l. The form of alliteration is the repetition of the consonant sound /m/, /n/. and K/. Note the following quote.

*melepaskan dahaga mereguk embun yang turun  
bersama cahaya bulan masuk ke dalam sejuta  
kembang kembara atas*

The form of alliteration in lyric 9 is the repetition of the consonant /m/ at the beginning of the word and the repetition of the consonant /n/ at the end of the word in one line to form a balance of sounds in the lyrics. The repetition of the consonant /m/ at the beginning of the word is found in the word **melepaskan, mereguk**. The

repetition of the consonant /n/ at the end of the word is found in the word *dew* that descends. The repetition of the consonant sound consists of two words each at the beginning and at the end of the word so as to create a harmonious balance. The rhythm that is built in lyric 9 feels beautiful when it is associated with the form of alliteration in lyric 10. The repetition of the consonant sound /k/ is found at the last word *kembang kembara* consists of two words so that the rhythm formed in lyric 9 and lyric 10 is long and short: *mmnn-kk*. That is, the word in the form of alliteration in lyric 9 is four words, while in lyric 10 it is two words.

The alliteration in lyric 9 consists of a combination of vowel sounds /e/ and vowel sounds /u/ with nasal sounds *m, n, ng, ny* and consonants with *b, d, g* and liquida sounds *r, l*, and aspirant sounds *s, h*, in the words *me-le-pas-kan, me-re-guk* and *em-bun, tu-run*. Similarly, alliteration in the lyrics of the 10 vowels /e/ and /a/ combined with nasal sounds *m, n, ng, ny* and consonants with *b, d, g* and liquida sounds *r, l*, can be seen in the words *kem-bang, kem-bara*. Thus, the combination of alliteration and efony sound in lyric 9 and lyric 10 creates a melodious sound.

The sound elements that make up lyric 14 and lyric 15 are the efony sound form and the alliteration form. The form of efony sound is in the form of assonance of vowel /e/ and vowel /a/ combined with nasal sounds of *m, n, ng, ny*, as well as aspirant sounds of *s, h* and liquida sounds of *r, l*. The form of alliteration is the repetition of the consonant /m/, and /n/. Note the following quote.

*dan bagai lautan merpati melayangkan segala gelombang dalam hampasan awan putih memagut layang-layang*

The alliteration form of lyric 14 and lyric 15 is in the form of repetition of the consonant sounds /m/ and /n/ which are found at the beginning of the word and at the end of the word in one line. The repetition of the consonant sound /m/ at the beginning of the word lyric 14 is found in the word *merpati melayangkan*. In the lyrics, 15 forms of alliteration in the form of repetition of the consonant /n/ are found at the end of the word *hampasan awan*. When connected to the pattern of repetition of consonants in lyric 14 and lyric 15, it can be seen that there are variations in the place of repetition. In the lyrics 14 repetitions of the consonant sound /m/ at the beginning of the word. In the lyrics 15 repetitions of

the consonant sound /n/ at the end of the word. The number of words that repeat the consonant sound is the same, namely two words. Thus, the repetition of consonant sounds in lyric 14 and lyric 15 has a harmonious rhythm to form harmony.

The efony sounds that build the alliteration in lyric 14 and lyric 15 are vowel /e/ and vocal /a/ combined with nasal sounds *m,n,ng,ny*, as well as aspirant sounds *s,h* and liquida *r,l* sounds. The combination of these words can be seen in the words *mer-pa-ti, me-la-yang-kan, hem-pa-san a-wan*. The sound of the efony gives the impression of fun and joy. However, the happy and joyful atmosphere turned into gloom, chaos, unpleasant even sadness and sadness. This can be seen in the use of the sound of kakafoni and alliteration in lyric 20 and lyric 22. Consider the following quote.

*pada pulau-pulau yang meratap dan merayap di lubuk hati*

*bumi yang dipijak dan terisak dan tak kuasa mengelak*

The sound of kakafoni is a combination of sounds that are not melodious, hoarse, full of *k, p, t, s* sounds. to amplify the unpleasant atmosphere. The sound of kakafoni in lyric 20 and lyric 22 is found in the words: *me-ra-tap, me-ra-yap, di-pi-jak, ter-isak, tak, me-nge-lak*. The sound of *k, p, t, s* creates an unpleasant atmosphere. This is reinforced by alliteration, the repetition of the consonant /p/ at the end of the word in lyric 20 and the repetition of the consonant /k/ at the end of the word in lyric 22. The repetition of the consonant /p/ at the end of the word in lyric 20 is found in the words *meratap dan merayap*. In both words there is also a repetition of the consonant /m/ at the beginning of the word. However, what is being talked about is the repetition of consonants at the end of words related to kakafoni. The repetition of the consonant /k/ at the end of the word in lyric 22 is found in the *dipijak, dan terisak dan tak kuasa mengelak*. The repetition of the consonant /p/ is found in two words in lyric 20. In lyric 22 the repetition of the consonant /k/ is found in four words. Variations in the number of words that repeat consonants form a short-long rhythm: *pp-kkkk*. But the rhythm that is formed is an unpleasant rhythm because the repetition of the consonants is used to express the unpleasant atmosphere through the sound of kakafoni.

## **2.2. Interpretation of Sounds in the Poem of Setitik Nur**

Previously, it was mentioned that the sound besides being a decoration that can evoke beauty and poetry, also plays a role in forming an atmosphere that sharpens meaning. (Hasanuddin, 2002:46-47). What forms the atmosphere is the combination of sound elements. The sound element that builds the lyrics in the rhyme Setitik Nur is in the form of assonance combined with the sounds of efony and kakafoni in lyric 1 and lyric 2. The sound of efony is combined with the form of alliteration in lyric 6 and lyric 7. The form of alliteration combines with the sound of efony in lyric 9 and lyric 10. The efony sound combines with alliteration in lyric 14 and lyric 15. The sound of kakafoni combines with alliteration in lyric 20 and lyric 22. The combination of sound elements creates an atmosphere and sharpens meaning.

The meaning contained in the rhyme Setitik Nur is interpreted from the sound that builds the lyrics of the poem. The sound consists of sound elements that combine one element with another in the lyrics of the poem to form an atmosphere. The atmosphere stimulates the power of suggestion to the reader so as to encourage the emergence of emotions towards what is said by the poem.

The combination of sound elements in lyric 1 and lyric 2 to describe the atmosphere of my birth, lyrics at night from a speck of light from God's light. The atmosphere described was how hard it was to give birth that night. However, my mood is light and cheerful because I declare that he was born from a speck of God's light. Thus, the combination of the sound elements in lyric 1 and lyric 2 creates an atmosphere of joy at the birth of me lyrics and at the same time implies that I was born when the whole night was bright.

The combination of sound elements in lyric 6 and lyric 7, in addition to forming melodious sounds, also gives an atmosphere of joy and joy. I look very cheerfully and happily flying to beautiful places by imagining himself as a butterfly and perching on the leaves of life to find his own essence. The parable implies that his odyssey (flying) is not physically, but intellectually, through contemplation. I lyrically contemplate about his own nature to seek answers to the question of the origin of events from a speck of God's light. The contemplation was done with joy. This is also revealed in lyric 9 and

lyric 10. The combination of sound elements in lyric 9 and lyric 10 creates a harmonious balance and a melodious sound. The atmosphere evoked by the combination of the sound elements is a joy that I look at in his intellectual journey to search for his true self on a moonlit night to quench his spiritual thirst.

The combination of sound elements in lyric 14 and lyric 15 has a harmonious rhythm to form harmony. The sound of the efony gives the impression of fun and joy. The sound element describes the mood I was in when he imagined his thoughts like a sea of doves floating all the waves in the blowing white clouds while biting a kite; something that can lead to answers to questions about the nature of the self in a happy and pleasant atmosphere. As if with something (the kite) he will find the answer to the question. However, the happy and joyful atmosphere turned into gloom, chaos, unpleasant even sadness and sadness. This can be seen from the combination of sound elements in lyric 20 and lyric 22. The rhythm that is formed from the combination of sound elements is an unpleasant rhythm because the repetition of consonants is used to express the unpleasant atmosphere. The combination of sound elements depicts disappointment, confusion in his mind and his heart is upset and sad because he cannot find a definite answer whether he was created from a speck of God's light. In the deepest depths of his heart he laments, as if the earth he is stepping on is sobbing and cannot escape the power of God to the extent that he is at that limit, a conclusion that the search for the essence of self intellectually cannot be done, except through the heart, namely an awareness in the heart that the right of creation and the origin of human events is the power of God.

The combination of sound elements in the rhyme Setitik Nur describes the atmosphere in the events that occurred as the poem says and the mood I was in when he talked about his intellectual odyssey in search of answers to questions about the nature of the self. The atmosphere was originally described as very happy and cheerful, but later became gloomy, chaotic, unpleasant, even sad and sad. The atmosphere shows that I can't find answers to questions about the nature of the intellectual self. Therefore, he feels sad, depressed and his mind is confused. That is, the search for the essence of the intellectual self, in the form of contemplation, is a very impossible thing. He then concluded that the self-nature of a speck of God's incandescent light was God's power, and man could not question why that was.

### 3. CONCLUSION

From the above discussion it can be concluded:

1. The rhyme of Setitik Nur is built by sound elements. The sound elements that make up the poem are efony, kakafoni, alliteration, and assonance. The sound elements combine with each other to form the atmosphere in the poem.
2. The combination of sound elements in the poem Setitik Nur describes the atmosphere in the form of a happy and cheerful atmosphere, but then it becomes gloomy, messy, unpleasant, even sad and sad. The atmosphere describes the events that took place as the poem says and the mood I was in when he talked about his intellectual odyssey to seek answers to questions about the nature of the self.

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