

Typography Analysis of Ternate Sufistic Literature

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Abstract: This study aims to describe the typography of Ternate Sufistic literature which is found in the eight Ternate oral literature. This research using qualitative descriptive method. The data analysis conducted through descriptive and content analysis. The results of the study can be described as follows: a) Ternate typography Sufistic literature mainly found in poetry form, b) typography of Ternate Sufistic literature using uppercase and small letters completely, c) Ternate typography Sufistic literature using comma as punctuation, but not end with point punctuation, d) Ternate typography Sufistic literature has stanza and it has also sentences, e) Ternate typography Sufistic literature uses all capital letters in certain words, and f) Ternate typography Sufistic literature placement of poems using left equity.

1 INTRODUCTION

In Islam history, the position of poetry and the role of the poet often can be controversial especially by the scholars. The poetic expressions of the Sufistic have often led to disagreements among scholars because the language of solid and symbolic poetry typically leads to various interpretations and misinterpretations (Hadi, 2001). The letters are also identical with symbols, so to reveal the symbols can be done with typographic studies. According to Maharsi (2013), typography is the art of designing, creating, selecting and sorting, organizing and organizing letters in all aspects of the provision which includes himself and is closely related to aesthetics and effective communication because it is able to represent the concepts and core messages conveyed through character as well as the characteristics of the letters it has.

Typographically, the form of poetry is different from the form of prose. poetry is not bound by any model. The poet is free to choose the visual form of the verse. The verses compiled by the poet are the bond of the line / line and the words are arranged with certain rhymes. This arrangement by itself will form the element of typography.

Typography of poetry is a visual form that can give additional meaning and its form can be found in a kind of concrete poem. Typography of the form there is a variety of graphics, pyramids, calligraphy,

zigzag, capitalization, equity left or right, cone and so forth. Typography gives a characteristic to a literary work (poetry) and characteristic in a certain period of generation, as well as the oral literature that exists in the archipelago.

In Indonesian archipelago, Sufism or Sufi experts from the beginning have played an important role in the spread of religion. Their role increasingly prominent in the 14th-18th century and in the 70s of Indonesian literature, especially poetry began to be entered into the theme of religious literature and spiritualism. Islamic literary culture began to rise again because of the role of the former poets. This culture lasted until now. According to Alisjhabana in Marzali (2014) culture is a realization or product of the evaluating capacity of the human mind. Based on the culture that literary work at that time began to voice the feelings of divine love and prophetic spirit that leads to transcendental intensity. As found in the works of Sutardji Calzoum Bachri, Supardi Djoko Damono, Abdul Hadi W. M, M, Fudzoli Zaini, and others as writers who always hold the theme of Sufism. Sufic literature is a literary work in which elaborated ideals, beliefs, and attributes which is derived from the world of Sufism (Sudardi, 2001).

The used 'Sufistik' word in this article by the author is based on the previous researcher commonly use it, they prefer to use Sufi literature in discussing about the Sufi' poet only.

The Islam came to Ternate in the 12th until 13th centuries is marked by the legend of the Seven Daughters. In the legend of the Seven Daughters this main character is Djafar Sadik. Djafar Sadik is declared as mubalik of Arab. The youngest son of Djafar Sadik named Sultan Cico or Masyhur Malamo became the first Sultan since 1257 (Cultural Media Development Project, Directorate General of Culture, Ministry of Education and Culture of the Republic of Indonesia around Ternate Tradition, p.81). The first Sultan built Islamic tradition emerged in Ternate. One of them is Ternate Sufistic literature.

Hermawan (2015) describes that literary works created by writers are to be enjoyed, understood, and utilized by the community. From this sense of thought, encouragement arose to express the views of old generation of Ternate. According to their posterity who is still left in their minds, Ternate tradition is philosophy, which is contained in the form of poetry, traditional poetry has good structure and depth of meaning.

Speech which has philosophical means relics of ancestral culture was strived expressed in the form of writing for its sustainability. According to the old Ternate people (the past), the beginnings of life began from two human figures, men and women, gathered in the household, produced family, then increased to a large family called the clan, and continued to the tribe. From associations or associations such as family, community and ethnic groups, then born a culture in which there is oral tradition and oral literature. So from that speech we can understand the culture of the people of Ternate, such as in Baan (2015) through cultural expression in the speech, can be understood the culture of the speaker.

In Ternate, there are 8 (eight) oral literature in the form of poetry, they are; 1) Dolabololo, 2) Dalif Tifa, 3) Moro Theorem, 4) Rorasa, 5) Mantra, 6) Cum-Cum, 7) Tamsil, and 8) Pandara. These eight oral literatures not only have the element of beauty alone but have good information and cultural values, as a form of cultural expression of the owner's community, oral literature contains not only elements beauty (aesthetic), but also contains various information cultural values of the tradition concerned.

Literature uses language as its medium. Koentjaraningrat in Nur (2014) says that language is part of the culture. Therefore, local culture as a manifestation of national culture needs to be preserved. Similarly, to the Ternate sufistic literature and to reveal the form of Ternate sufistic literature.

There are some reasons in doing this research, such as; first, study literature Sufistik not buns and marinate itself from the study of oral literature. Second, the study of oral Ternate sufistic literature expected to respond the inwardness problems, especially in religion (aqidha), faith, and fear from god. Third, the study of literature has not been found yet in Ternate Sufistik literature studies. Fourth, to present the Ternate Sufistik literature. Fifth find a typography of Ternate Sufistik literature. This study is conducted to answer the question of "how is the typography of Ternate Sufistic literature?" This study aims to describe the typography of Ternate Sufistic literature through eight oral literature of Ternate.

2 METHODOLOGY

The method of this research is descriptive method by using a qualitative approach. The qualitative method as a procedure to produce numbers descriptively, in written or spoken of the people or which observed this research by using interview, documentation, and observation. Main data sources in this research was oral literature of Ternate which consisted of eight parts: 1) Dolabololo, 2) Dalil Moro; 3) Dalil Tifa, 4) Pandara, 5) Mantra, 6) Rorasa, 7) Tamsil, and 8) Cum-cum. Data analysis was used descriptive approach and content analysis.

3 DISSCUSION

3.1 Typography in Poetry

The term "typography" comes from the Greek word which is a combination of two words, namely *tupos*, meaning letters and *graphia* intended for illustration. Typography can be interpreted as "*One field of literary arts and layout*" (Harun, 2006). Rustan (2010) stated that typography is interpreted as "all disciplines with respect to letters." Letters into something that has a double meaning, the letters can be something that can be seen, readable, has an explicit meaning and implied.

Typography serves as 'communication communication' (written communication) and 'visual communication' (visual communication). So the letter is the text and also the symbol. It is from these texts and symbols that bring about different processes of meaning. Capital letters in a word can have a difference in meaning when the capital letters are only at the beginning of words with capital

letters in all words. Likewise, with the punctuation or the pressure of the sound up and down sounds in spoken language. Therefore, typography has an important role in the process of meaning in a text or symbol. Typography serves to create messages and serves as a medium in communication between people with each other. Typography also expresses emotion and excitement (Clark, 2005). Typography is not just about communication in a clinical sense; it is really about expressing emotion or grandeur ... whether it's lyric poetry or death metal lyrics or love notes, it really does need to express, really does need to capture the spirit of the moment.

Typography or percolation of poetry can be glimpsed in the form of words, arrays, and stanzas. The rows are arranged downward and tied in verses. Many words, arrays and stanzas are determined by the overall meaning of poetry the poet wants to write. Thus, a verse of poetry can consist of a single word or even a single letter. In the case of the writing of poetry does not always have to be written from the left edge and ends on the right edge as a general form of writing. The composition of writing in poetry is called typography (Pradopo, 1990).

Typography also as a tool to visualize the poem, its role is to look at, tasted and communicate as stated in the following fact: Typography suffers from a severe image problem. Most people either do not think there is a choice between Times and Arial (Brown, 2004). Through typography, the reader can sense visual intentions that are articulated. Typography is a critical tool in visual communication because it is able to evoke the emotions of the reader through a combination of form and narrative text. As a distributor of the message, typography can be a means of resolution of a problem, as Carter (1997) stated that typography can function by delivering a message, just as a postman delivers a letter, but it can also provide the elements and inspiration for an uninhibited play. Through play we experience the pure joy of typographic expression, and our eyes and minds are open to new ways of solving problems.

3.2 Typography of Ternate Sufistic Literature

Poetry can be achieved in a variety of ways, for example by visual form: typography, words composition; by sound: rhyme, assonance, figurative sounds, alliteration, symbol of taste and orchestration; with the choice of words (diction), figurative language, rhetorical means, grammatical elements, language styles, and so forth. In reaching the poem, the poet uses many ways at once,

simultaneously to get as much poetic effect (Altenbernd and Lislle, 1970).

Nugiyantoro (2002) argued that assessment of the work of fiction means of study, investigation, or assess, examine, investigate the fictional works. Further Nugiyantoro (2002) added that to conduct an assessment of the elements of the formation of literary works, special fiction must be accompanied by analytical work.

The text structure is the organizational structure of the text that is the way the text is composed. A text is arranged according to its type. Kridalaksana (2001) stated that the text is (1) a complete set of abstract language, (2) a row of sentences, words, and so on that form of speech, (3) the speech produced in human interaction. Based on these three concepts, it can be concluded that the meaning of the text is a unit of language in the form of written language and spoken language resulting from interaction or human communication.

The text referred to in this study is the text in accordance with the opinion Kridalaksana above. Where the text is written and spoken languages are communicated. Oral literature Ternate text is narrative (prose) and some are poetic (poetry). Shaped narrative or narrative is the form that describes or explains, while the form of poetic or poetry is a form that uses arrays, stanzas, rhyme, rhythm, or in the form of a poem.

3.2.1 Typography Ternate Sufistic Literature in Poetry

Ternate Sufistic literature is 'poetic / poetic', because it has array, stanza, and also rhyme. Like the following Ternate sufistic literature:

*“Toma wange rimoi madaha
To puji waktu romtoha
Toma wange tom di madaha
Ka ri Jum’at ngana”*
(Pray five times in a day
I praise to pray five times in a day
In a week forward
I have your Friday).
(Interview: Ridwan Dero, 10.7.2017)

The array is the visual element of the poem after the word. The array is arranged and in the form of stanza so it has its own unit of meaning, such as the second line "To praise the time of romtoha" and "Kari Jum'at ngana" This phrase implies that when we obediently established the five times prayer service to Allah and Friday as a complementary

worship then we will get good from every week to next week.

The above Sufi literature is said to be poetic because the Sufi literature is in the form of array, verse and rhyme.

3.2.2 Typography of Ternate Sufistic Literature Using a Small Capital Letters Complete

Ternate Sufistic letters that use uppercase and lowercase letters can be seen in the following quotation:

*“Firman se Hadist i sinyata-nyata
Dalil himo-himo i siguci ma ngale
Aki kama obo ua i sinyafu kaahe bato
Gugu Jou nga susudo si gou-gou
Padi Jou nga larangan i ma raro gudu
Nga yakin tike untung toma gam Akherat ma
daha”*

(Command and words or deed of Muhammad are clearly

Advices meaning from the oldmen

Be careful to say anything

Keep the Allah's command

By far Allah prohibitions

Believe that we are luckily in beyond).

(Interview: Ridwan Dero, 19.6.2017)

The above quotation contains the meaning of the handle of our lives is Al-Quran and Al-hadist. Our parents say and do Amar Ma'ruf Nahi Munkar as well as possible, then we will get the victory in the beyond (Akhirat).

The above sufistic literature uses capital letters in the names of objects such as “Jou” which means God (Allah), decree, theorem (Dalil), Hadith, and the beyond. It also using lowercase. Each letter in the first word of each array is always in the capitalization.

3.2.3 Typography of Ternate Sufistic literature uses comma punctuation (,) but not end with punctuation (.)

Ternate sufistic literature used comma (,), but not used point (.) like in the following:

*“Daka moju si to suba ri Jou si to nonako, ri Jou
si to nonako daka moju si to suba, suba ua to
sala suba to sala jolo to suba bato biar to sala
mai laha.”*

(You (Allah) is far from me but I am respectful to you. I am faulted because do not respect you. I do not respect you, they blamed me but I respect you always).

(Interview: Ridwan Dero, 10.7.2017)

This phrase implies a belief that there has been a dialogue and recognition when our soul is expelled from the Adam's 'sulbi' with the sentence 'Alastu Birabbikum' is not I your Lord when I testify You My Lord, when born and mature in worship even though we do not see God but still worship God and believing that God sees us.

The above sufistic literature has a comma punctuation marked on three sentences, such as; 'Daka moju si to suba ri Jou si to nonako', 'ri Jou si to nonako daka moju si to suba', and 'suba ua to sala suba to sala jolo to suba bato biar to sala mai laha'. The third sentence above as the parent sentence is *Daka moju si to suba ri Jou si to nonako*, then the following sentence as a sentence must be separated by the parent sentence. The comma is used to separate the sentence from the parent sentence if the sentence precedes the parent sentence. Ternate Sufistic literature also does not end with a dot, because of one sufistic literature with other Sufi literature still in touch, as in Al-Quran whose verses are related to each other.

3.2.4 Typography of Ternate Sufistic Literature in Stanza form and There is Also a Form of Sentence

The temple-shaped Sufistic literature of Ternate can be seen in the following:

*“Taat se tartib no tike sampurna
Sampurna ge lah maronga afdhal
Afdhal no waje gaku mara mai ngana musti sema
ake wudhu madaha no saba futuru
Ake wudhu no waje ofi mara mai poha ikhlas
ua”*

(Obedient and loyal to get perfection

The perfection is call afdhal (ritually pure)

Afdal you said, it means that you Have to pray to Allah always

Wudhu (Islam ritual oblution before prayers) is holy but you are sincere to Allah).

(Interview: Ridwan Dero, 19.6.2017)

According to Aminuddin (1987) the meaning of stanza in poetry is a supporter of a unity of meaning in order to realize a particular thought that is different from the units of meaning in other groups of lines. In this type of prose bait is called a paragraph, so the array in the prose type is called a

sentence. In terms of substance both are the same that has a unity of meaning, but there is a difference, where the stanza in poetry is not bound by rules such as paragraphs in prose type. Ternate Sufistic literature above consists of four arrays that overall have unity meaning that everything we do must be based on the nature of confidence and sincerity, confident and trust, confident and surrender to Allah then what we hope can be realized.

Ternate Sufistic literature in the form of sentence can be seen in the following:

“Sorga ma dehe daka toma Raudatul Jannah ua mai to ngongano, ngongano palisi marua ge fo dahe ampong o sinyata-nyata.”

(Heaven is there, it always which I hope, the hope that I dream is to find out the heaven, and forgiveness became true).

(Interview: Ridwan Dero, 19.6.2017)

Arrays are also called sentences. If the Ternate Sufistic literature in the form of stanza is a collection of several lines, the Ternate Sufistic literature in the form of a sentence consists only of one line / sentence which is has the meaning of totality in the words of the sentence. The above phrase implies that when we go Hajj, then try to pray in *Raudhtul Jannah* because it is the Heaven where we ask and forgiveness to God (Allah).

3.2.5 Typography of Ternate Sufistic Literature Uses All Capital Letters in Certain Words

The use of capital letters because the word has its own philosophical meaning, likely ‘*JOU SE NGOFANGARE*’. This word has your meaning ‘I am. You are’ (light of Allah) and I (light of Muhammad). Like the following quotation in Ternate Sufistic literature:

“Madero toma ma dero toma ua se hang moju koga yo dadi sosira, toma limau gapi ma tubu JOU SE NGOFANGARE”

(In formerly, it was created an earth for YOU and ME).

(Interview: Ridwan Dero, 10.7.2017)

Based on the position of the word in the poem is important, A. Teeuw, reminds us of his book 'Depending on the Word' this signifies that the word becomes the determinant of the quality of a literary work (poetry).

Why the phrase ‘*JOU SE NGOFANGARE*’ written in capital letters because the word

symbolizes God (Allah SWT and the followers (Muhammad SAW).

3.2.6 Typography of Ternate Sufistic Literature Placement of Poem Using Left Distribution

The results of the observation showed that the writer found that the Ternate Sufistic literature mostly put its poetry using the left equity. As found in the above quotations on Ternate Sufistic literary literature below:

“No tike huruf koa kama idi ua se no tike huruf koa kama demo ua huruf kama idi ua ge Yakini adi huruf kama demo ua ge Ikhlas.”

(You try to find out letters has sound and not has sound, lettera has sound is Convinced and letters has not sound is Sincere).

(Interview: Ridwan Dero, 10.7.2017)

This expression implies that the highest level of faith in heart and soul to Allah SWT.

4 CONCLUSIONS

A literary work can be achieved in a variety of ways, and one of them with typography. Typography serves as 'written communication' and 'visual communication'. So the letter is the text and also the symbol. It is from these texts and symbols that bring about different processes of meaning. Capital letters in a word can have a difference in meaning when the capital letters are only at the beginning of words with capital letters in all words. Likewise, with the punctuation or the pressure of the sound up and down sounds in spoken language. Therefore, typography has an important role in the process of meaning in a text or symbol.

Typography of Ternate Sufistic literature uses conventional model. Basically typography is a form or a facade of a poem, which ultimately distinguishes it from short stories, dramas, novels, and so on. And for typography Sufism of Ternate is poetic, using a small capitalized letters, using comma (,) punctuation but not ending with point (.) punctuation, in the form of a stanza and there is also a sentence, using all capital letters in certain words, and placing the poem using left equity.

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