

MOCOPAT OF JAVANESE POETRY, FROM ASSONANCE TO RHYME TO BE GLOBAL

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Abstract

Using qualitative and comparative study in research methodology, the research of classic poem such as Sicilian Octave (Italy), *Gurindam* (India), *Pantun* (Melayu), *Syair* (Arabic), *Complainte* (French), *Haiku* (Japan), *Wujue* (China) etc, that are already global, found that poetries generally have rhyme that can be used easily. And the other poems are using number of syllable in a line. By this finding, Mocopat of Javanese poetry as an advance poem with number of line (*guru gatra*), syllable (*guru wilangan*) and assonance (*guru lagu*), to be global, first, it can be modified in the assonance by applying rhyme, that generally knowable by students or usual people, without any breaking the Mocopat rule. This modification can be a way to globalize Mocopat, with in the second step by using Indonesia Language. And third is using English or other language. These are some results of the research in this paper in Indonesia. *Mijil* (born); *Peristiwa langka tidak sering* (10i), *Bersinar mencorong* (6o), *Kejadian yang sangat mentereng* (10e), *Sanata Dharma lahir teriring* (10i), *Tiada terbanding* (6i), *Tiada terbendung* (6u). *Maskumambang* (floating gold); *Generasi muda yang sedang menyingsing* (12i), *Guru yang tertantang* (6a), *Profesi telah disunting* (8i), *Tugas mulia disandang* (8a).

Keywords: poetry, mocopat, javanese.

Introduction

The global classic poems from Europe and Asia (Mid East) generally used rhyme, such as Sicilian Octave (Italy), *Gurindam* (India), *Pantun* (Melayu), *Syair* (Arabic), *Complainte* (French). On the other side, poems from Japanese and China that used syllable can go globally such as *Haiku* (Japan), *Wujue* (China) even not so popular comparing from its peer from Europe and “Asia”. Mocopat as Javanese poetry used assonance (*guru lagu*), syllable (*guru wilangan*), and number of line (*guru gatra*) almost combination with West and East poetry. Rhyme is more popular comparing to assonance. This research related to the structure of the poem, not the content, therefore the language of poem is irrelevant to be understood in this research.

The research question is, can Mocopat apply the rhyme instead of syllable without breaking Mocopat rule, in order to go internationally?

Theory

The basic theories of poem in this research consist of rhyme, assonance, syllable and number of line. Mocopat applies assonance instead of rhyme.

Rhyme

“A rhyme scheme is the pattern of rhymes at the end of each line of a poem or song. It is usually referred to by using letters to indicate which lines rhyme; lines designated with the same letter all rhyme with each other”. (https://en.wikipedia.org/wiki/Rhyme_scheme, 6:23am, 7/20/2017)

“Perfect rhyme, also called full rhyme, exact rhyme or true rhyme, is a form of rhyme is the stressed vowel sound in both words must be identical, as well as any subsequent sounds. The articulation that precedes the vowel in the difference words, for example, "bean" and "green" is a perfect rhyme. Half rhyme or imperfect rhyme, sometimes called near-rhyme or lazy rhyme or slant rhyme, is a type of rhyme formed by words with similar but not identical sounds. In most instances, either the vowel segments are different while the consonants are identical, or vice versa”. (https://en.wikipedia.org/wiki/Perfect_and_imperfect_rhymes, 6:39am, 7/20/2017)

This is a section from Shelley's Ode to the West Wind that contains perfect and imperfect rhyme:

O wild West Wind, thou breath of Autumn's **being**, (a)

Thou, from whose unseen presence the leaves **dead** (b)

Are driven, like ghosts from an enchanter **fleeing**, (a)

Yellow, and black, and pale, and hectic **red**, (b)

Pestilence-stricken multitudes: O **thou**, (c)

Who chariotest to their dark wintery **bed** (b)

The winged seeds, where they lie cold and **low**, (c)

Each like a corpse within its grave, **until** (d)

Thine azure sister of the Spring shall **blow** (c)
Her clarion o'er the dreaming earth, and **fill** (d)
Driving sweet buds like flocks to feed in **air** (e)
With living hues and odours plain and **hill**: (d)
Wild Spirit, which art moving everywhere; (e)
Destroyer and preserver; hear, oh, **hear!** (e)

(https://en.wikipedia.org/wiki/Terza_rima, 10:07pm, 7/12/2016)

This is another type poem that is syair with combination Malay and Arabic language, using rhyme as (aaaa).

Mulamma by Hamzah

Mutu qabla an tamutu (a)

Pada la ilaha illa hu (a)

Laut dan ombak sedia satu (a)

Itulah arif da'im bertemu (a)

(https://books.google.co.id/books?id=3pbwgOLcwTYC&pg=PA367&lpg=PA367&dq=syair+arabic+example&source=bl&ots=TDO4WxE7_3&sig=1T4YdizttLh0W9cNd3i51NARtC8&hl=id&sa=X&ved=0ahUKEwiO_OLwzIXWAhXMvY8KHaZCAbgQ6AEIUjAK#v=onepage&q=syair%20arabic%20example&f=false, 11:00am, 9/2/2017)

Assonance

“The other type of basic rule is assonance. Assonance is a repetition of vowel sounds in nearby words. It is used to reinforce the meanings of words or to set the mood”.

(<http://examples.yourdictionary.com/assonance-examples.html#uwbj6UQQ7yOEZPC4.99>, 6:11pm, 7/15/2017)

William Wordsworth employs assonance in his poem *Daffodils*:

“I wandered lonely as a cloud
That floats on high o’er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze...”

(<https://literarydevices.net/assonance/>, 7:06am, 7/20/2017)

Syllable

“A syllable is a unit of organization for a sequence of speech sounds. For example, the word *water* is composed of two syllables: *wa* and *ter*. A syllable is typically made up of a syllable nucleus (most often a vowel) with optional initial and final margins”.

(<https://en.wikipedia.org/wiki/Syllable>, 7:43am, 7/20/2017)

“Syllabic verse is a poetic form having a fixed or constrained number of syllables per line, while stress, quantity, or tone play a distinctly secondary role or no role at all, in the verse structure. It is common in languages, such as Japanese or modern French or Finnish”.

(https://en.wikipedia.org/wiki/Syllabic_verse, 7:42am, 7/20/2017)

The example of Japanese haiku is Bashō’s of "old pond" that uses syllable :

Basho’s

fu-ru-i-ke ya (5)

ka-wa-zu to-bi-ko-mu (7)

mi-zu-no-o-to (5)

ha-tsu shi-gu-re (5)

sa-ru mo ko-mi-no o (7)

ho-shi-ge na-ri (5)

(<https://en.wikipedia.org/wiki/Haiku>, 7:38am, 7/20/2017)

The five-syllable form is called wujue in Chinese poem. The example as below

Chun yuan by Jin Changxu

Da qi huang ying er (5)

Mo jiao zhi shang ti (5)

Ti shi jing qie meng (5)

Hu de dao liao xi (5)

(<https://books.google.co.id/books?id=KYXGAgAAQBAJ&pg=PA204&lpg=PA204&dq=Wujue+chinese+poetry+example&source=bl&ots=s9WOeX0s8K&sig=PMCbOlRunTA6ZF9KRlj3yTc7g&hl=id&sa=X&ved=0ahUKEwiTwcrwwlFWAhVMYo8KHdIYDg8Q6AEIYzAG#v=onepage&q=Wujue%20chinese%20poetry%20example&f=false>, 5:16am, 9/3/2017)

Number of line

“Generally speaking, structure has to do with the overall organization of lines and/or the conventional patterns of sound. Based on the number of lines (*guru gatra*) can be classified a basic poem as follow: couplet (2 lines), tercet (3 lines), quatrain (4 lines), cinquain (5 lines), sestet (6 lines), septet (7 lines), octave (8 lines)”

(<http://learn.lexiconic.net/elementsofpoetry.htm>, 4:18 pm, 8/20/2017)

For example, the epitaph of Giulia Topazia in a Sicilian octave using Italian language and number of line 8 (abababab)

Giulia Topazia

Qui, d'Atropos il colpo ricevuto (a)
giace di Roma Giulia Topazia (b)
dell'alto sangue di Cesare arguto (a)
discesa, bella e piena d'ogni grazia (b)
che, in parto, abbandonati in non dovuto (a)
modo ci ha: onde non fia già mai sazia (b)
l'anima nostra il suo non conosciuto (a)
Dio biasimar che fè sí gran fallazia (b)

(https://en.wikipedia.org/wiki/Sicilian_octave, 11:26pm, 7/12/2016)

The French poetry, that is complainte, combines the rhyme and syllable. An example as below

Complainte Remede de Fortune

Tieus rit au main qui au soir pleure (8a)
Et tieus cuide qu'Amours labeure (8a)
Pour son bien, qu'elle li court seure (8a)
Et ma l'atourne (4b)
Et tieus cuide que Joie acqueure (8a)
Pour li aidier, qu'elle demeure (8a)
Car Fortune tout ce deveure (8a)
Quant elle tourney (4b)
Qui n'atent mie qu'il adjourne (8b)
Pour tourner; qu'elle ne sejourne (8b)
Ains tourne, retourne et bestourne (8b)
Tant qu'au desseure (4a)

Met celui qui gist mas en l'ourne (8b)

Le seurmonté au bas retourne (8b)

Et le plus joieus mat et morne (8b)

Fait en po d'eure (4a)

This can be summarized as a8 a8 a8 b4 a8 a8 a8 b4 b8 b8 b8 a4 b8 b8 b8 b4. The poem apply syllable and rhyme simultaneously.

(<https://www.scribd.com/document/56805655/Machaut-and-the-Remede-de-Fortune>, 11;21, 9/2/2017)

Below is the pantun with rather different rule, using syllable as 10 and mono rhyme in one stanza (aaaa) instead of (abab).

PANTUN IMLEK

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1. *Makan bakmi pedas dengan capcai (10)*
2. *Kue ranjang nya berjantai jantai (10)*
3. *Tahun baru imlek Gong Xi Fat Cai (10)*
4. *Banyak rejeki akan dicapai (10)*

5. *Makanan lumpia beserta bakpau (10)*
6. *Tarian monyet sangat memukau (10)*
7. *Menerima amplop merah Ang Pau (10)*
8. *Semua senang wajah kemilau (10)*

9. *Makan bakpia sangat dinikmati (10)*

10. *Lumpia Semarang sangat bergizi* (10)

11. *Terima ucapan Wan Se Ru Yi* (10)

12. *Agar sehat selalu diberi* (10)

13. *Besok imlek beli bandeng pindang* (10)

14. *Ortu dan mertua biar senang* (10)

15. *Kita sejahtera Sen Thi Cien Khang* (10)

16. *Rumah tangga damai serta tenang* (10)

17. *Perutnya buncit pantas taoke* (10)

18. *Penonton barongsai banyak bule* (10)

19. *Melimpah rejeki Xin Nian Kuai Le* (10)

20. *Selalu makmur tokonya rame* (10)

Methodology

Research approach applied is qualitative research and using comparative study among the global classic poetries from Europe and Mid West, India, Arabic, Melayu which are using rhyme and number of line generally without syllable, more over Japan and China which are using syllable and number of line without rhyme, comparing with Mocopat as classic Javanese poetry which are using assonance, syllable and number of line. Because qualitative research used, the researcher is the instrument. Data collection used is from Google. Analysis techniques are structures of the poem these consist of rhyme, assonance, syllable, and number of line. The content or the meaning of the poem is irrelevant in this research.

Guru lagu is not exactly the same as assonance. Repetition of the vowel in *mocopat* occurs in every stanza, is not in a line of the poem like in real assonance. This is example of *Pocung* 4(12u6a8i12a) that is a type of *mocopat*. *Pocung* has 4 lines, vowel as assonance in a stanza (uaia) and syllables (12, 6, 8, 12). It can be seen that repetition occurs in every stanza.

TEMBANG POCUNG

Gusti Pangeran Adipati Arya Sri Mangkunegoro IV

Ngelmu iku, kelakone kanthi laku (12u)

Lekase lawan kas (6a)

Tegese kas nyantosani (8i)

Setya budya pangekese dur angkara (12a)

Angkara gung, neng angga anggung gumulung (12u)

Gegolong nira (6a)

Triloka lekere kongsi (8i)

Yen den umbar ambabar dadi rubeda (12a)

Beda lamun, wus sengsem rehing asamun (12u)

Semune ngaksama (6a)

Sasamane bangsa sisip (8i)

Sarwa sareh saking mardi martotama (12a)

<http://lontarswatantra.blogspot.co.id/2011/03/pucung-cuplikan-serat-wedhatama.html>

http://art-spiritual.blogspot.co.id/2011/12/serat-wedhatama_05.html

Mocopat of Javanese poetry as an advance poem with syllable (*guru wilangan*), assonance (*guru lagu*) and number of line (*guru gatra*) to be global.

- First, it can be modified in the assonance by applying rhyme, that generally knowable by students or usual people, without any breaking the Mocopat rule. This modification can be a way to globalize Mocopat.
- The second step by using Bahasa Indonesia, therefore, second step for Indonesia Mocopat should be developed intensively.
- And third is using English or other language for globalization, or promotion and socialization in the International forum.

Result and Discussion

Mocopat is a Javanese poetry consist of 15 types, follow strict rules of poetic construction that are syllables number of line (*guru gatra*), (*guru wilangan*) and assonance (*guru lagu*)

1. *Dhandhanggula* 10(10i10a8é7u9i7a6u8a12i7a)

2. *Maskumambang* 4(12i6a8i8a)

3. *Sinom* 9(8a8i8a8i7i8u7a8i12a)

4. *Kinanthi* 6(8u8i8a8i8a8i)

5. *Asmarandana* 7(8i8i8é8a7a8u8a)

6. *Durma* 7(12a7i6a7a8i5a7i)

7. *Pangkur* 7(8a11i8u7a12u8a8i)

8. *Mijil* 6(10i6o10é10i6i6u)

9. *Pocung* 4(12u6a8i12a)

10. *Jurudhemung* 7(8a8u8u8a8u8a8u)

11. *Wirangrong* 6(8i8o10u6i7a8a)

12. *Balabak* 6(12a3é12a3é12u3é)

13. *Gambuh* 5(7u10u12i8u8o)

14. *Megatruh* 5(12u8i8u8i8o)

15. *Girisa* 8(8a8a8a8a8a8a8a8a)

(<https://id.wikipedia.org/wiki/Macapat>, 6:9am, 7/21/2017)

The description of the code in Mocopat for example number 13. *Gambuh* 5(7u10u12i8u8o)is

- Gambuh is one of a name of Mocopat from 15 types
- 5 is number of line in a poet (*guru gatra*)
- 7, 10, 12, 8, 8 in the parenthesis are syllable (*guru wilangan*)
- u, u, i, u, o in the parenthesis are assonance (*guru lagu*)

As an example, consider the following Kinanthi 6(8u8i8a8i8a8i) verse from the Serat Centhini

Ki Jayèngraga agupuh (8u)

anggamel rebab respati (8i)

rebabé langkung prayoga (8a)

watangan pinonthang gadhing (8i)

kosok pinatra pinrada (8a)

batok jamangan balenggin (8i)

(https://en.wikipedia.org/wiki/Javanese_poetry, 8:38, 7/14/2017)

The modification used by applying perfect or near perfect rhyme instead of assonance, however, the assonance rule or Mocopat rule is strictly followed. Rhyme can be applied because it is already knowledgeable by students or usual people, which used in the other classical poem learnt at school.

These are the Javanese poems with applying new version Mocopat in rhyme and assonance simultaneous in Indonesia language. First result is Mocopat of Sanata Dharma using complete 15 Mocopat and second is Sekar Gambuh Wisuda.

MOCOPAT OF SANATA DHARMA

By Yanto Sidik Pratiknyo

1. Mijil (born)

1. Peristiwa langka tidak sering (10i)

2. Bersinar mencorong (6o)

*3. Kejadian yang sangat mentereng
(10e)*

4. Sanata Dharma lahir teriring (10i)

5. Tiada terbanding (6i)

6. Tiada terbendung (6u)

2. Kinanti (awaited)

7. Mendidik guru diusung (8u)

8. Tugas berat yang dijinjing (8i)

9. Harapan besar disandang (8a)

10. Senyum dibibir teriring (8i)

11. Institusi telah datang (8a)

12. Anak yang terus dibimbing (8i)

3. Maskumambang (floating gold)

*13. Generasi muda yang sedang
menyingsing (12i)*

14. Guru yang tertantang (6a)

15. Profesi telah disunting (8i)

16. Tugas mulia disandang (8a)

4. Dandanggula (praised)

*17. Guru yang mengajar dan
membimbing (10i)*

18. Semua murid menjadi senang (10a)

19. Pendidik menjadi tameng (8e)

20. Segalanya tersanjung (7u)

21. Disiapkan tanpa berpaling (9i)

22. Jadi sebuah ajang (7a)

23. Mengalun membubung (6u)

24. Penyambutan dengan riang (8a)

*25. Dalam dunia baru telah terpampang
(12i)*

26. Pendidik yang tertantang (7a)

5. Sinom (still young)

27. Dari malam sampai siang (8a)

28. Belajar yang sangat penting (8i)

29. Usaha tidak terbilang (8a)

30. Agar otak makin **runcing** (8i)
31. Banyak ilmu dijin**ing** (7i)
32. Agar suksesnya melamb**ung** (8u)
33. Bibit harus disi**ang** (7a)
34. Agar tumbuh daun rant**ing** (8i)
35. Belajarnya keras agar sukses dat**ang**
(12a)
6. Asmarandhana (love)
36. Belajar menjadi gent**ing** (8i)
37. Jalannya kisah terbil**ang** (8a)
38. Lurus janganlah tercore**ng** (8e)
39. Ilmu menjadi ti**ang** (8a)
40. Datangnya cinta yang ri**ang** (7a)
41. Masuk hati dalam rel**ung** (8u)
42. Janganlah jadi bercab**ang** (8a)
7. Jurudemung (happy musician)
43. Sekolah telah tergal**ang** (8a)
44. Segala daya dius**ung** (8u)
45. Dari sedikit ditab**ung** (8u)
46. Hasil yang telah menjel**ang** (8a)
47. Diharap sambung menyamb**ung** (8u)
48. Rajin serta banting tul**ang** (8a)
49. Sekolahnya bisa ramp**ung** (8u)
8. Balabak (charity)
50. Mendidik mahasiswa dalam
gelangg**ang** (12a)
51. Menter**eng** (3e)
52. Mendidik murid diluar dan diru**ang**
(12a)
53. Tergel**eng** (3e)
54. Kebaikan dan panutan yang
terngi**ang** (12a)
55. Ditent**eng** (3e)
9. Gambuh (arrogant)
56. Tampilan baju digul**ung** (7u)
57. Menyebarkan aroma melamb**ung**
(10u)
58. Tebarkan pesona yang indah kelil**ing**
(12i)
59. Jaga nama yang membub**ung** (8u)
60. Jangan jadi guru somb**ong** (8o)
10. Durma (impolite)
61. Dunia berubah dengan cepat us**ang**
(12a)
62. Lokasi yang meramp**ing** (7i)
63. Sukar dapat ru**ang** (6a)

64. Gadget banyak yang datang (7a)
65. Sopan santun yang berpaling (8i)
66. Gawat terpampang (5a)
67. Guru jangan terasing (7i)
11. Pangkur (regret)
68. Kekuatan yang berkurang (8a)
69. Kekunoan tidak lagi bertaring (11i)
70. Otak tertinggal tergulung (8u)
71. Rasa gelisah datang (7a)
72. Pikiran juga sudah menjadi murung (12u)
73. Guru yang membanting tulang (8a)
74. Serasa menjadi puing (8i)
12. Girisa (horrified)
75. Orang miskin yang berjuang (8a)
76. Meski kurus tinggal tulang (8a)
77. Cari sebuah peluang (8a)
78. Kemiskinan yang melintang (8a)
79. Belajar harus digalang (8a)
80. Agar kemiskinan hilang (8a)
81. Kesuksesan yang digadang (8a)
82. Derita tidak membayang (8a)
13. Megatruh (stretching)
83. Dari hari ke hari telah terhubung (12u)
84. Banyak tantangan membanting (8i)
85. Hambatan datang menyandung (8u)
86. Hancurnya buruk berkeping (8i)
87. Hari yang baru menyongsong (8o)
14. Pocung (rest in peace)
88. Bapak pocung prestasi telah diusung (12u)
89. Doa yang didendang (6a)
90. Pengagum datang mengiring (8i)
91. Jasa guru yang tiada pernah hilang (12a)
15. Wirangrong (burying the bad)
92. Hal buruk jangan disanding (8i)
93. Kebaikan yang diborong (8o)
94. Terdengar keras seperti gaung (10u)
95. Sekolah bertaring (6i)
96. Jasanya untuk orang (7a)
97. Hal yang jelek masuk liang (8a)

SEKAR GAMBUEH WISUDA

5(7u10u12i8u8o), Pelog

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1. Perguruan yang mahsy**ur** (7u)
2. Menggelegar bagai bunyi gunt**ur**
(10u)
3. Menghasilkan sarjana yang sangat
mah**ir** (12i)
4. Banyak alumni memba**ur** (8u)
5. Masa depannya yunior (8o)
6. Mata sudah melunt**ur** (7u)
7. Mengantuk karena kurang tid**ur**
(10u)
8. Belajar sampai malam terus berpik**ir**
(12i)

9. Ujian besok melunc**ur** (8u)
10. Janganlah menjadi hor**or** (8o)
11. Hasil ujian gug**ur** (7u)
12. Pikiran stress sampai badan hanc**ur**
(10u)
13. Hatinya susah sedih menjadi akh**ir**
(12i)
14. Hatinya sudah terbent**ur** (8u)
15. Badan bau sudah kotor (8o)
16. Otak tidak terat**ur** (7u)
17. Diajar dosen yang sudah uz**ur** (10u)
18. Kadang diajar dosen killer yang
had**ir** (12i)
19. Bisa lulus tak tersung**kur** (8u)
20. Dari sekolah tersoh**or** (8o)
21. Wisuda yang diat**ur** (7u)
22. Anugerah yang akan ditab**ur** (10u)
23. Demikian lama sekolah berakh**ir**
(12i)
24. Air matanya bercamp**ur** (8u)
25. Menjadi sebuah paspo**r** (8o)
26. Kita telah bersyuk**ur** (7u)
27. Kami berdoa dengan tepek**ur** (10u)
28. Para mahasiswa menyimak berpik**ir**
(12i)
29. Para dosen yang bertut**ur** (8u)
30. Terima kasih Profes**or** (8o)

Conclusion

Concluding remarks, that mocopat of Javanese poetry as an local content can be leveled up to the global with in the first by modificating from syllable to rhyme that more knowledgeable by students or usual people. Secondly, Mocopat can use Indonesia Language and third using other global language such England, Italy, Japan, China or other in the near future.

Research implication is socialization for teacher to apply Mocopat in their class at least using Indonesia language, if we want to promote local content to global. Gamelan music can be applied to motivate the students.

Suggestion is to expand Mocopat using English Language. Thesis or paper for mocopat should be facilitated by university or faculty. Events or conferences in University should be done to develop the Mocopat as local to be national and international.

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