

SAJA' IN SURAH AL-'ĀDIYĀT: A BALĀGHĀH ANALYSIS*Hanna Sajida Fitria^{1*}, Nurul Kamaliyah²*¹ Sunan Kalijaga State Islamic University Yogyakarta, Indonesia;*hannazainuddin@gmail.com*² Politeknik Negeri Lhokseumawe, Indonesia; *nurul_kamaliyah90@yahoo.com*

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Abstract: *Surah Al-Ādiyāt, which consists of 11 verses, contains the use of structured, rhythmic, and poetic language styles (saja'). This study aims to reveal how the rhythm and structure of the language in this surah not only beautify the text but also arouse the emotions and awareness of the readers towards the messages contained in the Qur'an. The problem raised in this study is how the use of saja' language style contributes to beautifying and deepening the meaning and message that the Qur'an wants to convey. This research uses a qualitative approach with a content analysis method, with a focus on analyzing the metaphor of the elements used, as well as the uslub (language style) that supports the meaning of the metaphor. The results of the analysis show that there are several types of saja' in Surah Al-Ādiyāt, namely saja' mutarraḥ as much as 1 data, saja' mutawāzī 3 data, and saja' muraṣṣa' 1 data. These findings provide a very clear picture of the important role of language styles in enriching meaning and also in increasing aesthetic power in the Qur'an. By using a structured and rhythmic language style, Surah Al-Ādiyāt not only succeeds in beautifying the text but also serves as a means to arouse the reader's feelings and understanding of the realities of life, the forces of nature, and the warnings contained in the divine message. This shows how the beauty of the language of the Qur'an helps deepen the spiritual and moral message for humanity.*

Keywords: *Al-Qur'an, Analisis Balāghah, Saja', Surah Al-Ādiyāt.*

Abstrak: Surah Al-Ādiyāt yang terdiri dari 11 ayat mengandung penggunaan gaya bahasa (*saja'*) yang terstruktur, berirama, dan puitis. Penelitian ini bertujuan untuk mengungkap bagaimana irama dan struktur bahasa dalam surah ini tidak hanya memperindah teks, tetapi juga menggugah emosi dan kesadaran pembaca terhadap pesan yang terkandung dalam Al-Qur'an. Permasalahan yang diangkat dalam penelitian ini adalah bagaimana penggunaan gaya bahasa *saja'* berkontribusi dalam memperindah dan memperdalam makna serta pesan yang ingin disampaikan oleh Al-Qur'an. Penelitian ini menggunakan pendekatan kualitatif dengan metode analisis isi, dengan fokus pada analisis *balāghah* terhadap unsur-unsur *saja'* yang digunakan, serta *uslūb* (gaya bahasa)

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yang mendukung makna perumpamaan tersebut. Hasil analisis menunjukkan bahwa terdapat beberapa jenis *saja* ' dalam Surah Al-Ādiyāt, yaitu *saja* ' *mutarraḥ* sebanyak 1 data, *saja* ' *mutawāzī* 3 data, dan *saja* ' *muraṣṣa* ' 1 data. Temuan ini memberikan gambaran yang sangat jelas tentang peran penting gaya bahasa dalam memperkaya makna dan juga dalam meningkatkan kekuatan estetik dalam Al-Qur'an. Dengan menggunakan gaya bahasa yang terstruktur dan berirama, Surah Al-Ādiyāt tidak hanya berhasil memperindah teks, tetapi juga berfungsi sebagai sarana untuk menggugah perasaan dan pemahaman pembaca mengenai realitas kehidupan, kekuatan alam, dan peringatan yang terkandung dalam pesan ilahi. Hal ini menunjukkan bagaimana keindahan bahasa Al-Qur'an turut memperdalam pesan spiritual dan moral bagi umat manusia.

Kata-kata Kunci: *Al-Qur'an, Analysis of balāghah, Saja', Surah Al-Ādiyāt.*

Introduction

The Qur'an, as the final revelation from Allah Swt., not only functions as a guide for the lives of muslims, but also as an extraordinary literary work in terms of language.¹ It has been proven since ancient times that Arabs love to create poetry with beautiful language, but are unable to match the beauty and majesty of the Qur'an.² So it is not surprising that when the Qur'an was revealed, the hearts of the Arabs were touched by the harmony and beauty of this sound. They thought the Qur'an was poetry, but it was denied by al-Walīd bin al-Mughīrah, an expert in pre-Islamic poetry. He argued that the sound of the Qur'an was different from the rules of poetry that they already knew. Then they suspected that the Qur'an was magic because it used the beauty of the sound of prose or poetry that is found in magic, and a structure beyond human ability.³

Fakhrudīn al-Rāzī was a scientist who mastered various fields of science in depth. One of his phenomenal works is *Mafātiḥ al-Ghayb*, a book of interpretation with a different discussion style from previous books of interpretation, known as a book of interpretation that has the characteristics of *bi al-ra'y* interpretation.⁴ He said that the miraculous value of the Qur'an lies in the fluency of its rhetoric; this fluency is explained in the field of rhetoric in the science of rhetoric, because the content of this fluency is the language of the Qur'an or the Arabic language, which has advantages in terms of rhetoric.⁵

1 Muhammad Bestari, "Al-Qur'an Sebagai Wahyu Allah, Muatan Beserta Fungsinya," *Dirasat* 15, no. 2 (2020): 123.

2 Muhammad Syafrin, "The Myth of "Abū Lahab" in Q.S. Al-Masad [111]: 1: Analysis of Roland Barthes' Semiotic Theory," *Tanzil: Jurnal Studi Al-Quran* 7, no. 1 (8 October 2024): 39–58, <https://doi.org/10.20871/tjsq.v7i1.352>.

3 M. Salwa Arraid, "Gaya Bahasa Jinās dan Saja' dalam Surah Al-Qiyāmah," *JILSA (Jurnal Ilmu Linguistik dan Sastra Arab)* 7, no. 1 (28 April 2023): 57–67, <https://doi.org/10.15642/jilsa.2023.7.1.57-67>.

4 Alam Tarlam, "Studi Analisis Metodologi Tafsir Mafatih Al-Ghayb Karya Fakruddin Al-Razi," *AL-KAINAH: Journal of Islamic Studies* 2, no. 1 (21 June 2023): 46–68, <https://doi.org/10.69698/jis.v2i1.112>.

5 Juhdi Rifai, "Pendekatan Ilmu Balaghah dalam Shafwah Al-Tafāsir Karya 'Ali Al-Shabuny," *Jurnal Ulunnuha* 8, no. 2 (2019): 245–66, <https://doi.org/10.15548/ju.v8i2.1256>.

This science emphasizes more on the artistic dimension in the use of language, which seeks to present beauty in every sentence structure, both through harmonious word arrangements and the choice of evocative language styles. One of the most important elements in creating the beauty of the language of the Qur'an is the use of *saja' techniques* that enrich the meaning and beautify the pronunciation, providing a nuance of depth and strength in every conveyed message.⁶

Saja' in the science of *balāghah* is the similarity of two final letters in two or more *fāṣilah*. The Qur'an is one of the kalam contained in its *saja'*. *Saja'* is divided into 3 parts, namely: First, *saja' al-muṭarraf*, which is the similarity of two or more endings but has a different *wazan*. Second, *saja' al-mutawāzī*, which is the similarity of two or more endings and has the same *wazan*. Third, *saja' al-muraṣṣa'*, which is the similarity of all or most of the words, one of the series is the same in terms of the end of the word and the direction.⁷

Saja' not only functions to beautify but also plays a major role in strengthening the moral and spiritual meaning of the verses conveyed. Therefore, the researcher chose one of the surahs in the Qur'an, namely the Surah Al-Ādiyāt, as the object of the research study. Surah Al-Ādiyāt is the 100th surah, consisting of 11 verses. In Surah Al-Ādiyāt, the use of *saja'* is quite effective in describing worldly life, which is full of tests and warnings of a more eternal afterlife.

Surah Al-Ādiyāt depicts a galloping war horse, depicting strength and speed as a symbol of the fleeting life of the world and full of worldly activities. In this surah, *saja'* serves to inspire readers to reflect on the meaning of the ephemeral life of the world and the importance of remembering the eternal life of the afterlife.⁸ The *saja'* technique used in Surah Al-Ādiyāt not only beautifies the text, but also strengthens the moral message contained therein, namely the importance of human awareness of the afterlife and their moral responsibility towards this worldly life. Therefore, an analysis of the use of *saja'* in Surah Al-Ādiyāt is important for further study, especially in the context of how language plays a role in shaping the reader's perception of the spiritual message.⁹

The phenomenon of the use of *saja'* in the Qur'an, especially in Surah Al-Ādiyāt, is interesting to study further, considering its role, which is often considered only as an aesthetic element. Several previous studies, such as those conducted by Kamil, Handayani, and Abdurrosyid, have focused more on the use of poetic language in the Qur'an in general, but not many have studied *saja'* specifically in Surah Al-

6 Ali Mursyid, "Sisi-Sisi Keindahan Bahasa Al-Qur'an," *MISYKAT: Jurnal Ilmu-Ilmu Al-Quran Hadits Syari'ah dan Tarbiyah* 4, no. 2 (30 December 2019): 23–60.

7 Riki Riki, Nasrul Mu'minun, and Musdalipa, "Saja' dalam Al-Qur'an Surah Al-Muthaffin (Studi Analisis Balaghah)," *Al-MUALLAQAT* 3, no. 2 (30 June 2024): 12–18.

8 Pebrina Yanti Aritionang et al., "Tasybih Al-Tamtsil dalam Al-Qur'an: Analisis Balaghah Pada Surah Al-Kahfi Ayat 45," *Al Furqan: Jurnal Ilmu Al Quran dan Tafsir* 7, no. 1 (19 June 2024): 142–58, <https://doi.org/10.58518/alfurqon.v7i1.2672>.

9 Muhammad Hafidz, "Memahami Balaghah dengan Mudah," *TA'LIMUNA: Jurnal Pendidikan Islam* 7, no. 2 (8 October 2018): 129–45, <https://doi.org/10.32478/talimuna.v7i2.187>.

‘Ādiyāt.¹⁰

This Surah presents the use of *saja* ‘in a very effective way in describing the harsh realities of life and warnings about the afterlife. This shows that research on *saja* ‘in Surah Al-‘Ādiyāt has an important contribution in deepening the understanding of how Qur’anic language functions in the context of moral admonition.

The research, which was conducted by Fajri on the analysis of language style in the warning verses in the Qur’an, shows that poetic techniques such as *saja* ‘play a very important role in increasing the reader’s understanding of the meaning contained in the text of the Qur’an.¹¹ In addition, the research which was conducted by Sopian also revealed that the use of rhythm and structure in the Qur’an serves to emphasize the moral message that is to be conveyed to humanity.¹² These studies contribute to understanding the importance of style in the Qur’an, but the focus on Surah Al-‘Ādiyāt by specifically examining *saja* ‘is still very limited. Therefore, this study aims to fill this gap and provide a more comprehensive understanding of the role of *saja* ‘in Surah Al-‘Ādiyāt.

The main objective of this study is to analyze how *saja* ‘is used in Surah Al-‘Ādiyāt to strengthen the moral message related to the afterlife. This study also aims to dig deeper into how this poetic technique forms the rhythm and structure of language that not only beautifies the text but also influences the reader’s understanding of the message being conveyed. By focusing on *saja* ‘in Surah Al-‘Ādiyāt, this study is expected to provide new insights into how the Qur’an uses language style to enhance the moral and spiritual awareness of muslims.

This study used a qualitative approach with a content analysis method, focusing on the analysis of the *balāghah* on the *saja* ‘elements used, as well as the *uslūb* (language style) that supports the meaning of the metaphor in Surah Al-‘Ādiyāt.¹³

The type of research used is qualitative descriptive research, which aims to describe and explain the types of *saja* ‘in the surah, as well as examine their contribution to the beauty and depth of the message contained in the text. The data source used is Surah Al-‘Ādiyāt as the primary text, which is analyzed to identify and study the use of *saja*. Secondary data were obtained from the interpretation of the Qur’an and relevant *balāghah* literature to help clarify and deepen understanding

10 Sukron Kamil, Rizqi Handayani, and Abdurrosyid Abdurrosyid, “Semiotics as a Standard for Interpretation of Islamic Texts: Studies Based on Science of Balaghah and Exegesis,” *Jurnal Lektur Keagamaan* 21, no. 2 (11 December 2023): 493–526, <https://doi.org/10.31291/jlka.v21i2.1129>.

11 Muhammad Fajri, “Dynamics of The Study of The Quran in Indonesia: Language and Paradigm,” *Islam Transformatif: Journal of Islamic Studies* 5, no. 1 (23 August 2021): 46–58, <https://doi.org/10.30983/it.v5i1.4130>.

12 Dwi Puspa Anggraini, Syihabuddin Syihabuddin, and Asep Sopian, “The Ithnab Style in Quranic Stylistics: A Study of Structure,” *Ad-Dhuha: Jurnal Pendidikan Bahasa Arab dan Budaya Islam* 4, no. 2 (31 October 2023): 53–61, <https://doi.org/10.22437/jurnalpendidikanbahasaarabdanbudayaislam.v4i2.28003>.

13 Alfi Nurafika, Khoirun Niat, and Nur Aini, “Majaz Isti’arah dalam Surah Yasin: Studi Pemikiran Ibn ‘Asyur dalam Kitab Al-Tahrir Wa Al-Tanwir,” *Jalsab: The Journal of Al-Quran and As-Sunnah Studies* 2, no. 2 (31 October 2022): 51–74, <https://doi.org/10.37252/jqs.v2i2.357>.

of the language techniques used in this surah. Data collection techniques were carried out through literature studies, which included searching for and collecting sources related to Surah Al-Ādiyāt and studies on *saja'*. The main data collection instruments were in the form of written documents (the Qur'an, interpretations, and *balāghah* books) and analysis sheets to record, identify, and classify the types of *saja'*. This study will refer to the theory of language functions developed in functional grammar, as well as the theory of Qur'anic rhetoric.¹⁴

With this approach, it is hoped that ways can be found that serve to strengthen the meaning and message in Surah Al-Ādiyāt, as well as how this technique can deepen the reader's understanding of the teachings of the Qur'an contained therein.

In terms of data analysis, the researcher used a qualitative descriptive analysis approach. The data found in Surah Al-Ādiyāt were classified based on the type of *saja'*, namely *al-saja' al-muṭarraḥ*, *al-saja' al-mutawāzī*, and *al-saja' al-muraṣṣa'*. The analysis procedure was carried out by identifying, classifying, and analyzing the language structure and rhythmic patterns in the *saja'*, then interpreting the meaning and its contribution to the beauty of the language and the depth of the message of the Qur'an. To ensure the validity of the data, this study used source triangulation, namely, verifying the results of the analysis by referring to various interpretations and authentic *balāghah* literature.¹⁵ Thus, this study seeks to provide deeper insight into the role of *saja'* in beautifying and deepening the message contained in Surah Al-Ādiyāt.

Based on the explanation above, the researcher is motivated to examine the use of *saja'* in Surah Al-Ādiyāt in more depth, to explore its role in beautifying and deepening the message contained in this surah. This study is expected to provide new insights into how the Qur'an uses language style to strengthen the moral and spiritual messages contained therein.

Definition of *Badī'* Science

Science is the knowledge of knowing the aspects of the beauty of a sentence that are appropriate to the circumstances. If the aspects of beauty are in meaning, then it is called *muḥassināt al-ma'nawīyyah*.¹⁶ And if the aspect of beauty is in pronunciation, then it is called *muḥassināt al-lafẓīyyah*.

Badī''s science is the knowledge of knowing the aspects of the beauty of a

14 Hasanuddin Chaer, Abdul Rasyad, and Ahmad Sirulhaq, "Retorika Alquran Sebagai Pembelajaran Bahasa," *Lingua Franca: Jurnal Bahasa, Sastra, dan Pengajarannya* 8, no. 1 (29 February 2024): 80–94.

15 Arnild Augina Mekarise, "Teknik Pemeriksaan Keabsahan Data Pada Penelitian Kualitatif di Bidang Kesehatan Masyarakat," *Jurnal Ilmiah Kesehatan Masyarakat: Media Komunikasi Komunitas Kesehatan Masyarakat* 12, no. 3 (10 September 2020): 145–51, <https://doi.org/10.52022/jikm.v12i3.102>.

16 Cut Sri Wahyuni and Tatik Maryatut Tasnimah, "Komparasi Ilmu Badi' Ibnu Mu'taz dan Ilmu Badi' Kontemporer," *An-Nahdah Al-'Arabiyah* 2, no. 2 (8 August 2022): 132–44, <https://doi.org/10.22373/naahdah.v2i2.1788>.

sentence that are appropriate to the circumstances. If the aspects of beauty are in the meaning, then it is called *muḥassināt al-ma'nawīyyah*.¹⁷ And if the aspect of beauty is in the pronunciation, then it is called *muḥassināt al-lafẓīyyah*.

Meanwhile, in the principles of *balāghah* science written by Wahab Muhsin, where the science of *badī'*, is linguistically *wazan fa'īl* from *badī'* which means *isim maf'ūl*, namely something that is created without being preceded by an example. Meanwhile, according to the term. That is the science of knowing how to beautify the words that are by the demands of the situation (*mutatābiqah li-muqtadā al-ḥāl*).¹⁸

The knowledge to know how to form good reading after maintaining the previous goals (*muṭābaqah* and *wuḍūḥ al-dalālah*). Then there are two ways to form good reading, namely by paying attention to the pronunciation and its meaning.¹⁹

Based on the several definitions above, it can be understood that *badī'* science is a knowledge that studies the ability to form new, beautiful sentences or expressions from a linguistic aspect in expressing the meaning of feelings in the heart by using various and beautiful sentence structures, by the rules and provisions of clear Arabic language usage.

Division of *Badī'* Science

Badī''s science focuses on discussing the beauty of words, both in pronunciation and meaning. In general, the discussion of *badī'* is divided into two parts, namely:²⁰

- a) *Muḥassināt al-lafẓīyyah* (the beauty of the words).
- b) *Muḥassināt al-ma'nawīyyah* (the beauty of meaning).

1. *Muḥassināt al-Lafẓīyyah*

Muḥassināt al-lafẓīyyah, the beauty of words, namely the way to beautify the reading, which focuses on beautifying the words. In its discussion, *muḥassināt al-lafẓīyyah* is divided into three main topics, as explained in the book *badī'* science, studies of the beauty of language. The three main topics are *al-jinās*, *al-saja'* dan *al-iqtibās*:

- a) *Jinās*, the similarity of the expression of two phrases with different meanings. *Jinās* are two words that have the same pronunciation, while the meaning is different. *Jinās* is divided into two: *jinās tām*, which is if the two

17 Hamzah Multazim and Hasan Busri, "At-Thibaq dalam Al-Quran Surat Al-Baqarah-At-Taubah (Tinjauan Balaghah)," *Lisanul Arab: Journal of Arabic Learning and Teaching* 7, no. 1 (25 September 2018): 27–36, <https://doi.org/10.15294/la.v7i1.26066>.

18 A. Wahab Muhsin and T. Fuad Wahab, *Pokok-Pokok Ilmu Balaghah* (Bandung: Angkasa, 1982), 147.

19 Rumadani Sagala, *Balaghah* (Lampung: Fakultas Tarbiyah dan Keguruan Institut Agama Islam Negeri Raden Intan, 2016), 1–211.

20 Cut Sri Wahyuni and Tatik Maryatut Tasnimah, "Komparasi Ilmu Badi' Ibnu Mu'taz dan Ilmu Badi' Kontemporer," *An-Nahdah Al-'Arabiyah* 2, no. 2 (8 August 2022): 132–44, <https://doi.org/10.22373/naahdah.v2i2.1788>.

words are *jinās ghayru tām*, which is if in the two words there is a difference of one of the four. Experts in the science state that this *jinās* language style can increase the beauty of the *uslūb*, as well as beautify its rhythm.²¹ However, it is important to note that these advantages will only be realized if the *jinās* language style occurs naturally and is not artificial.

- b) *Iqtibās* is quoting something from the Qur'an or hadith, then including it in a prose or poetry sentence without explaining that the quoted sentence is from the Qur'an or hadith.²²
- c) *Al-saja'*. Simultaneously, two *fāṣilah* (final sentences) of *nathar* with one letter *saja'* is the matching of the final letters of two *fāṣilah* or more. The best *saja'* is the one whose parts of the sentence are balanced.

2. *Muḥassināt al-Ma'nawiyah*

- a) *Tawriyah*. Someone who speaks with a single pronunciation, which has two meanings. The first has a close and clear meaning, but is not intended, and the other has a distant and vague meaning, but which is meant by signs, but the person who spoke earlier covers it up with a close meaning. In this way, the listener is mistaken from the start that the close meaning is what is desired, even though it is not.

The definition of *tawriyah*, based on the definition above, is the mention of a word that is polysemous, namely a type of word that has twin meanings. The first meaning is a meaning that is close and clear, but that meaning is not intended, while the second meaning is a meaning that is far and vague, but that meaning is what is intended. Example of *tawriyah* in the Q.S. Al-An'ām [6]: 60. The word “مَثُوحٍ” has a close meaning of ‘wound’ and a distant meaning of ‘sinning’. The close meaning of the word is clear and is felt as the meaning intended by the speaker, especially after being preceded by the *qarīnah* in the form of the word “مَكْئِلٌ فَتُوتِي”. However, the meaning desired by the speaker is distant, namely ‘sinning’.²³

- b) *Ṭibāq*, Example of *ṭibāq* in the Q.S. At-Tagābun [64]: 2. In the verse above, two words have opposite meanings, namely the first word *kāfir*, which means unbeliever, and the word *mu'min*, which means believer. So, this word is included in the *ṭibāq* category.²⁴

21 Mardjoko Idris, “Gaya Bahasa Jinās dalam Al-Qurʾān: (Kajian Struktur dan Makna),” *Al-Lubab: Jurnal Penelitian Pendidikan dan Keagamaan Islam* 5, no. 2 (13 November 2019): 171–91, <https://doi.org/10.19120/al-lubab.v5i2.3912>.

22 Abdurrahman Abdurrahman, Mirsa Triandani, and Harun Al Rasyid, “IQTIBAS: Mendeteksi Prosa dan Syair dalam Al-Qurʾān dan Hadis,” *Perspektif: Jurnal Pendidikan dan Ilmu Bahasa* 3, no. 1 (22 January 2025): 185–92, <https://doi.org/10.59059/perspektif.v3i1.2106>.

23 Yuangga Kurnia Yahya, “Gaya Bahasa Tauriyah dalam Al-Qurʾān,” *Arabiyatuna: Jurnal Bahasa Arab* 2, no. 1 June (30 June 2018): 35–48, <https://doi.org/10.29240/jba.v2i1.364>.

24 Aldi Nurdin, Edi Komarudin, and Wildan Taufik, “Analisis Thibaq dalam Surah

- c) *Muqābalah* is stating two or more suitable meanings and then presenting the comparison in an orderly manner example Q.S. Al-Infīṭār [82]: 13–14. The words *al-abrār* and *naʿīm* have contradictory meanings with *al-fujjār* and *jaḥīm*.²⁵
- d) *Badīʿ murāʾāt al-naẓīr* is collecting something with something reasonable, but not in the opposite way, for example, Q.S. Asy-Syurā [42]: 11.
- e) *Istikhdam*. Mentioning a word has two meanings, while what is desired is one of them.²⁶ After that, it is repeated by the pronoun *ḍamīr*, which returns to it, or by *isim ishārah* with another meaning, or repeated with two *isim ḍamīr*, while what the second *ḍamīr* wants is not what the first *ḍamīr* wants. Example of *istikhdam* in Q.S. Al-Baqarah [2]: 185. The word *al-shahr* has two meanings. The first meaning is ‘calendar’ or ‘crescent moon’. The second means ‘full month’ (the month of Ramadan). In the verse above, in *al-shahr* with the meaning of ‘calendar’ or ‘crescent moon’. Then, after that, it is repeated with the *ḍamīr hu* in the phrase *falyaṣumhu* in which phrase returns to *al-shahr* but with the meaning of ‘the month of Ramadan’.
- f) *Badīʿ al-jamʿu*, is gathering those who say according to one law, for example Q.S. Al-Kahf [18]: 46. The word *al-māl* or wealth, and the word *al-banūn* or children in this verse are two things that are collected in one law (category), namely “worldly jewels.”
- g) *Badīʿ tafriq*, differentiates between two similar matters,²⁷ example Q.S. Al-Wāqīʿah [56]: 90–93.
- h) *Badīʿ taqīm*, that is, mentioning things that have numbers (more than one), then relying on something in a determined way on one unity. Or in another editorial, it is mentioned. *Taqīm* is to mention several things, then each of these things is based on a set with certain limits. Example of *taqīm* in the Q.S. Al-Ḥāqqah [69]: 4–6).
- i) *Taʿkīd al-madh*. Excluding the nature of praise from the criticism that is denied. Example of *taʿkīd al-madh* in the Q.S. Al-Māʿūn [107]: 4–5). In

Al-Ahzab,” *Jurnal Penelitian Ilmu Ushuluddin* 4, no. 3 (3 September 2024): 149–61, <https://doi.org/10.15575/jpiu.38661>.

25 Luluun Nisai and Tulus Musthofa, “Muqobalah dalam Surah Al-Rahman dan Implikasinya Terhadap Maʿna,” *Proceeding of Conference on Strengthening Islamic Studies in The Digital Era* 1, no. 1 (16 September 2021): 131–53.

26 Abdur Rahim et al., “Analisis Surah Al-Baqarah Ayat 185 dan Surah Al-Aʿraf Ayat 26 dalam Kajian Al-Istikhdam dan Al-Istithrad,” *Perspektif: Jurnal Pendidikan dan Ilmu Bahasa* 3, no. 1 (6 January 2025): 27–33, <https://doi.org/10.59059/perspektif.v3i1.2043>.

27 Ahyat Habibi, Inanda Tsabithah Salsabila, and Adi Aprianto, “Keindahan Ilmu Badīʿ dari Hadis-Hadis Pilihan dalam Arbaʿin Nawawi: (Studi Analisis Bahasa),” *Al-Majaalis: Jurnal Dirasat Islamiyah* 12, no. 1 (2 November 2024): 94–120, <https://doi.org/10.37397/al-majaalis.v12i1.698>.

Surah Al-Al-Mā'ūn, verses 4 and 5, there is a condemnation of those who appear to be performing worship but do not do it properly, especially related to prayer.²⁸

- j) *Badī' ta'kīdu al-dhammi*, excluding the nature of blame from the nature of praise that is denied. Example of *ta'kīdu al-dhammi* in the Q.S. Al-Wāqī'ah [56]: 25–26).²⁹ This verse praises the ideal atmosphere of Paradise, but it also indirectly criticizes the state of this world, where people are often caught up in useless and sinful talk. By stating what is in paradise, this verse effectively shows that world life is often surrounded by useless words.
- k) *Badī' ḥusn al-ta'līl*, was a writer who denied openly or covertly the generally known reasons for an event, and in connection with that, he came up with other reasons that had literary and subtle value that were by the goals he wanted to achieve.
- l) *Badī' taṣābul al-ārīf* the question of the *mutakallim* about something that he knows because he pretends for a purpose, for example, Q.S. Yāsīn [36]: 77.
- m) *Badī' tawjīb/ilhām*, to produce sentences that allow for two opposing meanings in a balanced way, such as mocking, praising, so that the person who says it can achieve his goal, namely, not meaning one of them explicitly. In another statement, it is explained that there are 15 types, namely:
 - (1). *Al-tawriyah*.
 - (2). *Al-ṭibāq*.
 - (3). *Al-muqābalah*.
 - (4). *Mura'atu al-naẓīr*.
 - (5). *Al-istikhdām*.
 - (6). *Aljam'u*.
 - (7). *Al-tafrīq*.
 - (8). *Al-taqsīm*.
 - (9). *Ta'kīdu al-dhammi bimā yushbibu al-madhī*.
 - (10). *Ta'kīdu al-madhī bimā yushbibu al-dhammi*.
 - (11). *Husnu al-ta'līl*.

28 Annisa Khairida Pasaribu, Berliana Sari Harahap, and Harun Al-Rasyid, "Analisis Ta'kid Al-Madh Bima Yusybih Al-Dzamm dan Ta'kid Al-Dzamm Bima Yusybih Al-Madh dalam Surah Al Qolam Ayat 4 dan Surat Al Ma'un Ayat 4-5," *Mutiara: Jurnal Penelitian dan Karya Ilmiah* 3, no. 1 (13 January 2025): 270–75, <https://doi.org/10.59059/mutiara.v3i1.2074>.

29 Lola Irnis Lorenza, Raffly Syahputra, and Harun Al-Rasyid, "Ta'kid Al-Madh Bima Yusybih Al-Dzamm dan Ta'kid Al-Dzamm Bima Yusybih Al-Madh: (Mempertegas Pujian dengan Nuansa Hinaan dan Mempertegas Hinaan dengan Nuansa Pujian)," *Jurnal Bintang Pendidikan Indonesia* 3, no. 1 (2 January 2025): 210–20, <https://doi.org/10.55606/jubpi.v3i1.3587>.

- (12). *Tajāhula al-‘arīf.*
 (13). *Al-mushākalah.*
 (14). *Al-‘aksu.*
 (15). *Al-uslūb al-ḥakīm.*³⁰

Definition of *Saja‘*

Etymologically, the word *saja‘* is the *maṣḍar* of *saja‘*. *Saja‘* in language means sound or beautiful. *Saja‘* is the similarity of the final letters in two *fāṣilah* or sentence structures.³¹ In the Qur’an, there are many *saja*, and that proves that the Qur’an has a very beautiful literary content. *Saja‘* is one of the discussion materials of *muḥassināt al-lafẓiyyah* in the study of *badī‘* science. The final letters of two or more *fāṣilah*.³² The best *saja‘* is the one whose parts of the sentence are balanced. From several opinions, we can conclude that *saja‘* is the similarity of the sound of the final letters in two or more *fāṣilah*, thus creating a beautiful style of language. The following are examples of verses in the Qur’an that contain *saja‘* Q.S. Al-Ghāsiyah [88]: 9–12. In the four verses above are the words *rāḍiyah*, *‘āliyah*, *lā ghiyah*, and *jāriyah*. The *fāṣilah* in the sentence above are (ىفك), (ىفو), and (افع).

If we look at the two examples above, we find that each consists of two parts of a sentence whose final letter is the same. Such a sentence is called *saja‘*. The last word of each part of the sentence is called *fāṣilah*. *Fāṣilah* is forever turned off its final letter in *al-kalām al-natharī* (prose) because of *waqaf* (stopping reading).

Saja‘ is the agreement of two endings of words at the end of the letter, and *fāṣilah* is the last word of a sentence that is compared to another sentence. The two sentences that are compared are called *qarīnah*, then the *qarīnah* that is compared is called *faqrah*.³³

Types of *Saja‘*

Saja‘ is divided into three, namely: *Saja‘ muṭarrarf*, *saja‘ mutawāzī*, and *saja‘ muraṣṣa‘*.³⁴

1. *Saja‘ muṭarrarf*, that is between the two *fāṣilah*, the *wazan* is different but the final letter is the same.³⁵

30 Rumadani Sagala, *Balaghah* (Lampung: Fakultas Tarbiyah Dan Keguruan Institut Agama Islam Negeri Raden Intan, 2016): 1–211.

31 Arraid, “Gaya Bahasa Jinas dan Saja’ dalam Surah Al-Qiyamah,” *Jilsab: Jurnal Ilmu Linguistik & Sastra Arab* 5, no 1 (2021): 100–115.

32 Sagala, *Balaghah*, 1–211.

33 Muhammad Fadlan Rawi Nasution et al., “Analisis Kajian As-Saj’u dalam Surah Al Ghasiyah,” *Populer: Jurnal Penelitian Mahasiswa* 4, no. 1 (17 January 2025): 46–53, <https://doi.org/10.58192/populer.v4i1.2952>.

34 Raudhatul Jannah et al., “Saj’ Murashsha’ dalam Surah Al-Waqi’ah: (Studi Analisis Balaghah),” *Reflection: Islamic Education Journal* 2, no. 1 (2025): 236–43, <https://doi.org/10.61132/reflection.v2i1.458>.

35 Muchamad Ali Ma’ruf, Mirza Ghulam Maula, and Nursahidah Awalia, “Kajian Saja’ dalam Nadzom Tajwid Kitab Syifa’ul Janan Karya Kyai Haji Ahmad Muthohhar,” *International*

2. *Saja' mutawāzī*, which has a match in the last word only. If *saja' mutarraf*, which is the same, is the last letter only, if *saja' mutawāzī*, which is the same, is the last word. *Saja'* in the example above is a type of *saja' mutawāzī*. This *saja'* shows *saja'*, which has the same *wazan* and final letter in the final words *saja'*. While in the previous words it is not.
3. *Saja' muraṣṣa'* the words in each *fāṣilah* or all of them, are the same in *wazan* and the final letters.³⁶

Saja' in Surah Al-Ādiyāt

Surah Al-Ādiyāt is the 100th chapter in the Qur'an and is part of the *Juz 'Amma* chapter. Meanwhile, based on the order of its revelation to the Prophet Muhammad saw. Surah Al-Ādiyāt is the 13th chapter revealed after Surah Al-Aṣr and before Surah Al-Kawthar. It is named Surah Al-Ādiyāt, which means a galloping war horse, because it is taken from the wording of Al-Ādiyāt, the first verse of this chapter. This chapter also has 11 verses. Surah Al-Ādiyāt was revealed in the city of Mecca and is included in the group of Makkiyah chapters.

Surah Al-Ādiyāt contains the threat of Allah Swt. to humans who are disobedient and who love material possessions. Their nature is too greedy, and they reject various ways to gain wealth, making them stingy and stingy. People from this group will receive the appropriate reward when they are raised from the grave and their breasts are revealed. Allah Swt., who knows all the deeds of His servants, including what they say in their hearts, will be known to them. Therefore, humans should be careful and not deny all the blessings that He has given. The following are several types of *muqābalah* in Surah Al-Ādiyāt:

1. *Saja' mutarraf* in Surah Al-Ādiyāt is 1 data, namely in verses 2 and 3:

فَالْمُورِيتِ قَدْحًا فَالْمُغِيرِيتِ صُبْحًا

In both verses, there are similarities in the letters ح and ل, but different *wazan* in verse 2 with *wazan fa'lan*, while verse 3 with *wazan fu'lan*.

2. *Saja' mutawāzī* in Surah Al-Ādiyāt amounts to 3 data, namely:

- a) Verses 1 and 2:

وَالْعَدِيتِ صُبْحًا فَالْمُورِيتِ قَدْحًا

In both verses, there are similarities in the letters, namely ح and ل, and there are also similarities in the *wazan*, namely *fa'lan*.

b) Verses 7 and 8:

وَأَنَّهُ عَلَىٰ ذَٰلِكَ لَشَهِيدٌ ۖ وَإِنَّهُ لِحُبِّ الْخَيْرِ لَشَدِيدٌ ۞

In both verses there are similarities in the letters namely ي and د, there are also similarities in the *wazan*, namely *lā fā‘ilun*.

c) Verses 9 and 10:

أَفَلَا يَعْلَمُ إِذَا بُعْثِرَ مَا فِي الْقُبُورِ وَحُصِّلَ مَا فِي الصُّدُورِ ۚ

In both verses there are similarities in the letters namely و and ر, there are also similarities in the *wazan*, namely *fu‘ul*.

3. *Saja‘ muraṣṣa‘* in Surah Al-Ādiyāt is 1 data, namely in verses 4 and 5:

فَأَثَرُنَا بِهِ قَوْلٌ فَوَسَطْنَا بِهِ جَمْعًا ۚ

The word فَأَثَرُنَا has the same *wazan* as the word فَوَسَطْنَا which has the *wazan* (فعل) and also has the same ending letter, namely *nun*, and the word نَعْمًا has the same *wazan* as the word *jam‘an*, which has the *wazan* (فعلًا) and also has the same ending letter, namely ع and ا.

Conclusion

Etymologically, the word *saja‘* is the *maṣḍar* of *saja‘*. *Saja‘* in language means sound or beautiful. While in terms of *saja‘* is the similarity of the sound of the final letters in two or more *fāṣilah*, thus creating a beautiful style of language. *Saja‘* is divided into 3, namely: *Saja‘ mutarraḥf*, *saja‘ mutawāzī*, and *saja‘ muraṣṣa‘*.

In the Surah Al-Ādiyāt several verses contain *saja‘*, namely *saja‘ mutarraḥf* as much as 1 data, namely in verses 2–3. While *saja‘ mutawāzī* has 3 data, namely in verses 1–2, 7–8, and 9–10. Then *saja‘ muraṣṣa‘* has 1 data, namely in verses 4–5.

It is important to further deepen our understanding of the *saja‘* technique in the study of interpretation and *balāghah*, because this understanding can enrich our interpretation of the verses of the Qur’an. In addition, further study of the use of *saja‘* in other surahs can help broaden the insight into the beauty of the language of the Qur’an. In the context of education, teaching *saja‘* can increase appreciation of the language structure used in the Qur’an, thus motivating students to better understand the beauty of Arabic.

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