

# The Rhyming Characteristics of the Qur'an and Their Phonological and Semantic Relevance

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**Abstract**—This research was motivated by the existence of the phenomenon of rhyming sounds called *saja'* in the Qur'an. This interesting phenomenon was examined to explore the beauty of the Qur'anic language style. This study aims to reveal the types of rhyming (*saja'*) phonological characteristics, meanings, and the relationship of phonological characteristics and their meanings. The research method used in this research is descriptive. Meanwhile, the data collection techniques used is documentation and the source of research data is the Qur'anic verses in *Attakwir* surah consisting of 24 verses. The results of this study indicate that: 1) *Saja'* in *At-takwir* surah's comprise *as-saja' al-murashsha'* 2 tokens, *as-saja' al-mutawazi'* 2 tokens, and *as-saja' al-mutharraf* 6 tokens. 2) The phonological characteristics in the *At-takwir* surah's comprise the first to the 14th verses ending in the "ت" sound, the 15th to 18th verses ending in the sound "س", and the 20th to the 24th verses ending in the "ن". 4) There is relations between the *saja'* phonological characteristics and semantics in the verses. This study recommends that future researchers can make this research as a reference to examine the beauty of the Qur'anic language style from other linguistic aspects.

**Keywords**—*saja'*; the Qur'an; surah *Attakwir*; phonology

## I. INTRODUCTION

The Qur'an is a noble book that Allah revealed to Prophet Muhammad. The composition of the Qur'anic language and its contents were able to paralyze the proficiency of the Arabs in poetry in the old days. There have been many attempts by Arabs to compile such a holy book, but none of their compositions was able to match the beauty and majesty of the language of the Qur'an [1].

Basically, the Qur'an has poetic aspects as contained in poetry known to the Arabs. Patah says that the Qur'an adopts the tradition of Arabic poetry [2]. This is because the Qur'an was revealed to a society that loved poetry and appreciated literary works. Therefore, his presence was accepted as a beautiful and charming reading. Nevertheless, the Qur'an is not at all bound by patterns or rules as in poetry. This is proof of the miracle of the Koran in language and it has a distinctiveness that distinguishes it from poems of human work.

Among the poetic aspects contained in the Qur'an is *sajak*. It constitutes a language style that is covered as one of the

elements of the study in *badi'* science investigating aspects of the beauty of *kalam* (Arabic expressions) in the form of poetry and prose [3]. Terminologically, it is the final letter correspondence of two *fashilahs* or more [4,5].

In addition to the harmony among the *lafadz*, the Qur'an also has another feature, namely the harmony between *lafadz* and their meaning. *Lafadz* and meaning are generally found to be harmonious in the verses of the Qur'an. The existence of *i'tilafullafdzi maal*, the harmony between *lafadz* and meaning, is found when people read the verses of the Koran which tell about gentleness and divine grace. The wording used in the theme is soft and beautiful [6].

The concept of *sajak* and the harmony of the *lafadz* and the meanings contained in the Qur'an are worth investigating. This might be done by exploring the beauty of the Qur'an so as to appreciate the beauty of its language style and increase its sense of wonder at its miracle as the words of God (*kalamullah*). A similar view is expressed by Amrullah who argues that the study of the similarity of sound in the Koran is essential to reveal the beauty of the musicality contained by the Qur'an [1].

Based on the description above, this study aims to discover the extent of variation 'and the relationship between phonological characters (sounds) and semantics (meaning) contained in the Qur'anic verses. In particular, this study investigates such a phenomenon in *surah At-Takwir*. The reason for choosing this letter is because *At-Takwir* is a representation of the *surah's* in the Qur'an which have particularly varied elements of harmony. This can be seen from the similarity of the letters at the end of the verses. In terms of the content of the verse, *surah At-Takwir* has deep messages, but the pronunciation patterns are unique and beautiful. In addition, *surah At-takwir* has meanings or messages that are useful for reflections by all humans.

## II. METHOD

This study is qualitative using written selected documents. In particular, this study can be categorized into a text analysis study. The primary data source used in this study was the Qur'an *surah At-Takwir*. The secondary data source used was from various literatures related to the research topic of *sajak*, including the interpretive books, such as Zuhaili's Tafsir

Almunir. The text analysis method was used to investigate *sajak* patterns in the data by identifying, classifying and describing phonological patterns and meanings contained in the text.

Data were taken from the Holy Quran *Surah At-Takwir*. After the data were collected a text analysis procedure was undertaken. Following was the procedure for text analysis:

- Identification of verses containing *sajak* in the letter *At-Takwir* of the Holy Qur'an.
- Analysis of the patterns of *sajak* variation in the letter *At-Takwir* of the Qur'an.
- Analysis of the phonological characteristics of *At-Takwir* containing *sajak*
- Analysis of the semantic aspects of *At-Takwir* verses containing *sajak* based on books of Qur'anic interpretation
- Analysis of the relation between the phonological characteristics and their semantic aspects of the verses of *At-Takwir* containing *saja*'.

### III. RESULTS AND DISCUSSION

According to Ma'thuq as quoted in Ibn Athir, *sajak* is divided into 2 types, namely, (1) *as-saja' al-qashir*, (2) *saja' al-thawil* [7]. While Hasyimi argues that *saja*' is divided into three types, namely (1) *as-saja' al-mutharraf*, (2) *as-saja' al-murashsha*, (3) *as-saja' al-mutawazi* [8]. Most researchers refer to the division theory based on the opinion of Al-Hasyimi [8]. The division as stated by Hasyimi is based on differences in the *wazan* on each facility [8]. The results of this study indicate that: 1) *sajak* in *At-takwir* surah's consist of *as-saja' al-murashsha* 2 tokens, *as-saja' al-mutawazi* 2 tokens, and *as-saja' al-mutharraf* 6 tokens [9]. Meanwhile, it is evident that a prominent phonological characteristic of *At-takwir* surah's is that from the first to the 14th verse all the verses end with the sound "at". From the 15th to 18<sup>th</sup>, the verses end with the "as" sound, and from the 20th to the 24th they end with the "in" sound. 3) The meanings of the verses of the *saja*' in the *At-takwir surah* are organized as follows: the first to the 14th verses describe the events on the Day of Judgment, and the 15th to the 24th verses tell the truth of the Qur'an and the glory of the Angel Gabriel and Prophet Muhammad. 4) the relationship between phonological and semantic characteristics in verses with *sajak* are as follows: in the first verse until the 14th there is a characterization of the sounds of letters that are heavy and difficult to pronounce, the tempo is fast, this is in accordance with the meaning of the verses which describe the events in Judgment Day. In the 15th to the 24th verses there are characteristics of light letters and medium tempo, this is in accordance with the meanings of the verses that tell the truth of the Qur'an and the glory of the nature of the Angel Gabriel and the Prophet Muhammad.

As mentioned above, researchers found that there were three phonemes of *saja*' in *Surah At-Takwir*. In terms of phoneme form, this *saja*' can be mapped into three parts:

The first to 14th verses have the same pattern which ends in the sound consonant of the letter *ta* or ت. The 15th to 18th verses have the same pattern which ends in the consonant letter *sin* or س. The 20th to 24th verses have the same pattern which ends in the consonant letter *nun* or ن.

TABLE I. THE PHONOLOGICAL CHARACTERISTICS OF VERSES 1 TO 14

Words	Latin Transcription	Vowels	Consonants
كُوْرِتْ	<i>kuwwirat</i>	u-i-a	k-w-r-t
اِنْكَادَرَاتْ	<i>inkadarat</i>	i-a-a-a	n-k-d-r-t
سُوْيِرَاتْ	<i>suuyirat</i>	u-i-a	s-r-t
عُطِلَاتْ	<i>'utilat</i>	u-i-a	'a-t-l-t
حُسُوْيِرَاتْ	<i>husyirat</i>	u-i-a	h-sy-r-t
سُوْجِرَاتْ	<i>sujjirat</i>	u-i-a	s-j-r-t
زُوْجِجَاتْ	<i>Zuwwijat</i>	u-i-a	z-w-j-t
سُوِيْلَاتْ	<i>Suilat</i>	u-i-a	s-l-t
كُوْتِلَاتْ	<i>Kutilat</i>	u-i-a	k-t-l-t
نُسُوْيِرَاتْ	<i>Nusyirat</i>	u-i-a	n-sy-r-t
كُسُوْيِرَاتْ	<i>Kusyirat</i>	u-i-a	k-sy-r-t
سُوْءِرَاتْ	<i>Su'irat</i>	u-i-a	s-'i-r-t
اَزْلِفَاتْ	<i>Uzlifat</i>	u-i-a	z-l-f-t
اَحْضَرَاتْ	<i>Ahdarat</i>	a-a-a	h-dl-r-t

Based on the exposure of the data in the table above, it can be seen that overall the first to the 14th verses are terminated by the *saja*' with consonant / t / which was previously accompanied by vowel /a/. Thus, the *sajak* sound that results from the whole verse is "at".

TABLE II. THE PHONOLOGICAL CHARACTERISTICS OF VERSES 1 TO 14

Words	Latin Transcription	Vowels	Consonants
الْخُنَّاسِ	<i>khunnasi</i>	u-a-i	Kh-n-s
الْكُنَّاسِ	<i>kunnasi</i>	u-a-i	k-n-s
عَسَاةِ	<i>'as'asa</i>	a-a-a	'a-s-a-s
تَنْفَسِ	<i>tanaffasa</i>	a-a-a-a	t-n-f-s

The table above shows that overall verses 15 to 18 end in *saja*' with consonant /s/ using vowel /a/, so if the end of the verse is pronounced *waaf*, the *saja*' used is /as/.

TABLE III. THE PHONOLOGICAL CHARACTERISTICS OF VERSES 1 TO 14

Words	Latin Transcription	Vowels	Consonants
مَكِيْنِ	<i>Makin</i>	a-i	m-k-n
اَمِيْنِ	<i>Amin</i>	a-i	a-m-n
مُبِيْنِ	<i>Mubin</i>	u-i-i	m-b-n
بِضْنِيْنِ	<i>Dlanin</i>	a-i	dl-n-n

Based on the description of the data in the table above, it can be seen that overall the 20th, 21.23, and 24th verses are terminated 'with the *saja*' with consonant / n / which is previously accompanied by vowel / i /, so if the end of the verse is pronounced /*waqf*/ the *saja*' sound produced is /in/.

### IV. CONCLUSION

The results of this study indicate that: 1) Only in *At-takwir* surah's are *as-saja' al-murashsha* 2 tokens, *as-saja' al-*

*mutawazi'* 2 tokens, and *as-saja 'al-mutharrafa'* 6 tokens; 2) phonological characteristics in *At-takwir* surah's were found in the first to the 14th verses ending in the sound "at", in the 15th to 18th verses ending in the "as" sound, and the 20th to the 24th verses ending in the "in" sound; 3) the meanings of the *saja'* verses in the *At-takwir* surah are various, namely the first to the 14th verses describe the events on the Day of Judgment, and the 15th to the 24th verses tell the truth of the Qur'an and the glory of the Angel Gabriel and Prophet Muhammad; 4) the relationship between phonological characteristics and semantics in the *saja'* verses are that in the first to the 14th verses there are typical sounds of letters that are heavy and difficult to pronounce, with a tempo fast which is in accordance with the meanings of the verses describing events in Judgment Day. In the 15th to the 24th verses there are characteristics of light letters with a medium tempo, which is in accordance with the meanings of the verses that tell the truth of the Qur'an and the glory of the nature of the Angel Gabriel and the Prophet Muhammad.

It is recommended that future researchers can make this research as a reference to examine the beauty of the Qur'anic language style from other aspects.

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