

The Existence and Significance of *Muhassināt Lafziyyah* in Revealing the Beauty of Qur'anic Language

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DOI: [10.38073/pelita.v4i1.5408](https://doi.org/10.38073/pelita.v4i1.5408)

Received: 23 June 2026

Revised: 22 July 2026

Accepted: 26 July 2026

Published: 28 July 2026

Abstract

The Qur'an is the greatest miracle with unparalleled linguistic beauty, which can be understood comprehensively through mastery of Balaghah Science, especially Badi' Science. This study aims to examine the existence and urgency of *muhassinat lafdziyyah* as an instrument to beautify the pronunciation of the holy verses of the Qur'an. The method used is qualitative with a library research approach, which takes data from primary sources such as the Book of Balaghah Al-Muyassaroh and other supporting secondary sources. The results of the discussion show that *muhassinat lafdziyyah* focuses on the beauty of phonetic aspects, sounds, letter harmony, and rhythm without sacrificing clarity of meaning. These forms of beautification are manifested through popular rhetorical devices such as Jinas (*Jinas Tam* and *Jinas Naqish*), Saja' (Mutharraf, Mutawazin, Mutawazi, and Murashsha), and Iqtibas (Ma'nawi, Tam, and with changes). This research confirms that the language style of the Qur'an is not merely an aesthetic ornament, but is very functional in conveying and emphasizing the deep theological meaning.

Keywords: *Knowledge of Badi', Muhassinat Lafdziyyah, Jinas, Saja', Iqtibas*

Abstrak

Al-Qur'an adalah mukjizat terbesar dengan keindahan bahasa yang tak tertandingi, yang dapat dipahami secara komprehensif melalui penguasaan Ilmu Balaghah, khususnya Ilmu Badi'. Penelitian ini bertujuan untuk mengkaji eksistensi dan urgensi *muhassinat lafdziyyah* sebagai instrumen pengindah lafaz dalam ayat-ayat suci Al-Qur'an. Metode yang digunakan adalah kualitatif dengan pendekatan penelitian kepustakaan (*library research*), yang mengambil data dari sumber primer seperti Kitab Balaghah Al-Muyassaroh serta sumber sekunder pendukung lainnya. Hasil pembahasan menunjukkan bahwa *muhassinat lafdziyyah* berfokus pada keindahan aspek fonetik, bunyi, keserasian huruf, dan ritme tanpa mengorbankan kejelasan makna. Bentuk-bentuk pengindahan ini termanifestasi melalui perangkat retorik yang populer seperti Jinas (*Jinas Tam* dan *Jinas Naqish*), Saja' (Mutharraf, Mutawazin, Mutawazi, dan Murashsha), serta Iqtibas (Ma'nawi, Tam, dan dengan perubahan). Penelitian ini menegaskan bahwa gaya bahasa Al-Qur'an bukanlah sekadar ornamen estetika, melainkan sangat fungsional dalam menyampaikan dan mempertegas kandungan makna teologis yang mendalam.

INTRODUCTION

The Qur'an is the greatest miracle, possessing an unparalleled beauty of language. In every one of its messages, it employs a distinctive and captivating style of expression. One of the highest manifestations of its linguistic beauty lies in the use of *balāghah* (Arabic rhetoric), which serves to reinforce its messages while enhancing the elegance of its sentence structure. The excellence of the Arabic linguistic structure employed in the Qur'an makes it not merely a means of communication but also a medium of aesthetic expression with profound persuasive power. Consequently, the delivery of the Qur'an's divine message is not based solely on conveying meaning; it also draws upon the beauty of sound and linguistic structure to leave a deep and lasting impression on its readers and listeners.

To understand the Qur'an comprehensively, both in grasping its explicit meanings and uncovering its implicit meanings, mastery of the science of *Balāghah* is indispensable. *Balāghah* is a fundamental branch of Islamic scholarship that is broadly divided into three principal disciplines: *Ma'ānī*, *Bayān*, and *Badī'*. This field of study focuses on ensuring that expressions are appropriate to the demands of a given context and situation while maintaining clarity in both wording and meaning, enabling a message to be conveyed effectively and elegantly. Without an adequate understanding of *Balāghah*, a scholar is likely to overlook the aesthetic dimension and linguistic excellence that constitute one of the Qur'an's greatest miraculous qualities.

Among the three branches of *Balāghah*, the science of *Badī'* occupies a particularly significant position as the discipline devoted to embellishing language and enhancing the beauty of discourse.¹ *adī'* is the final branch in the study of *Balāghah*, with its primary focus on rhetorical techniques that beautify language after grammatical correctness and clarity of meaning have been established.² Its objective is to identify the methods and devices used to adorn speech, which are generally classified into two categories: semantic embellishments (*muḥassināt ma'nawiyyah*) and verbal or phonetic embellishments (*muḥassināt lafẓiyyah*). These two forms of rhetorical ornamentation work together not only to enhance the beauty of language but also to strengthen the message and increase its appeal to the audience.³

Specifically, *muḥassināt lafẓiyyah* refers to rhetorical embellishments that emphasise the phonetic and lexical aspects of language, such as the harmony of letters, rhythm, and musicality, without altering or compromising the clarity of meaning.⁴ These forms of verbal ornamentation are highly diverse, and some of the most frequently encountered techniques in Arabic literature and the Qur'an include *jinās* (paronomasia), *saj'* (rhymed prose), and *iqtibās* (quotation or allusion). Rhetorical devices such as *jinās* and *saj'* play a significant role in creating harmony and eloquence in discourse, while

¹ Harahap, Rahmah, and Ar-Rasyid, "Analisis Al-Muwazanah Pada Qur'an Surah Al-Ghasiyah," 216.

² A Himam, "Muhassināt Lafẓiyyah: Studi Analisis Deskriptif Pada Maqāmāt Al-Maghribiyyah," *Al-Lisan Al-'Arabi: Jurnal Program Studi Pendidikan Bahasa Arab* 1, no. 2 (2022): 42.

³ Nabilah, "Analisis Muhassinat Lafẓiyyah Melalui Iqtibās Dalam QS. Al-Baqarah Ayat 269: Studi Tentang Pemberian Ilmu Dan Hikmah," 76.

⁴ Astari and Agustiar, "Seni Mengolah Kata Dalam Balaghah: Kajian Jinas Dan Saja' Sebagai Muhassinat Lafẓiyyah," 251.

iqtibās conveys both the beauty and the semantic strength of revealed texts within a broader linguistic structure. It is this phonetic beauty of *muḥassināt lafẓiyyah* that makes a text more vivid and enables it to evoke an immediate emotional response from its readers.⁵

Examining the presence of *muḥassināt lafẓiyyah* in the verses of the Qur'an is both timely and essential, as it demonstrates that the Qur'an's linguistic style is far more than mere aesthetic ornamentation. Rather, the beauty of its verbal arrangement serves a vital function in conveying and reinforcing its profound theological meanings. The rhythm, musical effects, and harmonious sounds produced through the techniques of *muḥassināt lafẓiyyah* effectively capture the listener's attention, sustain concentration, and leave a powerful psychological and spiritual impression. Therefore, a comprehensive study of *muḥassināt lafẓiyyah* not only broadens our understanding of the literary beauty of Arabic but also demonstrates the perfect synergy between linguistic elegance and the depth of the Qur'an's divine message.

Studies on *muḥassināt lafẓiyyah* within the science of *Badī'* have received considerable scholarly attention, encompassing a wide range of research objects and scopes. Akhlis Himam (2022), for example, conducted a descriptive analysis of various forms of *muḥassināt lafẓiyyah*, including *jinās*, *saj'*, *muwāzanah*, and *tarṣī'*, in a classical Arabic prose work outside the Qur'an, namely *Maqāmāt al-Maghribiyyah* by al-Hariri. In contrast, Ayu Astari and Agustiar (2026) presented a conceptual and theoretical study based on library research, clarifying the foundational principles of *Balāghah* by focusing on two major rhetorical devices—*jinās* and *saj'*—as aesthetic tools that enhance the rhetorical power of the Arabic language. Meanwhile, a more specialised Qur'anic study was conducted by Fadwa Nabilah (2025), who examined the rhetorical device of *iqtibās*, particularly *iqtibās kullī* (complete quotation), and its relationship to the theological message concerning the bestowal of knowledge and wisdom in a specific Qur'anic verse, namely Surah al-Baqarah (2:269).

Although these previous studies have made significant contributions to advancing the field of *Balāghah*, a fundamental research gap remains. Existing studies tend to be fragmentary, examining the elements of *muḥassināt lafẓiyyah* only in isolation—for example, focusing solely on *jinās* and *saj'*, or exclusively on *iqtibās*. Furthermore, studies that broadly explore the richness of phonetic aesthetics are often limited to non-Qur'anic literary works, which primarily emphasise linguistic artistry and literary entertainment.

To address this research gap, the present study offers a novel synthetic and integrative approach by examining the three principal pillars of *muḥassināt lafẓiyyah*—*jinās*, *saj'*, and *iqtibās*—as a unified aesthetic system that operates collaboratively within the Qur'an. In addition, this study provides a contemporary contribution by highlighting the importance of understanding *muḥassināt lafẓiyyah* as a strategic means of enhancing religious literacy. Such an understanding encourages a more reflective and balanced engagement with the Qur'an, helping readers avoid rigid or overly legalistic interpretations while appreciating the harmony between its linguistic beauty and divine

⁵ Nabilah, "Analisis Muhassinat Lafziyyah Melalui Iqtibās Dalam QS. Al-Baqarah Ayat 269: Studi Tentang Pemberian Ilmu Dan Hikmah," 76.

message.

METHOD

This study employs a qualitative research approach using library research, as the data are descriptive in nature and derived from documentary sources.⁶ Library research is a method in which data are collected entirely through the examination of written materials, such as books, manuscripts, academic literature, and official documents, rather than through field research methods such as surveys, observations, or interviews.

The data sources in this study consist of both primary and secondary sources. Primary sources are the original and direct materials that constitute the main object of analysis, whereas secondary sources are supporting works written by other scholars that serve to complement, clarify, or compare the findings derived from the primary sources. The primary sources for this study are *Balāghah al-Muyassarah* and other authoritative works on *Balāghah* relevant to the discussion. The secondary sources include books, scholarly journal articles, and undergraduate theses related to the research topic.

Data were collected through documentary research by identifying, reading, classifying, and recording relevant written documents and library materials related to the research questions. The data were analysed using the interpretative method.⁷ This method is a qualitative analytical approach that involves interpreting, explaining, and critically examining the meanings contained within texts and documents to provide a comprehensive and accessible understanding of their content.

RESULTS AND DISCUSSION

Definition of *Badī'*

Broadly speaking, the science of *Balāghah* is divided into three principal branches: *ʿIlm al-Maʿānī* (the Science of Meanings), *ʿIlm al-Bayān* (the Science of Elucidation), and *ʿIlm al-Badī'* (the Science of Rhetorical Ornamentation).⁸ While *ʿIlm al-Maʿānī* focuses on ensuring that sentence structures are appropriate to the context and circumstances of the audience (*muqtaḍā al-ḥāl*), and *ʿIlm al-Bayān* examines the various modes and techniques of expressing meaning, *ʿIlm al-Badī'* serves as the culminating branch of *Balāghah*. Its primary function is to beautify and embellish speech (*taḥsīn al-kalām*) after both its grammatical structure and intended meaning have been properly established.⁹

Etymologically, the word *Badī'* (البدیع) is derived from the root *badaʿa* (بدع). Grammatically, it may follow the pattern *mifʿal* (indicating an instrument or means) or *fāʿil* (indicating an agent or creator). The root *badaʿa* signifies "to create or originate something without any prior example" or "to produce something exceptionally beautiful and unprecedented." Thus, the term *Badī'* conveys the notion of originality, innovation,

⁶ Wahyudin Darmalaksana, "Metode Penelitian Kualitatif Studi Pustaka Dan Studi Lapangan," *Pre-Print Digital Library UIN Sunan Gunung Djati Bandung*, 2020, 1–6.

⁷ W Darmalaksana, "Panduan Penulisan Skripsi & Tugas Akhir," *TESLA: Jurnal Teknik Elektro* 21, no. 1 (2022): 1.

⁸ Himam, "Muḥassināt Lafẓiyyah: Studi Analisis Deskriptif Pada Maqāmāt Al-Maghribiyyah," 46.

⁹ Khamim and H A Subakir, *Ilmu Balaghah: Dilengkapi Dengan Contoh-Contoh Ayat, Hadits Nabi, Dan Syair Arab* (IAIN Kediri Press, 2018), 155.

and extraordinary excellence. Shaykh Ahmad al-Hāshimī, in his renowned work *Jawāhir al-Balāghah*, defines *Badī'* linguistically as follows:

البديع: لغة - المخترع الموجد على غير مثال سابق

Meaning: "A creation (or innovation) that is brought into existence without any previous example resembling it."¹⁰

Based on this linguistic understanding, the science of *Badī'* is closely associated with the creation of aesthetic or artistic elements in language that are original and unprecedented.¹¹

In the technical sense, within the discipline of Arabic rhetoric (*Balāghah*), *ʿIlm al-Badī'* is the branch of study concerned with the rhetorical devices and techniques used to embellish and beautify linguistic expression. Classical scholars have defined it in various ways, among them the following.

In *Balāghah al-Muyassarah*, *ʿIlm al-Badī'* is defined as follows:

عِلْمُ الْبَدِيعِ. هُوَ: عِلْمٌ يُعْرِفُ بِهِ وَجُوهَ تَحْسِينِ الْكَلَامِ

Meaning: " *ʿIlm al-Badī'* is the science through which the methods of beautifying and embellishing speech (*kalām*) are understood."¹²

Similarly, according to Al-Khaṭīb al-Qazwīnī and KH. Wahab Muhsin, *Badī'* is defined as the science that studies the methods of beautifying speech after it has been established that its linguistic structure conforms to and is appropriate for the context: "*The science of knowing the methods of embellishing speech that is in accordance with the requirements of the context (muṭābaqah li-muqtaḍā al-ḥāl)*."

Furthermore, according to Imam al-Akhḍarī in *Jawhar al-Maknūn*:

عِلْمٌ يُعْرِفُ بِهِ الْوُجُوهَ وَالْمَزَايَا الَّتِي تَزِيدُ الْكَلَامَ حُسْنًا وَطَلَاوَةً وَتَكْشِفُوهُ بَهَاءً وَرُفْقًا بَعْدَ مُطَابَقَتِهِ لِمُقْتَضَى الْحَالِ

Meaning: "It is the science through which one comes to know the methods and distinctive features that enhance the beauty, elegance, and refinement of speech, adorning it with grace and splendour after it has been made appropriate to the requirements of the context (*muqtaḍā al-ḥāl*), while maintaining clarity of expression and meaning in accordance with the intended message."¹³

In *Balāghah al-Muyassarah*, it is explained that *ʿIlm al-Maʿānī* is analogous to the roots and branches of a tree, *ʿIlm al-Bayān* to its leaves, and *ʿIlm al-Badī'* to its flowers. Likewise, *Badī'* is compared to the decorative carvings of a house or the ornaments adorning a person's clothing, because its essential function is to beautify and embellish expression.¹⁴

According to the consensus of scholars of *Balāghah*, the rhetorical devices of embellishment (*muḥassināt*) in *ʿIlm al-Badī'* are categorically divided into two principal categories:

وَالْمُحَسِّنَاتُ فِي الْبَدِيعِ قِسْمَانِ: ١ - مُحَسِّنَاتٌ مَعْنَوِيَّةٌ. ٢ - مُحَسِّنَاتٌ لَفْظِيَّةٌ

¹⁰ Himam, 46.

¹¹ Nabilah, "Analisis Muhassinat Lafziyyah Melalui Iqtibās Dalam QS. Al-Baqarah Ayat 269: Studi Tentang Pemberian Ilmu Dan Hikmah," 76.

¹² A A Ali, *Al-Balaghah Al-Muyassarah* (Dar Ibn Hazm, 2011), 79.

¹³ Khamim and Subakir, *Ilmu Balaghah: Dilengkapi Dengan Contoh-Contoh Ayat, Hadits Nabi, Dan Syair Arab*, 156.

¹⁴ Ali, *Al-Balaghah Al-Muyassarah*, 79.

Meaning: "The rhetorical embellishments (*muḥassināt*) in the science of *Badī'* are divided into two categories: (1) *Muḥassināt Ma'nawiyyah* (semantic embellishments), and (2) *Muḥassināt Lafẓiyyah* (verbal or phonetic embellishments)."

Muḥassināt lafẓiyyah refers to techniques for beautifying the arrangement of words by emphasising the phonetic and lexical aspects of language, such as the harmony of letters, rhythm, and musicality. This type of beauty is achieved through the artistic arrangement of sounds rather than through changes in meaning.¹⁵

In contrast, *muḥassināt ma'nawiyyah* is the art of embellishing language by focusing primarily on the philosophical depth and essence of meaning. Here, linguistic beauty is measured not merely by rhyme or sound patterns but by the rhetorical sophistication created through logical contrast, semantic subtlety, and other devices that enhance meaning, even when the wording itself is already eloquent.¹⁶

Definition of *Muḥassināt Lafẓiyyah* and Its Classification

Muḥassināt lafẓiyyah may be defined as the discipline concerned with refining and enhancing the aesthetic quality of language by focusing on the beauty of diction, the harmony of sounds, and the uniqueness of word structure.¹⁷ Through these techniques, linguistic beauty is perceived aurally through harmonious rhyme and rhythm when a sentence is spoken or heard, even though the meaning itself already possesses substantial intrinsic value.¹⁸ Among the many forms of verbal embellishment, three rhetorical devices are regarded as the most prominent and aesthetically significant: *al-Jinās* (paronomasia), *Saj'* (rhymed prose), and *al-Iqtibās* (quotation or allusion).

1. Jinas

In the terminology of *Balāghah*, *jinās* (paronomasia) is defined as the similarity in pronunciation between two words while they differ fundamentally in meaning. As explained in *Balāghah al-Muyassarah*:

وَهُوَ تَشَابُهُ الْكَلِمَتَيْنِ فِي اللَّفْظِ ، وَاخْتِلَافُهُمَا فِي الْمَعْنَى

Meaning: "It is the similarity of two words in their pronunciation (*lafẓ*), while differing in their meanings."¹⁹

The use of *jinās* in discourse has a powerful psychological effect on the listener. The similarity in pronunciation between words naturally draws the listener's attention and encourages closer engagement with the utterance. When a word is heard, the listener may initially assume that it is merely being repeated for emphasis (*tawkid*). However, when the second occurrence conveys an entirely different meaning, it produces both aesthetic pleasure and intellectual satisfaction through the element of semantic surprise.²⁰

According to the standard classification found in many introductory works on *Balāghah*, including *Balāghah al-Muyassarah*, *jinās* is broadly divided into two principal types: *Jinās Tām* (complete paronomasia) and *Jinās Nāqish* (incomplete paronomasia).

¹⁵ Astari and Agustiar, "Seni Mengolah Kata Dalam Balaghah: Kajian Jinas Dan Saja' Sebagai Muhassinat Lafdziyah," 251.

¹⁶ Khamim and Subakir, *Ilmu Balaghah: Dilengkapi Dengan Contoh-Contoh Ayat, Hadits Nabi, Dan Syair Arab*, 157.

¹⁷ Harahap, Rahmah, and Ar-Rasyid, "Analisis Al-Muwazanah Pada Qur'an Surah Al-Ghasiyah," 219.

¹⁸ A Al-Hasyimi, *Jawahir Al-Balaghah Fi Al-Ma'ani Wa Al-Bayan Wa Al-Badi'* (Dar Ihya al-Kutub al-'Arabiyyah, 1960), 112.

¹⁹ Ali, *Al-Balaghah Al-Muyassarah*, 47.

²⁰ A A.-Q. Husain, *Fan Al-Badi'* (Dar al-Syaruq, 1983), 110.

a. *Jinas Tam* (Complete)

Jinās Tām occurs when a speaker employs two words that are identical in pronunciation and form, with no difference whatsoever in their constituent elements, while conveying different meanings.

أَنْ يَأْتِيَ الْمُتَكَلِّمُ بِكَلِمَتَيْنِ مُتَّفَقَتَيْنِ لَفْظًا ، مُخْتَلِفَتَيْنِ مَعْنَى ، لَا تَفَاوُتَ فِي تَرْكِيبِهِمَا وَلَا اخْتِلَافَ فِي حَرَكَتَيْهِمَا

Meaning: "It is when a speaker uses two words that are exactly identical in pronunciation but differ in meaning, with no difference in their letter composition or their vowel markings."²¹

Balāghah al-Muyassarah further defines it as:

وَهُوَ: أَنْ يَتَّفَقَ لَفْظَاهُ، وَيَخْتَلِفَا فِي الْمَعْنَى؛ كَقَوْلِهِ سُبْحَانَهُ

Meaning: "It is when two expressions are identical in form but differ in meaning."

One example of *Jinās Tām* appears in the Qur'an, Surah *Ar-Rūm* (30:55):

وَيَوْمَ تَقُومُ السَّاعَةُ يُقْسِمُ الْمُجْرِمُونَ مَا لَبِثُوا غَيْرَ سَاعَةٍ

Meaning: "On the Day when the Hour comes, the criminals will swear that they had remained (in their graves) for a very short time."²²

This verse is a beautiful example of *Jinās Tām*. The words السَّاعَةُ (*al-sā'ah*) and سَاعَةً (*sā'ah*) are completely identical in both pronunciation and orthography, satisfying all four criteria of complete paronomasia: they share the same letters, the same number of letters, the same vowel markings, and the same letter sequence. Nevertheless, their meanings are entirely different. The first, السَّاعَةُ, refers to the Hour, that is, the Day of Resurrection, the momentous cosmic event marking the end of the world. The second, سَاعَةً, simply means an hour or a brief period of time. The rhetorical effect is profound. Through this perfect paronomasia, Allah portrays how those who sinned become so utterly mistaken in their perception of time on the Day of Resurrection that they swear they had remained only for a short while. The wordplay reinforces the contrast between the fleeting nature of worldly life and the everlasting reality of the Hereafter, thereby deepening both the aesthetic beauty and the theological message of the verse.

Another example of *Jinās Tām* can be found in the Qur'an, Surah *An-Nūr* (24:43–44).

يَكَادُ سَنَا بَرْقِهِ يَذْهَبُ بِالْأَبْصَارِ ﴿٤٣﴾ ... إِنَّ فِي ذَلِكَ لَعِبْرَةً لِّأُولِي الْأَبْصَارِ ﴿٤٤﴾

Meaning: "The flash of its lightning almost takes away their sight... Indeed, in that are lessons for those who possess insight."²³

This verse contains an example of *Jinās Tām* in the repeated word الْأَبْصَارِ (*al-abṣār*), which appears twice with different meanings. In verse 43, الْأَبْصَارِ refers to physical eyesight, which is almost blinded by the intensity of the lightning. In verse 44, however, الْأَبْصَارِ signifies inner vision or intellectual insight, the faculty by which people derive lessons (*ibrah*) from the phenomena of nature. The repetition of the same word with two distinct meanings creates a profound contrast: while physical vision is nearly

²¹ Husain, 110.

²² Ali, 79.

²³ Husain, *Fan Al-Badi* , 1.

extinguished, spiritual insight ought to become even more enlightened. This exemplifies the beauty of *Jinās Tām* in the Qur'an, where phonetic elegance is combined with a profound spiritual message. Another example of *Jinās Tām* is found in classical Arabic prose and proverbial literature:

سَائِلُ الْمَلِيْمِ يَرْجِعُ وَدُمْعُهُ سَائِلٌ

Meaning: "A beggar who asks a miser for help will return home with tears flowing."²⁴

This classical Arabic prose statement contains an example of *Jinās Tām* in the word سَائِلٌ (*sā'ilu*), which appears at the beginning and the end of the sentence. The first سَائِلٌ is an *ism fā'il* (active participle) meaning "a beggar" or "one who asks for help," whereas the second سَائِلٌ is a descriptive form meaning "flowing" (referring to tears). The perfect similarity in pronunciation between two words with contrasting meanings—one describing a person humbling himself to request assistance and the other describing tears flowing naturally—creates an expression that is both emotionally moving and sonically beautiful. This proverb portrays the tragedy of poverty in a highly artistic and impactful manner. Another example can be found in a poetic verse by Abu Nuwas:

عَبَّاسُ عَبَّاسٍ إِذَا احْتَدَمَ الْوَعْيُ
وَالْفَضْلُ فَضْلٌ وَالرَّبِيعُ رَبِيعٌ

Meaning: "Abbās is Abbās (a lion) when battle rages; Faḍl is excellence, and Rabī' is spring."²⁵

This verse by Abu Nuwas contains a unique form of *Jinās Tām*, as it occurs three times simultaneously across the two lines of poetry. The names عَبَّاسُ (*Abbās*), الْفَضْلُ (*al-Faḍl*), and الرَّبِيعُ (*al-Rabī'*) are repeated exactly in the same forms. However, the poet skillfully shifts the meanings in the second occurrences: Abbās becomes a symbol of strength and courage like a lion, Faḍl conveys the meaning of virtue, excellence, or nobility, and Rabī' refers to spring, symbolising freshness and fertility. This technique uses personal names that simultaneously carry meanings of noble qualities, serving as an elegant method of praising an individual. Here, *Jinās Tām* functions as a beautiful instrument of commendation.

b. *Jinas Naqish (Incomplete)*

Jinās Nāqish (also commonly referred to as *Jinās Ghayr Tām*) occurs when two words have similarities in sound but differ in one of the fundamental components that form the word.

وَهُوَ مَا تَشَابَهَ فِيهِ لَفْظَاهُ ، وَاخْتَلَفَ فِي أَحَدِ الْأُمُورِ الْأَرْبَعَةِ : أَنْوَاعِ الْحُرُوفِ ، وَأَعْدَادُهَا ، وَهَيْئَاتُهُ ، وَتَرْتِيبُ

Meaning: "It refers to two expressions that are similar in pronunciation but differ in one of the four fundamental aspects of a word: the type of letters, the number of letters, the form or vowel arrangement, or the order of the letters."²⁶

In *Balāghah al-Muyassarah*, *Jinās Nāqish* is defined as:

وَهُوَ مَا تَشَابَهَ فِيهِ لَفْظَاهُ

²⁴ Ali, *Al-Balaghah Al-Muyassarah*, 79.

²⁵ Ali, 80.

²⁶ Husain, *Fan Al-Badi'*, 113.

Meaning: "It refers to two expressions that possess similarity in their pronunciation."²⁷

In *Jinās Nāqīṣ*, there are several classifications, each with examples of its usage.

1) Difference in Vowel Marks / *Harakat* (*Jinās Muḥarraf*)

This refers to a type of *jinās* in which the letters of both words are identical, but one differs from the other in its form (*harakāt*). The difference may occur only in the vowel markings or in both the vowel markings and the presence of consonant pauses (*sukūn*). An example can be found in the Qur'an, Surah Aṣ-Ṣāffāt (37:72–73):

وَلَقَدْ أَرْسَلْنَا فِيهِمْ مُنْذِرِينَ ﴿٧٢﴾ فَانظُرْ كَيْفَ كَانَ عَاقِبَةُ الْمُنْذِرِينَ ﴿٧٣﴾

Meaning: "And indeed, We sent among them warners. So observe how was the end of those who were warned."²⁸

This verse is an example of *Jinās Nāqīṣ* of the *Muḥarraf* type (variation in vowel markings). The words مُنْذِرِينَ (*mundhirīn*) and الْمُنْذِرِينَ (*al-mundharīn*) share the same basic letters: Nūn–Dhāl–Rā (ن-ذ-ر). Their difference lies only in the vowel markings: the initial letter mīm (م) in the first word carries a *ḍammah* (ُ), while in the second word it carries a *fatḥah* or different vocalisation (مُنْذِرِينَ), along with the addition of the definite article *al-* at the beginning.

From this slight vocal difference emerge two contrasting meanings: those who give warnings and those who receive warnings. The literary effect is remarkable, as two opposing groups are represented through words that are almost identical in form, as if reminding us that human roles and positions may change.

Another example can be found in the transmitted supplication (*du'ā' ma'thūr*) of the Prophet Muhammad ﷺ:

«اللَّهُمَّ كَمَا حَسَّنْتَ خَلْقِي فَحَسِّنْ خُلُقِي»

Meaning: "O Allah, just as You have beautified my physical creation, so beautify my character as well."²⁹

This supplication is an elegant example of *Jinās Muḥarraf*. The words خَلْقِي (*khalqī*, meaning "my creation" or "my physical form") and خُلُقِي (*khuluqī*, meaning "my character" or "moral conduct") differ only in one vowel marking: the letter *lām* (ل) in the first word carries a *sukūn* (a consonant with no vowel), whereas in the second word it carries a *ḍammah*. From this single variation in vocalisation arise two dimensions of human perfection: the physical dimension (*khalq*) and the moral dimension (*khuluq*). This supplication teaches that outward beauty and inward beauty should exist in harmony. It conveys a profound idea through the captivating similarity of sound between the two words, demonstrating the rhetorical elegance of *Jinās Muḥarraf*.

2) Difference in Letter Dots (*Jinās Muṣaḥḥaf*)

This type is also known as *Tajnīs al-Khaṭṭ* (orthographic paronomasia), as it occurs when two words have identical letters in their written form, but differ in the placement of dots on certain letters. An example can be found in the Qur'an, Surah Al-Kahf (18:104):

²⁷ Ali, *Al-Balaghah Al-Muyassarah*, 79.

²⁸ Husain, *Fan Al-Badi'*, 113.

²⁹ Husain, 113.

وَهُمْ يَحْسِبُونَ أَنَّهُمْ يُحْسِنُونَ صُنْعًا

Meaning: "While they think that they are doing good deeds."³⁰

This verse contains an impactful example of *Jinās Muṣaḥḥaf* (difference in letter dots) that corresponds closely with its meaning. The words *يَحْسِبُونَ* (*yaḥsabūn*, meaning "they think" or "they assume") and *يُحْسِنُونَ* (*yuḥsinūn*, meaning "they do good") share an almost identical written structure, differing only in the dots of their letters. The letter Bā' (ب) in the first word is replaced by the letter Nūn (ن) in the second word. Despite their similarity in form, the two words convey different meanings: those whose deeds are ultimately in vain *يَحْسِبُونَ* (*think*) that they are *يُحْسِنُونَ* (*doing good*). These two words, which are nearly identical in sound, effectively illustrate the gap between human perception and reality.

Another example appears in the Qur'an, Surah *Aḍ-Ḍuḥā* (93:9–10):

فَأَمَّا الْيَتِيمَ فَلَا تَقْهَرْ * وَأَمَّا السَّائِلَ فَلَا تَنْهَرْ

Meaning: "So as for the orphan, do not oppress him. And as for the one who asks, do not repel him."³¹

This verse demonstrates *Jinās Muṣaḥḥaf* between the words *تَقْهَرْ* (*taqhar*, "do not oppress") and *تَنْهَرْ* (*tanhar*, "do not scold or rebuke"). The distinguishing letters between them are Qāf (ق) and Nūn (ن), which differ in their dot placement: Qāf has two dots above it, while Nūn has one dot above it. The rhetorical beauty lies in the fact that two prohibitions concerning two vulnerable groups—the orphan and the beggar—are expressed through two nearly identical words. This suggests that both groups possess equal dignity and deserve equal protection. The similarity of sound strengthens the moral message conveyed by the verse.

3) Difference in the Number of Letters (Addition of Letters)

When two words differ only in the number of letters they contain, this type is referred to as *Nāqish* (incomplete). The addition of a letter may occur with only one extra letter, whether at the beginning, middle, or end of the word. An example can be found in the words of Allah Most High, including in the Qur'an, Surah *Al-Qiyāmah* (75:29–30):

وَالْتَفَتِ السَّاقُ بِالسَّاقِ * إِلَى رَبِّكَ يَوْمَئِذٍ الْمَسَاقُ

Meaning: "And the leg is joined with the leg, and on that Day to your Lord will be the driving (return)."³²

This verse contains an example of *Jinās Nāqish* involving a difference in the number of letters. The words *السَّاقُ* (*al-sāq*, "the leg/calf") and *الْمَسَاقُ* (*al-masāq*, "the place of being driven or final destination") differ through the addition of the letter Mīm (م) and the extended vowel sound at the beginning of the second word.

The context of the verse is highly dramatic, describing the final moments of death when a person's legs become stiff and are wrapped in the burial shroud, and at that moment all affairs are ultimately brought back to Allah. The use of two words with similar sounds—*al-sāq* and *al-masāq*—within different contexts (physical and eschatological) creates a powerful auditory resonance that moves and deeply affects the heart.

³⁰ Ali, *Al-Balaghah Al-Muyassarah*, 79.

³¹ Ali, 79.

³² Husain, *Fan Al-Badi'*, 115.

4) Difference in the Type of Letters / Difference in One Letter (*Jinās Muḍāri* ‘ and *Jinās Lāḥiq*)

Jinās Muḍāri ‘ refers to a type of *jinās* in which two words differ by only one letter. If the two differing letters have close points of articulation (*makhraj*, the place where the sound of a letter originates), it is called *Jinās Muḍāri* ‘. However, if the two differing letters do not have close points of articulation, it is called *Jinās Lāḥiq*.

«الْخَيْلُ مَغْفُودٌ بِنَوَاصِيهَا الْخَيْرُ»

Meaning: "Goodness is tied to the forelocks of horses (*al-khayl*): namely, reward and spoils of war until the Day of Resurrection."³³

This Prophetic saying is a perfect example of *Jinās Muḍāri* ‘. The words الْخَيْلُ (*al-khayl*, "horses") and الْخَيْرُ (*al-khayr*, "goodness") differ only in the final letter: Lām (ل) and Rā’ (ر). These two letters have closely related points of articulation (*makhārij al-ḥurūf*). The beauty of this hadith lies in the connection between two concepts that are very close in sound: horses (*al-khayl*) are closely associated with goodness (*al-khayr*) in the form of reward and war spoils. Here, *Jinās Muḍāri* ‘ is not merely a form of phonetic ornamentation; rather, it strengthens the relationship between the meanings. Horses truly become a means of attaining goodness, and the closeness of the wording reinforces the closeness of the meanings.

An example of *Jinās Lāḥiq* is found in the words of Allah Most High in the Qur'an, Surah *Al-Humazah* (104:1):

وَيْلٌ لِّكُلِّ هُمَزَةٍ لُّمَزَةٍ

Meaning: "Woe to every backbiter and slanderer."

The verse above is an example of *Jinās Lāḥiq*, where the words هُمَزَةٌ (*humazah*) and لُّمَزَةٌ (*lumazah*) differ by only one letter, namely Hā’ (هـ) and Lām (ل). Although they differ by only a single letter, the two words convey different meanings: *humazah* refers to one who mocks or backbites, while *lumazah* refers to one who criticises or insults others. Both expressions refer to forms of harmful and blameworthy behaviour.

5) Difference in the Order of Letters (*Jinās Qalb* / Anagram)

This type is also called *Jinās ‘Aks* (reversal). It occurs when two words contain the same number of letters and the same letters, but their order is rearranged. An example can be found in the transmitted supplication (*du‘ā’ ma’tūr*) from the hadith:

«اللَّهُمَّ اسْتُرْ عَوْرَاتِنَا وَآمِنْ رَوْعَاتِنَا»

Meaning: "O Allah, conceal our faults and protect us from our fears."³⁴

This supplication is a remarkable example of *Jinās Qalb* (anagram). The words عَوْرَاتِنَا (*awrātina*, "our faults, weaknesses, or private matters") and رَوْعَاتِنَا (*raw‘ātina*, "our fears") are composed of the same letters—‘Ayn (ع), Wāw (و), and Rā’ (ر)—but their order is different. From the rearrangement of the same letters emerge two complementary meanings: faults or weaknesses that need to be concealed, and fears or anxieties that need to be protected against. Through these two words, which form a perfect anagram of one another, the supplication artistically combines a request for physical protection and inner security.

³³ Husain, 117.

³⁴ Husain, 118.

2. Saj'

Linguistically, *saj'* means a repeated sound or a harmonious sound pattern. Etymologically, the word *saj'* is a verbal noun (*maṣḍar*) derived from سَجَعَ (*saja'a*). In its linguistic sense, *saj'* refers to a sound or an aesthetic form of expression. Terminologically, *saj'* is defined as:

السجع هو وافق الفاصلتين في الحرف الأخير

Meaning: "*Saj'* is the agreement of the final letters of two *fāṣilah* (sentence endings or concluding expressions)."

The term *fāṣilah* may refer to a poetic line, a Qur'anic verse, a sentence, or a segment of a sentence. *Saj'* creates beautiful and rhythmic patterns through the harmony and repetition of sounds. In the Qur'an, there are numerous examples of *saj'*, and many verses contain this rhetorical feature, demonstrating the Qur'an's exceptional literary beauty and eloquence.

Saj' is included among the categories of *muḥassināt lafẓiyyah*, namely the forms of linguistic beauty based on pronunciation and sound. In Indonesian, there is the term *sajak* (poetry/rhyme), which is derived from the Arabic word *saj'*. Although the concept of *sajak* in Indonesian shares similarities with *saj'* in Arabic, the two are not entirely identical. *Saj'* can also be understood as a form of rhyme.

Saj' refers to the correspondence between the endings of two expressions in their final letters. A *fāṣilah* is the final word of one sentence that is compared with the final word of another sentence. The two expressions being compared are called *qarīnah*, while the corresponding segments being compared are called *faqrah*. *Saj'* has several distinctive characteristics, including:

(1) The two *fāṣilah* or *faqrah* segments are identical. An example can be found in the Qur'an, Surah Al-Ma'ārij (70:20–21):

إِذَا مَسَّهُ الشَّرُّ جَزُوعًا، وَإِذَا مَسَّهُ الْخَيْرُ مَنُوعًا

Meaning: "When evil touches him, he becomes anxious; and when good touches him, he becomes withholding."

In this verse, the endings جَزُوعًا (*jazū'an*) and مَنُوعًا (*manū'an*) share the same rhythmic pattern and final sound, creating a harmonious auditory effect.

(2) The second, third, and subsequent *faqrah* segments are longer. An example is found in the Qur'an, Surah An-Najm (53:1–2):

وَالنَّجْمِ إِذَا هَوَى، مَا ضَلَّ صَاحِبُكُمْ وَمَا غَوَى

Meaning: "By the star when it descends. Your companion (Muhammad) has neither strayed nor erred."

A distinctive characteristic of *saj'* is that its sentence components are balanced, its arrangement is aesthetically pleasing, and it is not artificially constructed or forced. In the study of *saj'*, there are four classifications, as follows:

a. *Saj' Mutarraf*

هُوَ مَا اخْتَلَفَتْ فَاصِلَتَاهُ فِي الْوَزْنِ وَاتَّفَقَتَا فِي الْحَرْفِ الْآخِرِ

Meaning: "It is when two *fāṣilah* endings differ in their meter or rhythm but agree in their final letter." An example of this can be found in the words of Allah Most

High:

مَا لَكُمْ لَا تَرْجُونَ لِلَّهِ وَقَارًا، وَقَدْ خَلَقَكُمْ أَطْوَارًا

Meaning: "Why do you not believe in the greatness of Allah? While He has indeed created you through various stages of creation." (Qur'an, Surah *Nūḥ*: 13–14).

b. *Saj' Mutawāzin*

هو السجع الذي تتوافق فيه الكلمة الأخيرة في كل من الفقرتين بالوزن العروضي، ولا تتوافقا بالقافية

Meaning: "*Saj' Mutawāzin* is a form of *saj'* in which the final words of two segments share the same metrical pattern (*wazan 'arūdī*) but do not share the same rhyme (*qāfiyah*) or final letter." An example appears in the words of Allah in the Qur'an, Surah *At-Tāriq* (86:2–3):

وَمَا أَذْرَاكَ مَا الطَّارِقُ، النُّجْمُ الثَّاقِبُ

Meaning: "And what will make you know what the night visitor is? It is the piercing star."

c. *Saj' Mutawāzi*

مَا كَانَ الْإِتْفَاقُ فِيهِ فِي الْكَلِمَتَيْنِ الْآخِرَتَيْنِ فَقَطْ

Meaning: "It is a type of *saj'* in which the correspondence occurs only in the final words of the two expressions. The difference between *saj' muṭarraf* and *saj' mutawāzī* is that in *saj' muṭarraf*, only the final letters are identical, whereas in *saj' mutawāzī*, the final words themselves are identical in pattern and correspondence. An example can be found in the Qur'an, Surah *Al-Ghāshiyah* (88:13–14):

فِيهَا سُرُورٌ مَرْفُوعَةٌ، وَأَكْوَابٌ مَوْضُوعَةٌ

Meaning: "Therein are elevated couches, and cups placed nearby."

The words مَرْفُوعَةٌ (*marfū'ah*) and مَوْضُوعَةٌ (*mawḍū'ah*) have a balanced rhythmic structure (*wazan*), creating harmony between the two expressions.

d. *Saj' Murassa*

مَا كَانَ فِيهَا أَلْفَاظٌ إِحْدَى فِقْرَتَيْنِ كُلِّهَا أَوْ أَكْثَرُهَا مِثْلَ مَا يُقَابِلُهَا مِنَ الْفَقْرَةِ الْآخَرَى وَزَنَا وَتَقْفِيئًا

Meaning: "It is a type of *saj'* in which all or most of the words in one segment correspond to the words in another segment in terms of rhythm (*wazan*) and rhyme (*qāfiyah*). An example is found in the poetry of Al-Hariri:

هُوَ يَطْبَعُ الْأَسْجَاعَ بِجَوَاهِرِ لَفْظِهِ، وَيَقْرَعُ الْأَسْمَاعَ بِزَوَاجِرِ وَعْظِهِ

Meaning: "He composes rhymed prose with the jewels of his words, and strikes the ears with the admonitions of his counsel."

The balance of words and rhythm can be observed between: (يَطْبَعُ) and (يَقْرَعُ), word (الأسجاع) and (الأسماع), word (بجواهر) and (بزواجر), then word (لَفْظِهِ) and (وَعْظِهِ). Another example appears in the Qur'an, Surah *At-Takwīr* (81:3–4):

وَإِذَا الْجِبَالُ سُيِّرَتْ، وَإِذَا الْعِشَارُ عُطِّلَتْ

Meaning: "And when the mountains are set in motion, and when pregnant camels are abandoned."

The balance in this verse appears between: (الْجِبَالُ) and (الْعِشَارُ), also. (عُطِّلَتْ) with (سُيِّرَتْ). Another example of *saj'* can also be found in Surah *Al-Ikhlāṣ* (112:1–4).

قُلْ هُوَ اللَّهُ أَحَدٌ ١ اللَّهُ الصَّمَدُ ٢ لَمْ يَلِدْ وَلَمْ يُولَدْ ٣ وَلَمْ يَكُنْ لَهُ كُفُوًا أَحَدٌ ٤

Based on the verses in Surah *Al-Ikhlāṣ*, there is only one type of *saj* ' found in the surah, namely *Saj* ' *Muṭarraḥ*. This occurs in the first three verses of Surah *Al-Ikhlāṣ*, specifically in the words *أَحَدٌ*, *الصَّمَدُ*, and *يُولَدْ*. These three words differ in their rhythmic patterns (*wazan*), but all share the same final letter, namely the letter Dāl (د). Another example of *saj* ' can be found in Surah *Al-Falaq* (113:1–5):

قُلْ أَعُوذُ بِرَبِّ الْفَلَقِ ١ مِنْ شَرِّ مَا خَلَقَ ٢ وَمِنْ شَرِّ غَاسِقٍ إِذَا وَقَبَ ٣ وَمِنْ شَرِّ النَّفَّاثِ فِي الْعُقَدِ ٤ وَمِنْ شَرِّ حَاسِدٍ إِذَا حَسَدَ ٥

Based on these verses from Surah *Al-Falaq*, there are two types of *saj* ' present: (1) *Saj* ' *Muṭarraḥ*, which appears between the first verse (الْفَلَقِ) and the second verse (خَلَقَ), as well as between the fourth verse (الْعُقَدِ) and the fifth verse (حَسَدَ). Each pair shares the same final sound, namely the letters Qāf (ق) and Dāl (د) respectively, (2) *Saj* ' *Mutawāzin*, which appears between the second verse (خَلَقَ) and the third verse (وَقَبَ). This type can be identified through their identical grammatical pattern, as both are past-tense verbs (*fi 'l māḍī*), but they differ in their final letters, namely Qāf (ق) and Bā' (ب).³⁵

3. Iqtibas

Linguistically, *iqtibās* means borrowing, copying, or quoting. Terminologically, *iqtibās* refers to a sentence or expression composed by a poet or writer that incorporates a quotation from a Qur'anic verse or a hadith within its structure, without explicitly stating that the quotation originates from the Qur'an or hadith. Within the framework of *Ilm al-Badī* ' , *iqtibās* is classified as one of the forms of *muḥassināt lafẓiyyah* because it brings the beauty and strength of meaning from a higher source (divine revelation or prophetic tradition) into a broader linguistic structure. Ahmad al-Hāshimī divides *iqtibās* into three categories:

a. *Iqtibas Ma'nawī* (الاعتباس المعنوي)

Iqtibās ma'nawī refers to adopting the meaning or essence of a Qur'anic verse or hadith without directly using its original wording. In this type, the writer or speaker takes the core message and expresses it again using different wording, so that the similarity lies in the meaning rather than the exact expression. An example can be found in the words of Allah Most High in the Qur'an, Surah *Ash-Sharḥ* (94:6):

﴿إِنَّ مَعَ الْعُسْرِ يُسْرًا﴾

Meaning: "Indeed, with hardship comes ease."

This meaning is then expressed again in another form:

بعد الشدّة يأتي الفرج

Meaning: "After hardship comes relief."

In this example, the second expression does not reproduce the exact wording of the Qur'anic verse, but it conveys the same essential meaning: that difficulties are followed by relief and ease. This type of *iqtibās* is widely used in advice, literary works, and speeches because it enables Qur'anic messages to be conveyed through a more flexible style of expression.³⁶

³⁵ Hamzah and N Junaedi, *Majas: Konsep Dasar Dan Klasifikasinya Dalam Ilmu Balaghah* (Academia Publication, 2021), 18–19.

³⁶ A Abdurrahman, M Triandani, and H Al-Rasyid, "Iqtibas: Mendeteksi Prosa Dan Syair Dalam Al-Qur'an Dan Hadis," *Jurnal Pendidikan Dan Ilmu Bahasa* 3, no. 1 (2025): 188.

b. *Iqtibas Tām* / ‘Ām (الاقتباس التام)

Iqtibās tām refers to the incorporation of a Qur'anic verse or hadith in its complete or nearly complete form, without significant alteration to its wording. This type represents the clearest form of *iqtibās*, as the original text remains strongly visible and can easily be recognised as originating from the Qur'an or hadith. An example is the following expression:

ان كنت أزمعت على هجرنا # من غير ما جرم فصير جميل

وان تبدلت بنا غيرنا # فحسبنا الله و نعم الوكيل

Meaning: "If you have intended to leave us without any wrongdoing on our part, then noble patience is best for us. And if you seek another in our place, then Allah is sufficient for us, and He is the best disposer of affairs."

The above poem contains an *iqtibās* taken from the Qur'anic verse, Surah Āl ‘Imrān (3:173):

الَّذِينَ قَالَ لَهُمُ النَّاسُ إِنَّ النَّاسَ

الَّذِينَ قَالَ لَهُمُ النَّاسُ إِنَّ النَّاسَ قَدْ جَمَعُوا لَكُمْ فَاخْشَوْهُمْ فَزَادَهُمْ إِيمَانًا وَقَالُوا حَسْبُنَا اللَّهُ وَنِعْمَ الْوَكِيلُ

The *iqtibās* in this example appears in the expression *حسبنا الله و نعم الوكيل* which corresponds directly with the wording found in the original Qur'anic text.³⁷

c. *Iqtibas with Slight Modification* (الاقتباس مع التغيير اليسير)

This type involves taking a Qur'anic verse or hadith with slight modifications to its wording, such as changes in word arrangement, pronouns (*damīr*), verb forms (*fi‘l*), or the addition of certain expressions. However, the original source remains recognisable. For example, the words of Allah Most High:

وَقُلْ جَاءَ الْحَقُّ وَزَهَقَ الْبَاطِلُ

are modified into:

لَمَّا جَاءَ الْحَقُّ زَهَقَ الْبَاطِلُ

The modification is made to suit the context of the discussion, while the meaning and most of the original wording remain unchanged. Another example is the statement of Allah Most High:

إِنَّ اللَّهَ مَعَ الصَّابِرِينَ

which is expressed again as:

اللَّهُ مَعَ الصَّابِرِينَ دَائِمًا

In this example, the word *دَائِمًا* ("always") is added as an adjustment to the rhetorical style. This type of *iqtibās* is frequently used in poetry and prose because it provides flexibility in constructing expressions while preserving the Qur'anic atmosphere and spiritual resonance of the original message.³⁸

³⁷ L R Siregar et al., "Analisis Al-Iqtibas Pada Ayat Al-Qur'an Dan Hadist," *Jurnal Pendidikan Dan Ilmu Bahasa* 3, no. 1 (2025): 203–206.

³⁸ Nabilah, "Analisis Muhassinat Lafziyyah Melalui Iqtibās Dalam QS. Al-Baqarah Ayat 269: Studi Tentang Pemberian Ilmu Dan Hikmah," 76 77.

The Urgency of *Muḥassināt Lafẓiyyah* in Qur'anic Studies

Within the structure of *ʿIlm al-Balāghah* (the science of Arabic rhetoric), *ʿIlm al-Badīʿ* occupies the final position, functioning to beautify an expression (*taḥsīn al-kalām*) after its structure and meaning have been arranged appropriately. *ʿIlm al-Badīʿ* classifies linguistic beauty into two main categories: *muḥassināt maʿnawiyyah* (beauty in terms of meaning) and *muḥassināt lafẓiyyah* (beauty in terms of wording and expression).³⁹ Specifically, *muḥassināt lafẓiyyah* refers to the method of beautifying expressions based on phonetic aspects or sound, such as the harmony of letters, rhythm, and the musicality of language, without altering or compromising the clarity of its essential meaning. This beauty of expression is studied in depth to demonstrate that the language of the Qur'an is an aesthetic medium of expression that possesses an exceptionally high level of precision.⁴⁰

The importance of studying *muḥassināt lafẓiyyah* in understanding the Qur'an lies in its function, which is not merely as an aesthetic ornament, but rather as a functional instrument that strengthens and reinforces theological meanings. The arrangement of sounds through rhythm and the harmony of letters has been shown to effectively attract listeners' attention, maintain their focus, and leave profound psychological and spiritual impressions upon the soul. In other words, the auditory beauty produced by *muḥassināt lafẓiyyah* works in perfect synergy with the depth of divine messages, making the sacred text more vivid and enabling it to directly touch the emotional aspects of its readers.⁴¹

The existence of *muḥassināt lafẓiyyah* in the Qur'an is widely manifested through rhetorical devices such as *jinas* and *sajʿ*, which play a significant role in creating harmony within expressions. *Jinas*, for example, presents similarity in the pronunciation of two words while maintaining fundamental differences in their meanings. This unexpected shift in meaning provides both intellectual and aesthetic satisfaction for the reader.⁴² Meanwhile, *sajʿ* focuses on the similarity of final letters in sentence endings (*fāṣilah*), producing a beautiful and balanced rhythmic sound that makes Qur'anic verses easier to remember and contemplate. These forms of phonetic beauty demonstrate that the Qur'an cannot be surpassed by any human literary work.⁴³

Furthermore, the application of *muḥassināt lafẓiyyah* studies is highly relevant in efforts to improve religious literacy within contemporary society. Readers who understand the rhetorical dimensions of *muḥassināt lafẓiyyah* will not become trapped in rigid or purely legalistic interpretations; instead, they will be able to experience the words of God as a dynamic spiritual experience.⁴⁴ Therefore, integrating the study of the beauty of expression into Qur'anic literacy serves as a strategic step in fostering a moderate and reflective religious understanding, while also cultivating a high appreciation for the

³⁹ N S Shabriyah and M Nuruddien, "Kontribusi Ilmu Balaghah Terhadap Makna Dan Sastra Yang Terkandung Dalam Ayat-Ayat Al-Qur'an," *El-Wasathiya* 10, no. 1 (2022): 73.

⁴⁰ I Septiana, "Sisi Keunggulan Bahasa Al-Quran Dalam Perspektif Ilmu Balaghah," *Tilawah: Journal of Al-Qur'an Studies* 1, no. 1 (2025): 44.

⁴¹ Siregar et al., "Analisis Al-Iqtibas Pada Ayat Al-Qur'an Dan Hadist," 314.

⁴² Siregar et al., 314.

⁴³ U Kulsum, "Keunggulan Bahasa Al-Qur'an Di Bidang Balaghah," *Maliki Interdisciplinary Journal (MIJ)* 1, no. 3 (2023): 302.

⁴⁴ M Z Fahmi et al., "Memahami Pesan Al-Qur'an Lebih Dalam: Aplikasi Retorika Balaghah Untuk Peningkatan Literasi Keagamaan Masyarakat Sebuah Pendekatan Konseptual," *DEVELOPMENT: Journal of Community Engagement* 4, no. 1 (2025): Kulsum, 2023, hlm. 233.

aesthetic values within Islamic teachings.⁴⁵

In conclusion, the study of *muḥassināt lafẓiyyah* is an academic and spiritual necessity for anyone seeking to understand the Qur'an comprehensively. The excellence of Qur'anic language in the field of *balāghah*, particularly through its beauty of expression, rhythm, and musicality, functionally strengthens the delivery of divine messages.⁴⁶ Through an understanding of *muḥassināt lafẓiyyah*, Muslims can perceive the harmonious combination between the beauty of sound (*jamāl al-lafẓ*) and the depth of meaning (*ʿumq al-maʿnā*), which serves as undeniable evidence of the miraculous nature of the Qur'an.

CONCLUSION

The study of *muḥassināt lafẓiyyah* within *ʿIlm al-Badīʿ* is an academic and spiritual necessity for anyone who wishes to understand the Qur'an comprehensively. Specifically, *muḥassināt lafẓiyyah* focuses on beautifying expressions through aspects of wording and sound, such as the harmony of letters, rhythm, and the musicality of language, which are manifested through rhetorical devices such as *Jinas*, *Sajʿ*, and *Iqtibās*, without altering the clarity of their essential meanings. The excellence of Qur'anic language through this phonetic beauty does not merely function as an aesthetic ornament; rather, it serves as a functional instrument capable of attracting listeners' attention, maintaining focus, and leaving profound psychological and spiritual impressions that strengthen the delivery of divine messages. Ultimately, through an understanding of *muḥassināt lafẓiyyah*, Muslims can perceive the harmonious integration between the beauty of sound (*jamāl al-lafẓ*) and the depth of meaning (*ʿumq al-maʿnā*), which simultaneously serves as undeniable evidence of the miraculous nature of the Qur'an.

Although this research successfully reveals the existence and significance of *muḥassināt lafẓiyyah* in reinforcing the theological messages of the Qur'an, several limitations should be acknowledged. First, the scope of this study was deliberately limited to three major rhetorical devices within *muḥassināt lafẓiyyah*, namely *Jinas*, *Sajʿ*, and *Iqtibās*. Therefore, other forms of linguistic beautification, such as *Muwāzanah*, *Tarṣīʿ*, or *Mā Lā Yastahīlu al-Inʿikās*, as well as *muḥassināt maʿnawiyyah* (beauty in terms of meaning), have not been explored in depth. Second, the analysis of Qur'anic verses in this study remains representative and selective, using examples from several surahs such as Surah *Ar-Rūm*, *An-Nūr*, *Al-Ikhlāṣ*, and *Al-Falaq*, and has not yet mapped the entire corpus of the Qur'an through statistical analysis or comprehensive enumeration.

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⁴⁵ Siregar et al., "Analisis Al-Iqtibas Pada Ayat Al-Qur'an Dan Hadist," 309.

⁴⁶ Septiana, "Sisi Keunggulan Bahasa Al-Quran Dalam Perspektif Ilmu Balaghah," 47.

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