The Aesthetics Of Saj‘In The Quran And Its Influence On Music By The Survey Of Saj‘And The Music In Surah Al-Takwir

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Abstract
The Quran is a miracle and it is proved in different aspects. If you consider the philosophy of it appearance in Jahiliyyah times - the Arabs were really great in composing poems - you will understand the most important aspect of its miracle is the eloquence. A lot of expert fishermen have tried to achieve eloquence pearls in the Quran ocean and search for eloquence aspects in the book. They have found Maani, Bayan and Badi` pearls in this ocean full of different pearls. This essay tries to image a little of this ocean beauties for the readers.

Key words: saj‘, the Quran, music, surah al-Takwir

I. Introduction
Before starting the discussion, it is better to introduce some terms like saj‘, music and Aesthetics.

Saj‘
The meaning of this word is pigeon's song. As a term it means using some words that are similar in the last letter(s) or rhythm in prose. Al-Sakkaki says the saj‘ in a prose text is like the rhyme in a poem. (Daei javad 1956: 115)
The Rhetoric scientists believe that there are 3 kinds of saj‘: Motawazi, Morassa` and Motarraf. We will talk about their definitions.
In the Motawazi saj‘ the words are accordance in rhythm or rhyme letter(Homaei 1984: 42) like the words of "موضوعخ" and "مشفوعخ."
The Motarraf saj‘ is a kind of saj‘ which rhyme letter in both of them is the same (Kazzazi 2002: 43) like "وقبس" and "أطواس."
The words are the same just in rhythm in the Motawazen saj‘ like "مصفوفخ" and "ميثونخ".

II. Aesthetics
"Aesthetics is a knowledge talks about beauty and art and the arts". (Shales: 1950: 3). Aesthetics relates to the perception -not wisdom-. (Gherrib, 1993: 13)
Based on the Aesthetics, what is related to this paper is Aesthetics psychologically. "Psychology is a knowledge talks about spiritual modality and inward life". (Gherrib, 1993: 7)
If you hear a beautiful rhymed prose you will have a great feeling because of that. As you feel great by reading or hearing an artificial and wise speech.

III. Music
Abū Naṣr Al-Farabi in his book kitāb iḥṣāʾ al-ʿulūm (On the Introduction of Knowledge) says that music is a knowledge of songs, and it includes two parts: one of them is practical music and the other is theoretical music. Today this division is acceptable in music. (www.aftabir.com)

IV. The relation between music and poem or musical speech
The Saj‘ is used in prose not in poem, so probably somebody asks this question: what is the relation between music and prose? The answer is "prose was existed before poem and it was talking about thought, but it is considered as the second type of an art with aesthetic qualities. The latest kind was saj‘ and it was following poem. It was using some seeming qualities of poem". (Gherrib, 1993: 133) so a prose related to music is a rhymed prose.
The first factor caused Arabs confessed the Quran miracle was the beautiful music of Quran and its order.

V. Music of poem
It is mentioned some aspects of poem music in literary books, like:
1. External Music: The external music is phonetic aspect and the poem rhythm. It could be matched with all the poems in one rhythm. 2. Lateral Music: The Lateral music has a lot of sights. The most obvious kinds of that are rhyme and identical rhyme. The others
are repetitions and Tarji’s. (Shafiei Kadkani 1989: 391, Mohseni 2003: 11)
3. Internal Music: It is a collection of accordance between consonants and vowels in the poem words. This accordance could be equality or similarity or contradiction. Different kinds of Jenas are some samples of this music. (Shafiei Kadkani 1989: 393, Mohseni 2003: 12)
4. Semantic Music: It includes the equalities, similarities and contradictions in the semantic and intellectual context. The contrast, amphibolology and symmetry are mentioned as the most important kinds of this music. (Shafiei Kadkani 1989: 393, Mohseni 2003: 13)

VI. The aesthetics of saj’ and Faselah in the Quran
The Quran saj’ is called Faselah. The aesthetic survey of saj’ in the Quran shows this kind of saj’ doesn’t follow the words unlike rhymed prose of mankind. The use of saj’ in the Quran is not just for aesthetic goals, but it is used as a means to transfer the meaning to the reader in different ways. The surveys of Quran show a big difference between the Quran and the mankind rhymed prose. Bint al-Shati a contemporary writer believes that the Quran Faselah is not just a verbal work, but it is accordance with the style and semantic implication of text. They are changed based on the meaning. (Bint al-Shati 1997: 258)
We consider the Quran music in 3 parts: words, verses and suras. The most important part is words. It forms the other parts: verses and suras, so we do the survey of this part.
The Quran includes two music kinds: one of them is outward music that is called external music too. It is related to rhymed prose words and also the phrases with the same rhythm. The other is internal music. It is related to the meaning and the accordance between the words and the meaning.
In comparing between the poem and the Quran music, it could be said the beauty of a poem is for its rhythm, choosing words and the beauty of writer’s style, but in the Quran there is an accordance between the verbal part and the meaning. The musical words have the same influence semantically. (Jorjani 2003: 313)

VII. Surah al-Takwir
Sura al-Takwir is the 81st surah of Quran. It is a Meccan surah, and it has 29 verses. Takwir means wrapping and enfolding something. In this surah means wrapping the sun and the darkness after that.
The verses of this surah is divided to two parts: The first is about the signs of the coming of the Day of Judgment, and the second part tells about the Quran grandeur and the truth talks of Prophet Mohammad.

VIII. The appearance of saj’ in surah al-Takwir
The Quran show a big difference between consonants and vowels in the poem words. As you see all verses begins with “ذَٰلِكُمُ اللّهُ الَّذِي” and “ذَٰلِكُمُ اللّهُ الَّذِي” is one of the condition means, and it needs a condition verb and the result clause. It is specifically used for Fe’liyyah sentence. It is used with past verb in most cases, and it shows a certain occurrence. The result clause will occur in the future. In another words, if “ذَٰلِكُمُ اللّهُ الَّذِي” comes with past verbs you can be sure the verb and its result clause will occur without any doubt. So all the occurrences mentioned in surah al-Takwir will occur surely.
The other point should be mentioned is that all verbs are passive unless for the verb of the second verse. This has a lot of reasons. Aesthetically the subject is unknown to observe saj’. The use of saj’ makes a special music, and it is accordance with resurrection state and its description completely. If the verbs were active for example it was mentioned “ذَٰلِكُمُ اللّهُ الَّذِي” the beautiful music has been destroyed, and the sentences have been without echo and resonance. So there is a syntactic balance between these Faselahs too.
It has been mentioned that in the verses of sura al-Hagha and all suras ended to "ذَٰلِكُمُ اللّهُ الَّذِي" you have worry and anxiety feeling by readin them because of the special music of this letter, and the sura images resurrection. (al-Saleh 1965: 335) the first verses of this sura ends to "ذَٰلِكُمُ اللّهُ الَّذِي" and you feel hearing the sound of man’s heart a man who feels fear and excitement because of the resurrection panic.
The word of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِكُمُ اللّهُ الَّذِي" and "ذَٰلِكُمُ اللّهُ الَّذِي" are faselahs in the first verses of this sura. There is Motawazi saj’ between the words of "ذَٰلِي
and sad, and they will be scattered in the earth because of their panic and fear.

There is a sample of Mowazanah between two verses: 
\*وَإِرَا الصنُّحُ* and 
\*وَإِرَا الغَّمَبا* The words of "\*سَدَ" and "\*عُلَّظَ" are the same in rhythm.

Sometimes some words will be delayed in a statement for Saj’ like: 
(الْحَمْذُ للِّّ سَةِّ الْعَبلَمِینَ) (the Quran 54: 41) in this verse the object "pen" comes before the subject "الْحَمْذُ" and the reason is "الْحَمْذُ". We can see this subject in these verses of surah al-Fajr in the verse of "pen" is used in the Quran to observe the Quran grandeur.

The meaning of "pen" seems strange. It should be mentioned that sometimes some strange words are used in the Quran to observe the Faselah. If the word "pen" had been used instead of "pen" in the 17st verse of this sura there wasn't any Faselah, and the music and song have been disordered. Now the phonemes of words image the meaning sensibly and perceptibly. The phonemes of this verse "pen" make us hear the sound of morning breathe."pen" has been repeated in this sura a lot of times. This phoneme with its resonating and soft music makes us relaxed. As you see the "pen" is the reason of this music and song.

The other point should be mentioned is that in the Quran every subject appears with special rhyme letters in the "pen" words. By ending a subject, another rhyme letters in new words will be appeared. The first verses of surah al-Takwir show the state of world exactly before the resurrection and all these verses have special Faselahs and similar rhyme letter. The subject has been changed from the verse of 15. This subject is the Quran grandeur and the truth talks of Prophet Mohammad, so it has been used the new Faselahs and rhyme letters. Here the rhyme letter is "سن".

Sometimes the letters of Faselah is not Motamasel letters; they are some of Motaghareb letters like "ن" and "ن". For instance in sura al-Hashem we have theses verses: "نَسْبِالْرَّحْمَنِ الرَّحمٌ" and "نَسْبِالْرَّحْمَنِ الرَّحمٌ" (the Quran 1: 1-3). The letters of "ن" and "ن" are near in the position phonetically. This kind of
saj’ is called Motamasel or Motaghareb. http://uqu.edu.sa/page/ar/18757


There is a Motawazi saj’ between "مکین" and "أمین", "ضلین" and "مجین", because they are similar in rhythm and rhyme letter. There is a Motaghareb saj’ between "ضلین" and "سجیم" and also between "عبلمین" and "یغز یم". There is a saj’ between "رزهجوو" and "العبلمین", because both of them ends to "و" that is a Maddi letter before that. The saj’ between "م لوو" and "أمین" is like the previous one.

It should be mentioned that these cases, which saj’ is "و" or "و" with a Maddi letter before them like "یغز یم", are complete images of features with the end of music beauty. There is solidarity between the verses, phoneme and music amazingly. (Rafeii: 217)

You see the brevity in "فَ َیْنَ رَزْهَجووَ". The reason could be the meaning of reprimand. In fact the statement was like this: "إِرَا رَجّیَّنَ أَوَّ ال ُش وَ مُلضَلسٌ مِنَ اللِّ عَلَی سَعُولِهِ مُحَمَّذ (ص) فَ َینَ رَزهَجووَ." If the verse was appeared like this the Faselah have not been observed and the song and music have been disordered, so the brevity is used here to observe the Faselah.

IX. Result

We can’t deny Saj’ in the Quran as some people do. It made the verses of the Quran musical and harmonic for the influence of its order and format. The use of Saj’ in the Quran, the meaning follows the word and it is just used for Badi’i beauties. Saj’ of the Quran for its qualities and the position of letters phonetically has a great impact on the music of verses and also their meaning. By thinking about the Quran letters, words, and the beauty of the tone influences your spirit and makes you relaxed, you will realize the greatness and magnanimity, authority and punctuality of the speaker of the Quran who is God. It seems that there is a reason for all vowels of its words. By realizing a little of its beauty, the mankind will be eager to follow the sea beauty of Quran and will realize his inability and the miracle of Quran.

[1] The Quran