

## 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 its appearance in Jahiliyyah times –the Arabs were really grate 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 Badii` pearls in this ocean full of different pearls. This essay tries to image a little of this ocean beauties for the readers. Aesthetics of Saj' in the Quran and its influence on the special music of its verses is the subject of this essay by considering the saj' and music in surah al-Takwir.

**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 Motarraaf. 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 "مرفوعة" and "موضوعة".

The Motarraaf saj' is a kind of saj' which rhyme letter in both of them is the same (Kazzazi 2002: 43) like "وقار" and "أطوار".

The words are the same just in rhythm in the Motawazen saj' like "مصروفة" and "مبثوثة".

### 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 iḥṣā' al-'ulūm* (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, amphibology 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

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
إِذَا الشَّمْسُ كُوِّرَتْ \* وَإِذَا النُّجُومُ انْكَدَرَتْ \* وَإِذَا الْجِبَالُ سُيِّرَتْ \* وَإِذَا  
الْعِشَارُ عُطِّلَتْ \* وَإِذَا الْوُحُوشُ حُشِرَتْ \* وَإِذَا الْبِحَارُ سُجِّرَتْ \* وَإِذَا  
النَّفُوسُ زُوِّجَتْ \* وَإِذَا الْمَوْؤُودَةُ سُئِلَتْ \* بِأَيِّ ذَنْبٍ قُتِلَتْ (the Quran  
81: 9-10)

These are the first verses of surah al-Takwir. As you see all verses begins with "إِذَا". "إِذَا" 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 "إِذَا" 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 "إِذَا كَوَّرَ اللَّهُ الشَّمْسَ" 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 "هـ" 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 "ت", 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 "كُوِّرَتْ", "سُيِّرَتْ", "عُطِّلَتْ", "قُتِلَتْ" and "حُشِرَتْ" are faselahs in the first verses of this sura. There is Motawazi saj' between the words of "كُوِّرَتْ", "سُيِّرَتْ" and "سُجِّرَتْ". Three verbs are like each other in rhythm and rhyme. The verbs of "سُئِلَتْ" and "قُتِلَتْ" have Motawazi saj'.

There is a Motarraf saj' between "كورت" and "انكدرت", and the difference between these words is in rhythm, and the similarity is in their rhyme letters.

As you see all the words of these verses end to saken (without any vowel). It doesn't need to put them with saken. So the main goal was achieved and the verses have the music, song, beauty and influence on a reader. In this verse "وَإِذَا الْوُحُوشُ حُشِرَتْ" the repetition of two letters "ح" and "ش" makes the beauty of this verse twice. It had influenced on the external and internal music, because the "ح" letter has the state of congestion and the "ش" letter shows the state of scattering. So we can result in the resurrection time people are worried

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: "وَ إِذَا الْجِبَالُ سُيِّرَتْ" and "وَ إِذَا الْعِشَارُ عُطِّلَتْ". The words of "جِبَال" and "عِشَار" and "سُيِّرَتْ" and "عُطِّلَتْ" are the same in rhythm.

Sometimes some words will be delayed in a statement for Saj' like: "وَلَقَدْ جَاءَ آلَ فِرْعَوْنَ النَّذْرُ" (the Quran 54: 41) in this verse the object "آلَ فِرْعَوْنَ" comes before the subject "النَّذْرُ" and the reason is saj'.

We can see this subject in these verses of surah al-Takwir::

"وَ إِذَا الصُّحُفُ نُشِرَتْ \* وَإِذَا السَّمَاءُ كُشِطَتْ \* وَإِذَا الْجَبَابِطُ سُعِّرَتْ \* وَإِذَا الْجَنَّةُ أُرْلِفَتْ \* عَلِمْتَ نَفْسَ مَا أُخْضِرَتْ" (the Quran 81: 10-14). The words of "سُعِّرَتْ" and "أُرْلِفَتْ" and "كُشِطَتْ" and "نُشِرَتْ" are the words of faselah. There is a Motawazen saj' between the words of: "نُشِرَتْ" and "كُشِطَتْ", because they have the same rhythm but the rhyme letter is different. The accordances between "سُعِّرَتْ" and the previous words is better and it has the Motawazi saj' with the words of "كُورَتْ", "سُيِّرَتْ" and "سُجِّرَتْ".

The notable point in this verse: "وَ إِذَا الصُّحُفُ نُشِرَتْ" is using the word of "نُشِرَتْ". If the meaning of opening the letter of human actions is intended, the words of "فَرَّحَ", "انْفَتَحَ", "فَرَّيَ" and ... should be used. What is the reason for not using words like these? The letter of "ش" shows the scattering, so we can say this word "نُشِرَتْ" has been used to image opening the letter of human actions in front of all people.

The other point is repetition of the letter "ر" in the verses of surah al-Takwir. By looking at the verbs of "سُجِّرَتْ", "سُيِّرَتْ", "انكدرت", "كُورَتْ", "نُشِرَتْ" and the other verbs, we realize the verbs have been chosen that are ended to the letter of "ر". The letter of "ر" has been used in the other words beside the verbs like "العشار", "البحار" and "الجوار". The letter of "ر" has some special characteristics. One of them is the repetition quality. Content of these verses is it's shuddering and vibration. We can say the shock and fear of resurrection made mankind terrified. Using the letter of "ر" shows this subject. All these verses ended to "رَتْ" and the letter of "ر" has Fathah vowel. The Fathah shows ascendancy, so we realize the magnitude of resurrection and the heart's pulsation. faselahs

The word of "كشط" means peeling the skin of animal. (mas`ud 1386: 1444). The other meaning for this word is watching beyond the curtains of something. This verse shows an image that some curtains don't let the other people see the facts.

The other aesthetic point in these verses: "وَ إِذَا الْجَبَابِطُ سُعِّرَتْ \* وَإِذَا الْجَنَّةُ أُرْلِفَتْ" The Faselahs have been observed and the verb is passive and the object –that is now the subject- comes at the beginning of the statement. This makes the statement beautiful, subtle and respectable. It doesn't say good people will be

taken to the heaven, but it says the heaven comes to good people. There is another goal besides the saj' and it is the meaning intended.

فَلَا أُقْسِمُ بِالْخُنُوسِ \* الْجَوَارِ الْكُنُوسِ \* وَاللَّيْلِ إِذَا عَسْعَسَ \* وَالصُّبْحِ إِذَا تَنَفَّسَ (the Quran 81: 15-18)

From here the sura talks about the second part the Quran grandeur, its rightfulness and the truth talks of Prophet Mohammad.

The main word for "الجوار" is "الجواري" and is a plural word for "الجارية". It means a ship or everything that moves fast.

One of the other ways of observing Faselah is elimination of a word. For example we see this in sura al-Fajr in the verse of "وَاللَّيْلِ إِذَا يَسَّرَ". In fact the word of "يسري" is "يسري", but "ي" has been eliminated to observe the Faselah, and the Kasrah vowel has been remained instead of that. In the 16th verse of surah al-Takwir by eliminating "ي" of "الجواري" Faselah has been observed. Without this elimination there was not any order and song for these verses.

The words of "الخنس", "الكنس", "عسعس", and "تنفس" are the words of Faselah for these verses. These have Motarraf saj', because their rhyme letter is the same but their rhythm is different. There is a Motawazi saj', because both of them are similar in rhythm and rhyme.

The verb of "عسعس" seems strange. It should be mentioned that sometimes some strange words are used in the Quran to observe the Faselah. If the word "أدبر" had been used instead of "عسعس" in the 17th 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 "وَالصُّبْحِ إِذَا تَنَفَّسَ" make us hear the sound of morning breathe. "س" 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 saj' 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 saj' 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 "س".

Sometimes the letters of Faselah is not Motamase letters; they are some of Motaghareb letters like "م" and "ن". For instance in sura al-Hamd we have these verses: "بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ \* الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ \*" (the Quran 1: 1-3). The letters of "م" and "ن" are near in the position phonetically. This kind of

saj' is called Motamassel or Motaghareb.  
<http://uqu.edu.sa/page/ar/18757>

There is an example of this kind of saj' in the verses of 19 and 20. There is a Motaghareb saj' between "كريم" and "مكين". We see the Motawazi saj' between "مكين", "أمين", "ضنين" and "مبين", because they are similar in rhythm and rhyme letter. There is a Motaghareb saj' between "ضنين" and "رجيم" and also between "عالمين" and "يستقيم". There is a saj' between "تذهبون" and "العالمين", because both of them ends to "ن" that is a Maddi letter before that. The saj' between "مجنون" and "أمين" is like the previous one.

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

You see the brevity in "فَأَيُّ تَذْهِبُونَ". The reason could be the meaning of reprimand. In fact the statement was like this: "إِذَا تَبَيَّنَ أَنَّ الْقُرْآنَ مُنْزَلٌ مِنْ اللَّهِ عَلَى رَسُولِهِ مُحَمَّدٍ (ص) فَأَيُّ تَذْهِبُونَ". 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 Badii` 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.

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