

# Elements Of The Arabian Syi'ir In The Qur'an's Structure

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**ABSTRACT:** The Qur'an is a Muslim holy book using Arabic with the dialect of the Quraish tribe. Textually, the composition or sequence in verses of the Qur'an contains musicality which when combined with the musicality of poetry or Arabic syi'ir (rhyme), both have suitability, especially in conformity with 5 (five) elements of poetry, namely: Sentence, Rhythm, Poems, Imagination, and Deliberate. The opinion of the scholars and the Arabic experts on the existence of poetic aspects in the language of the Qur'an has occurred in contradictory form, some agree and some are not. For those who agree, thought one form of the beauty of the Qur'anic language is a match between the musicality contained in the composition of the verses of the Qur'an with the musicals of the traditional Arab syi'ir (syi'ir multazam), especially in terms of rhythm And his poem. Meanwhile, for the scholars who refuse, they argue, the Qur'an is a divine word, while the syi'ir and the poems are human words, all types or genres of literature are the creation of shamans, imaginers, and fanciers.

**Index Terms:** Arabic Language, Elements, Syi'ir, Holy Qur'an, Arabic Structure, Poetic, Lyrics.

## 1. BACKGROUND

Al-Qur'an is a revelation of Allah that was revealed to the Prophet Muhammad through the angel Gabriel and delivered orally by using the Arabic language in Quraysh's dialect. The Qur'an, if viewed in religious terms (Islam), means a holy book that should be believed by every Muslim, both in terms of worship and mu'amalah. However, if viewed in terms of aesthetics values combined with scientific value (Wellek, 1983: 12), the outer form of al-Qur'an has a very high literary (art), so up to now there is no one literary work or World linguists can imitate or match the beauty of it literature, even they are still many who have difficulty to determine the identity or characteristics of the Qur'an when viewed in terms of literature. The attempt of comparing literary works with certain arts and sciences, according to American literary theory, can be justified (Hutomo 1993: 3). As matter of fact, some argue that the Qur'an is not prose or poetry, but a reading. There is also the opinion that the Qur'an is similar to the genre of Arab prose, even become the main basis for the formation of Arabic prose in particular and Arabic literature in general. In addition, there are also who argue that the beauty of the composition of the verses of the Qur'an is a combination of the prose genre and poetry. As their phrase follows:

### 1.1 Thaha Husein says:

إِنَّ الْقُرْآنَ لَيْسَ نَثْرًا وَلَا شِعْرًا وَلَكِنَّهُ قُرْآنٌ

"That the Qur'an is not prose and not poetry, but a reading" (Jundy, 1985: 134).

### 1.2 Most Arab literary scholars argue:

إِنَّ الْقُرْآنَ كَلَامُ اللَّهِ الْمُنْتَوِرِ وَإِنَّ النَّبِيَّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ غَيْرُ شَاعِرٍ

"That the Qur'an is a kalam Allah is similar to prose, and Prophet Muhammad SAW is not a poet" (Ibn Rashid, 981: 20).

### 1.3 An Arab literary scholar, Anwar al-Jundy argues:

إِنَّ الْقُرْآنَ هُوَ الْأَسَاسُ الْأَوَّلُ لِلنَّثْرِ الْعَرَبِيِّ

"That the Qur'an is the main principle for Arab prose" (Jundy, 1985: 128).

### 1.4 Western Orientalists say:

إِنَّ الْقُرْآنَ مِنْ كَلَامِ مُحَمَّدٍ

"That the Qur'an is from the words of Muhammad" (Jundy, 1985: 136).

### 1.5 Watt (1991: xiii) states that:

"The Qur'an is one of the scarcities (book) that have made such a profound and deep influence on the human psyche, the Qur'an is not a theological treatise, nor a book of laws or a collection of sermons, but the Qur'an seems to be more (medley) herb for them, and coupled with various "diamonds" in it".

### 1.6 Sayyid Qutub argues:

سَحَرَّ الْقُرْآنُ إِلَى نُسُوقِهِ الَّذِي يَجْمَعُ بَيْنَ مَزَايَا النَّثْرِ وَالشَّعْرِ جَمِيعًا

"That the beauty of the Qur'anic language is a combination of the privilege toward prose and poetry as a whole" (Saleh, 1988: 334).

### 1.7 Jassin (1995: 272) argues:

"All this describes that Qur'an is not just a collection of poetry or prose". If some of these views are noticed, no one seems to have given the identity or characteristics that the Qur'an is in the form of prose, poetry, drama or any other kinds of literature. However, they tend to argue that the composition of the verses of the Qur'an has a special form which is a mix of prose and poetry. It is said as similar as prose because the verses are arranged long and seem free. It is said as similar as poetry because the verses are short, rhythmic and rhymed, and even some verses can be read with traditional Arabic syi'ir songs (sazir multazam).

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Because of the musicalization of the Qur'an is a blend of prose genre and poetry, the writer is compelled to discuss the matter, especially from its poetic aspect, with the intention that the focus of this title talk is directed to Qur'anic verses of poetic style. Thus, the description of the existence of elements of poetry in the Qur'an will be more clear.

## 2. RESEARCH PROBLEM

The focus of the problems presented in this research are:

2.1 How are the elements of Arabic syi'ir in the structure of Qur'an's verses?

2.2 What is the opinion of Arabic linguists and literary experts about the compatibility between the structure of musical music of the Arab syi'ir in the structure of Qur'an's verses?

## 3. METHODS

This research is qualitative by using the approach of literary theory in general and the theory of Arabic literature in particular. especially in the aspect of musicality or poetic aspect, namely the theory of Arudl Science and Qawafi Science, Criticism and Literary Appreciation, and Literary Psychology. The object of this study is a manuscript or mushhaf of the holy Qur'an consisting of 30 juz, 114 letters, and 6236 verses, especially verses that are poetic style and opinions of Arabic scholars and literary experts who discuss in depth about the characteristics of Arabic literature in al-Qur'an. This research stage is broadly divided into three stages. First, conduct a literature study and preliminary study to search for the text of the Qur'an that is used as the object of research and make direct observations of the composition of verses of the Qur'an are poetic and poetic. second, the determination of the letters and verses of the Qur'an in which contained elements of poetry. In addition, the opinions of the scholars and the Arabic experts on the existence of Arabic syi'ir in the composition toward Qur'an's verses. Third, all the data that has been obtained is analyzed, then written in the form of a draft research report checked the truth through data verification. In the framework of data collection, this research uses library and recording method. After the data is collected, it is identified, classified, analyzed, then verified. Regarding the analysis, the procedure is carried out throughout this research and is carried out continuously from the beginning to the end of the study. Meanwhile, data analysis techniques used are descriptive analysis techniques, style analysis, and content analysis.

## 4. DISCUSSION

### 4.1 Elements of the Arabian Syi'ir in the Qur'an's Structure

One of the phenomena in the Qur'an is a verbal text containing the word of Allah which is revealed to the Prophet Muhammad SAW by using Arabic dialect of Quraysh tribe in poetic style. The verbal text was written by Zaid bin Thabit in a manuscript known as Mushhaf al-Qur'an. This Mushhaf is divided into 30 juz, 114 letters, and 6236 verses. Because of an indication of the similarity between the musicality of the al-Qur'an's language and the

musicality of the syi'ir's language, the problem of the existence of elements of Arabic poetry (syi'ir) contained in the verses of the Qur'an needs to investigate. The main elements contained in the Arabic syi'ir are 5 (five) kinds.

1. "Sentence (دالک)": Understanding the phrase (دالک) in Arabic according to the experts of

Nahwu:

الكَلَامُ هُوَ اللَّفْظُ الْمُرَكَّبُ الْمُفِيدُ قَائِدَةٌ يَحْسُنُ السُّكُوتُ عَلَيْهَا

"Sentence is a wording that contains a clear understanding or idea and does not require any further explanation" (Hifniy Bik Nashif (et.all), 1892: 1). Generally, the sentences are arranged in the form of prose or *natsar* not much different from the sentences in the form of syi'ir, it's just that the order of sentences in the form of syi'ir is arranged in such a way so in accordance with the unit of rhythm and rhyme. The poets always choose the words will be use in preparing the sentence syi'ir, so that the sentence is eloquent, does not violate the rules of Arabic, not using foreign words (*Gharib*) which is difficult to understand, and also does not use the common language (*suqiyah*) , Because if conceded words that are not desired, the works of syi'ir it becomes' disability, even worth kitsch (ugly), because the style of language imagination is low. While choosing the words to be used to compose syi'ir, it required to be related to Arabic rules, whether related to the knowledge of Nahwu, Sharaf, Balaghah, Arudl or Qawafi, if not, it would bear the use of words that should not be used, but still used as an emergency, as in the following syi'ir (Ahmad al-Hashimi, 1965: 39): *هَلْ مِنَ الْبَرِّقِ الْفَصْلَتْ # أَمْ مَعَ الرَّعْدِ الْخَدْرَتْ* The word "هـ" placed on the shadar (the first part of the syi'ir) is wrong, and the right one is "ا" and "أَمْ". Therefore, to adjust the rhythm, the poet uses the word "هـ" with the reason of a syi'ir emergency. Thus, the Arabic skill for a poet is an important factor, because by looking at the sentences arranged in the syi'ir, will be able to know the depth of expression of feelings, fantasies or imagination and the spirits of the soul owned by the poet. The accuracy of word choice is the ability to choose the most appropriate word to represent ideas or thoughts. Ability to choose concrete words from abstract words, choose clearer words from clear words, choose subtle words from harsh words and so on. For example fragments of verses (Surat al-Dhuha: 1-11) follows: *وَالضُّحَى (١) وَاللَّيْلِ إِذَا سَجَى (٢) مَا وَدَّعَكَ رَبُّكَ وَمَا قَلَى (٣) وَلَا آخِرَةَ خَيْرٌ لَّكَ مِنَ الْأُولَى (٤) وَلَسَوْفَ يُعْطِيكَ رَبُّكَ فَتَرْضَى (٥) أَلَمْ يَجِدْكَ يَتِيمًا فَآوَى (٦) وَوَجَدَكَ ضَالًّا فَهَدَى (٧) وَوَجَدَكَ عَائِلًا فَأَغْنَى (٨) فَأَمَّا الْيَتِيمَ فَلَا تَقْهَرْ (٩) وَأَمَّا السَّائِلَ وَالضُّحَى (١٠) وَأَمَّا بِنِعْمَةِ رَبِّكَ فَحَدِّثْ (١١)* The word *الضحى* was chosen to represent the meaning of happy, bright future, pleasure and success. The word *الليل* to represent the meaning of times of sadness and difficult times. This is clearly evident from the subsequent phrases, while, the word orphan, pervert, destitute is represented by the word *سجى* إذا وال ليل . In other words to get protection (أوى), get a clue (هـى), and become rich (أغنى), represented by the word *الضحى*. The word *الضحى* and the word *الليل* are chosen to represent happiness and difficulty because both words are more concrete, clearer, more communicative and imaginative. The example chooses the word figuratively (including the connotative category). While some examples choosing the word denotative (essential) because it is felt more precise, clearer and more appropriate is like the surah Ali Imran 104 - 105: *وَأَنْتُمْ مِنْكُمْ أُمَّةٌ يَدْعُونَ إِلَى الْخَيْرِ وَيَأْمُرُونَ بِالْمَعْرُوفِ*

وَيَهْوُونَ عَنِ الْمُنْكَرِ وَأُولَئِكَ هُمُ الْمُفْلِحُونَ (١٠٤) وَلَا تَكُونُوا كَالَّذِينَ تَفَرَّقُوا وَاخْتَلَفُوا مِنْ  
 المعروف" The word "المعروف" refers to the meaning of an act or a word that has been  
 recognized and known by the conscience that always encourages the owner to do goodness. The word  
 المنكر refers to the meaning of an act or word denied by its conscience. Goodness is an act making heart  
 become calm and serene, whereas sin is an act making the heart and soul uneasy.

2. "Rhythm (wazan/bahar)": The notion of "rhythm (wazan / bahar)" is as follows (Muhammad ad Damanhury, 1936: 10):

الْبَحْرُ هُوَ حَاصِلُ تَكَرَّرِ الْجُزْءِ بِوَجْهِ شِعْرِيٍّ. وَإِنَّمَا  
 سُمِّيَ ذَلِكَ بَحْرًا لِأَنَّهُ يُوزَنُ بِمَا لَا يَتَنَاهَى مِنَ الشَّعْرِ.

Wazan is *tafilah arudl* repeated with the aim of forming syi'ir. Wazan is also called bahar because of its existence resembles an ocean that when everything was taken, its will not be there all-out. As well as, the songs of a poet, when creating the work of syi'ir, then the power of expression, inspiration, and imagination that comes from within his soul will always surge as if there is no end point. Before explaining the existence of wazan in the of Qur'an's verses, the author uses other text approaches to avoid misunderstanding in connecting between arudl and al-Qur'an. As for the approach used, for example, the words of a person without any element of deliberation sometimes contain a rhythm in his speech, such as:

بِطَاعِمٍ	بِ وَأَنْتِي	أَغْلِقِ الْبَا
فَاعِلَاتِنِ	مَتَقَلِنِ	فَاعِلَاتِنِ
مِنْ تَمِيمٍ	لَتَيْتِمٍ	أَكْرُمُوا مَنْ
فَاعِلَاتِنِ	مَتَقَلِنِ	فَاعِلَاتِنِ
مُ سَرِيْعًا	ءِ يَاغْلًا	أَسْقِي الْمَا
فَاعِلَاتِنِ	مَتَقَلِنِ	فَاعِلَاتِنِ

Each of these words contains beauty when heard or felt because the composition of the word contains the rhythm (*wazan arudl*). As well as in Arabic syi'ir when in accordance with the Arudl razan-wazan will arise beauty for the listener, as in syi'ir Imru-ul Qais follows:

وَمَنْزِلٍ	حَبِيبٍ	لِكَ مِنْ ذِكْرِي	قَفَانَبٍ
مَفَاعِلِنِ	فَعُولِنِ	مَفَاعِلِينِ	فَعُولِنِ
فَحْوَمَلٍ	دَخُولٍ	لَوْي تَبِينِ أَلْ	بِسَيْفِ أَلْ
مَفَاعِلِنِ	مَفَعُولِنِ	مَفَاعِلِينِ	فَعُولِنِ

The Shi'ir contains *bahar thawil*. With this approach, the author observes the verses of the Qur'an that the composition of its verses has *wazan*, as well as *wazan* in Arab syi'ir.

3. "Rhyme/qafiyah": The meaning of the word "qafiyah" (قافية) (ygolomyte of gnidrocca)

القَافِيَةُ جَمْعُهَا قَوَافٍ: أَى وَرَاءَ الْعُنُقِ

"Neck or back of neck" (Luis Ma'luf, 1977: 647). While, terminologically:

القَافِيَةُ هِيَ الْجُزْءُ الْأَخِيرُ مِنَ الْبَيْتِ الْمَخْصُورِ بَيْنَ آخِرِ  
 سَاكِنَيْنِ وَمُتَحَرِّكَيْنِ قَبْلَهُمَا.

Qafiyah is "the last part (*tafilah*) of a stanza that is counted from the two last consonants up to one vowel that existed before the two consonants" (Mamduh Haqqy, 1970: 115). In

other words, the way of determining Qafiyah is find one vowel after the two consonants exist at the end of the syi'ir. The last part of a stanza is called Qafiyah, because it follows the previous verse (Muhammad ad-Damanhury, 1936: 25). In the Qur'anic letters there is a qafiyah rules such as the qafiyah rules used in the Arabic syi'ir, and to reveal the use of qafiyah rule in these verses of the Qur'an, the author presents some qafiyah elements as follows:

- Based on the various *qafiyah* words in verses of the Qur'an especially on section (juz) 30 or short letters there are 4 kinds of words, namely: (1) half words; (2) One word; (3) One and a half words; and (4) Two words.
- Based on the various *qafiyah* letters, in the verses of the Qur'an there are 6 kinds of letters, namely: (1) *Rawi* is the last letter used as a basis or guidance in qasidah, to make the same lyrics; (2) *Washal* is the layyinah letter arising from Isyba rawi sign or letter ha '(o) that is around it; (3) *Khuruj* is the letters *alif*, *wawu* and *yak (mad)* arising from his sign ha '(o) *washal*; (4) *Ridif* is the letter *mad* contained before the *rawi*; (5) *Ta'sis* is the *alif* letter, which is between the letters of *rawi* and the *alif* there is one letter; And (6) *Dakhil* is the vowel that resides after *ta'sis*.
- Based on the various *harakat*, there are 5 kinds of harakat qafiyah in the Qur'an, namely: (1) *Mujra'*: rawi muthlaq sign; (2) *Nafadz*: ha' sign (o) *wahsal*; (3) *Hadzwa*: sign before *ridif*; (4) *Ishba'*: dakhil sign; And (5) *Rass*: vowels sign before *rawi muqayyad*.
- Based on the various *qafiyah* forms, there are 9 kinds of qafiyah form in the Qur'an, namely: (1) *Qafiyah Mutlaqah Mujarradah Maushulah bil Layyin*; (2) *Qafiyah Mutlaqah Mujarradah Maushulah bil Ha '*; (3) *Qafiyah Mutlaqah Mardufah Maushulah bil Layyin*; (4) *Qafiyah Mutlaqah Mardufah Maushah bil Ha '*; (5) *Qafiyah Mutlaqah Muassasah Maushulah Layyin bil*; (6) *Qafiyah Mutlaqah Muassasah Maushulah bil Ha '*; (7) *Qafiyah Muqayyadah Mujarradah*; (8) *Qafiyah Muqayyadah Mardufah*; And (9) *Qafiyah Muqayyadah Muassasah*.
- Based on the *aib-aib qafiyah*, Qur'an has: (1) *Itha'*: repeating *rawi*, both in terms of text and its meaning; (2) *Tadlmin*: the relationship between previous stanza with the later verse; (3) *Ishraf*: the *mujra'* difference between the *rawi* and the letters adjacent to their *makhraj*; (4) *ijazah*: the dispute between the *rawi* and the letters has far difference *makhraj*; (5) *Sinad ridif*: *ridif* in one of two stanzas; (6) *Sinad ta'sis*: *ta'sis* contained in one of two stanzas; And (7) *Sinad hazwi*: sign dispute before *ridif*.
- Based on the qafiyah names, Qur'an has five kinds of names: (1) *Mutakawis*: each qafiyah has four sign vowels or more in sequence that lies between two consonants; (2) *Mutarakib*: each qafiyah consisting of three consecutive vowels alphabetically located between two consonants; (3) *Mutadarik*: each qafiyah consisting of two vowels located between two consonants; (4) *Mutawatir*: each qafiyah consisting of one sign; And (5) vowel are located between two consonants.

4. "deliberate" (دصق). The meaning of the word "qashad" (دصق) in Arabic:

قَصَدَ - يَقْصُدُ - قَصْدًا الرَّجُلُ وَلَهُ وَإِلَيْهِ: أَى تَوَجَّهَ إِلَيْهِ



"Deliberately heading to something" (Luis Ma'rif, 1977: 632). "Qashad" in this discussion is the element of the poet's intention to compose *syi'ir*, concerning with the imagination that pours in his soul and the rhythm he wants. The deliberation element is a central element in the Arabic *syi'ir*, because the sentence that is only rhythmic (*wazan*) or rhyme (*qifiyah*), but there is no element of the poet's intent to pronounce the *wazan* and *qafayah*, then the sentence cannot be called *Shi'ir*. Examples of musicality of balanced sentences, among others, the letter al-Mukminun (23), verses 1- 5:

قَدْ أَفْلَحَ الْمُؤْمِنُونَ (١) الَّذِينَ هُمْ فِي صَلَاتِهِمْ خَاشِعُونَ (٢)  
وَالَّذِينَ هُمْ عَنِ اللَّغْوِ مُعْرِضُونَ (٣) وَالَّذِينَ هُمْ لِلزَّكَاةِ فَاعِلُونَ (٤)  
وَالَّذِينَ هُمْ لِفُرُوجِهِمْ حَافِظُونَ (٥)

Between verse one and the other is offset by the sound un, un, un, un. Examples of musicality from taxation, like al-Ikhlâs, verses 1- 4:

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

Between verse one with the other balanced with the sound of the ad, ad, ad, ad. While, According to the Arabic rules should be:

وَلَمْ يَكُنْ أَحَدٌ كُفُوًا لَهُ

So, the poem sound is (ad, ad, ad, ah). Examples of musicality of the sound repetition, like letters al-Waqi'ah, verses 1-3 –

إِذَا وَقَعَتِ الْوَاقِعَةُ (١) لَيْسَ لَوْفَعَتِهَا كَاتِبَةٌ (٢) خَافِضَةٌ رَافِعَةٌ (٣)

In those letters, the word "waqa'a" is repeated. The musicality of the Qur'an is sometimes also adapted to the atmosphere, phenomena, ideas, ideas and thoughts. Musicality pitched quickly when the atmosphere and phenomenon went fast, as in the following example, for example, Surat al-Insyiqaq, verses 1- 5:

إِذَا السَّمَاءُ انشَقَّتْ (١) وَأَذْنَتْ لِرَبِّهَا وَحُقَّتْ (٢) وَإِذَا الْأَرْضُ مُدَّتْ (٣)  
وَأَلْقَتْ مَا فِيهَا وَتَخَلَّتْ (٤) وَأَذْنَتْ لِرَبِّهَا وَحُقَّتْ (٥)

The musicality of these verses goes quickly, as they talk about the mood and phenomenon of the doomsday that all go fast. In addition, when the repetition of the "t" (ت) is observed, it is found like a rhythmic beat in a song. The repetition of "t" (ت) sounds clearly creates a certain atmosphere, the atmosphere arises as a result of the presence of musical effects, the rhythmic effect of the rhythmic repetition of "t" (ت) gives rise to the suggestion of speed and awesomeness. Thus, the musicality of the Qur'an in the form of phase balance, revelation and repetition of sounds as shown in the examples of these verses clearly indicate the existence of elements of deliberate in preparing the verses so it is comfortable when to read, felt, understood and also easy to memorize

5. "Imagination" (لإيخ). *Khayal* (لإيخ) is an expression of the inner feeling of a poet who is poured in the form of a sentence of *syi'ir*. Usually, the words that the poet chooses have different connotations of meaning, such as Imru al-Qais and Ibn Harmah when composing his *syi'ir*, both always use special words in his *syi'ir*, he likes to use the word "وقو" "On his *syi'ir*:"

فَقَا نَبَّكَ مِنْ ذِكْرِي حَبِيبٍ وَمَنْزِلٍ # بِسِقْطِ اللَّوَى بَيْنَ الدَّحُولِ فَخَوْلَمِ

Meanwhile, Ibn Harmah chose the word "قام" as his *syi'ir*:

بِاللَّهِ رَبِّكَ إِنْ دَخَلْتَ فَقُلْ لَهَا # هَذَا ابْنُ هَرْمَةَ قَائِمًا بِالْبَابِ

Both of words, وقو and قام, have meant "stand or stop", but have different connotations according to the two poets. If Ibn Harmah likes to use the word قام because he pauses or

stands for a moment deliberately, then continues his journey, but Imru al-Qais chose the word "وقف" because he stood in a state of accident or stopped in a state of surprise in front of his lover's house and remember his past romantic period. The difference in choosing the word is due to the impression of a different poet. Therefore, the meaning and intentions contained in the *syi'ir* sentences are sometimes difficult to understand by the reader. If there is a phrase containing *wazan*, *qafiyah* and *qashad*, but it does not contain an imaginary element, the sentence cannot be called as "syi'ir", but it is called "nadham", because it is this imaginary element that distinguishes between "syi'ir" and "Nadham" (Mamduh Haqqy, 1970: 18). The element of imagination in the Qur'an appears in several verses, such as in Surat al-Kahf (18) verse 109:

قُلْ لَوْ كَانَ الْبَحْرُ مِدَادًا لِكَلِمَاتِ رَبِّي لَنَفَذَ الْبَحْرُ قَبْلَ أَنْ تَنْفَذَ  
كَلِمَاتِ رَبِّي وَلَوْ جِئْنَا بِمِثْلِهِ مَدَدًا (١٠٩)

"Say: If the sea becomes ink to (write) the words of my Lord, the sea was gone before I was finished (written) the words of my Lord, even though We have added that much (too)". In that verse there is a conditional phrase in the form of a human desire to write God's sentences (examining the knowledge of God), this may happen, but to spend God's knowledge is impossible, even though the effort consumes ink as much as sea water. Therefore, such human assumptions or desires can be categorized as imaginations. So, a story is said to be fictitious or imaginative (al-Qishshah al-Khayaliyah) if the background does not exist, neither the time nor the scene. When the elements of time and place are mentioned in the story, it is said a realistic story (al-Qishshah al-Waqi'iyah).

#### 4.2 The Opinion of Arabic Experts on *Syi'ir* Elements in the Qur'an's Structure

The conformity between the rhythm of the Arabic *syi'ir* with the verses of the Qur'an is one of the beauty aspects in the Qur'an, and among the beauty of the Qur'an, it is the existence of some verses that has rhythmic (*wazan*) Music which sounds good to be heard and felt in the heart. Qur'an contained musicality *syi'ir*, because the rhythm of some verses is arranged as the rhythm of *syi'ir* who have a certain *bahar*, but the Qur'an has not reached the limits of the man's utterance (equal) called *syi'ir*. The sequence of the Qur'an's verses corresponding to the *Shih'ir*'s sermons consists of only half of the stanza or one full verse, and this cannot called *syi'ir*, even if there is a deliberate element or not. Al-Sakaki conveyed, the rhythms of Arabic *syi'ir* are contained in the Qur'an:

( ..... وَمِنْهَا أَنَّهُمْ يَقُولُونَ : أَنْتُمْ فِي دَعْوَاكُمْ أَنَّ الْقُرْآنَ  
كَلَامُ اللَّهِ قَدْ عَلَّمَهُ مُحَمَّدٌ عَلَى أَحَدِ أَمْرَيْنِ ، إِمَّا أَنَّ اللَّهَ  
تَعَالَى جَاهِلٌ لَا يَعْلَمُ مَا الشَّعْرُ ، وَإِمَّا أَنَّ الدَّعْوَى بَاطِلَةٌ  
. وَذَلِكَ فِي قُرْآنِكُمْ : ( وَمَا عَلَّمْنَاهُ الشُّعْرَ ) وَأَنَّهُ يَسْتَدْعِي  
أَنَّ لَا يَكُونُ فِيهَا عَلْمُهُ شِعْرٌ ، ثُمَّ أَنَّ فِي الْقُرْآنِ مِنْ جَمِيعِ  
النُّحُورِ شِعْرًا .... )

Some of these explanations indicate that one form of the beauty of the language of the Qur'an is a match between the musicality contained in the composition of the verses of the Qur'an with the musicals of the traditional Arabic *syi'ir* (*Syi'ir Multazam*), especially in terms of rhythm and lyric. Thus, principally they agree the opinion of the scholars/experts Arudl on the existence of elements of Arabic *syi'ir* in the composition of the verses of the Qur'an, because one of the beauty aspect compositions in the

Qur'an's verses is a match between The musical form with the Arabic syi'ir, especially in terms of rhythm (wazan) and rhyme (qafiyah). In other words, they stated that the Qur'an is not syi'ir, but contains elements of syi'ir, and the Qur'an is not defective ('disgrace) if it containing syi'ir's elements, Even add to the beauty of musicality, because there is an artistic value on it, that is the value of superiority or protrusion, balance and perfection. whereas, the names of scholars' who agree are: Ibrahim Anis, Hifni Muhammad Syaraf, and Ali Ya'qub ibn Abi Bakar Muhammad al-Sakaki. In addition, Oemar Hashem (Rector of al-Azhar University Cairo, in his dialogue with IAIN Sunan Ampel Surabaya academics community in on 27 March 2002) also asserted that:

الْقُرْآنُ لَيْسَ شِعْرًا وَلَكِنَّهُ لَا يُحْرَمُ الشَّاعِرَ لِقَرَضِ الشُّعْرِ

The Qur'an is not syi'ir, but it does not forbid people to create a syi'ir.

## 5. CONCLUSION

The Qur'an is a Muslim holy book that uses Arabic with the dialect of the Quraish tribe. Textually, the composition or sequence of verses of the Qur'an contains musicality which when combined with the musicality of poetry or Arabic syi'ir, then there are both suitability, especially in conformity with 5 (five) elements of poetry, namely: sentence, rhythm, Poems/rhymes, imagination, and deliberate. Thus, the musical form of the Qur'an clearly does not belong to the genre of poetry or prose, but is a blend of elements of the two genres, so that the language feels poetic in style, although its form is more likely to resemble prose. In other words, that the Qur'an can be categorized as "the fruit of God's rhythmic prose work". While The opinion of the scholars and the Arabic experts on the existence of poetic aspects in the language of the Qur'an has been a controversy, some agree and some are not. Among others who agreed were Thaha Husein, Abu Hilal al-Askari, Ibn al-Athir, Ibn Sinan, Ibrahim Anis, Anwar al-Jundi, Mamduh Haqqi, Ali Badri, Sayyid Qutub and H.B. Jassin. While those who do not agree, among others: Abu Bakr al-Baqilani, al-Rafi'i, and Abu Hasan al-Ash'ari. The reason for those who are the Koran is the Divine Kalam, while the syi'ir and the poems are Kalam Insani, all types or literary genres are the creation of shamans, dreamers, and fanciers. According to them, the two things can not be found and must be distinguished between the Qur'anic verses of God's creation with the poems of the expression of human thoughts and feelings.

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