



The Alignment of the Final Letters in the Alala Book by Sheikh Al-Zarnuji:

Balaghah Analysis Study

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Abstract

Keywords: Poem, Alala Book, Al-Zarnuji

The *Alala* Book is a small book containing a collection of advice poems in the *Ta'lim Mutaa'llim* book by Sheikh Al-Zarnuji. This book is widely studied in various educational institutions, especially Islamic boarding schools. The book of *Alala* has its charm because it contains poems that have a beauty value in terms of the beauty of the *lafadz*, including poetry. This study aims to discover what types of poetry are included in the *Alala* book. With the science of poetry, researchers can determine the final letters in the two *fashilah* and select the kind of poems. The method used by the researcher in this study is a qualitative method with a literature study approach, namely by describing the data by finding the final letters contained in two or more *fashilah* to determine what types of poetry are included in the *Alala* book. The results of this study conclude that poetry is divided into three styles, including *mutharraf*, *murashsha'* and *mutawazi* poetry. The number of poems in this book is 17 poems consisting of seven *mutharraf* poems, one *murashsha* verse, and nine *mutawazi* poems.

Abstrak

Kata Kunci: Puisi, Buku Alala, Al-Zarnuji

Kitab Alala adalah kitab kecil berisi kumpulan syair nasehat dalam kitab *Ta'lim Mutaa'llim* karya Syekh Al-Zarnuji. Kitab ini banyak dipelajari di berbagai lembaga pendidikan, khususnya pesantren. Kitab *Alala* memiliki

daya tarik tersendiri karena memuat syair-syair yang memiliki nilai keindahan ditinjau dari keindahan lafadznya, termasuk puisi. Penelitian ini bertujuan untuk mengetahui jenis puisi apa saja yang termasuk dalam kitab Alala. Dengan ilmu puisi, peneliti dapat menentukan huruf akhir pada kedua fashilah dan memilih jenis puisi. Metode yang digunakan peneliti dalam penelitian ini adalah metode kualitatif dengan pendekatan studi literatur yaitu dengan cara mendeskripsikan data dengan cara mencari huruf akhir yang terdapat pada dua atau lebih fashilah untuk menentukan jenis puisi apa saja yang termasuk dalam kitab Alala. Hasil penelitian ini menyimpulkan bahwa puisi terbagi menjadi tiga gaya, antara lain puisi mutharraf, murashsha' dan mutawazi. Jumlah puisi dalam buku ini adalah 17 puisi yang terdiri dari tujuh puisi mutharraf, satu ayat murashsha, dan sembilan puisi mutawazi.

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Introduction

The Alala Book is a book that contains a collection of advice poems included in the book of *Ta'lim Muta'alim* by Sheikh Al-Zarnuji or Burhanuddin Ibrahim Al-Zarnuji Hanafi, who is better known as Imam Al-Zarnuji (Busthomy & Muhid, 2020; Hidayah, 2019; In'Ratnasari & Qomariya, 2021). Still, some call him Tajuddin Nu`man Bin Ibrahim Ibn Khalil Al-Zarnuji, the book of Alala was compiled by one of the students from the Lirboyo Islamic boarding school, Kediri. Still, the book does not include the name of the author (Alim & Al-Hamat, 2021; Badri, 2022). This book consists of 9 pages with 37 verses in Arabic which were then translated into Javanese Salaf. However, the verses of the Alala book from *Ta'lim Muta'allim Saja'* amounted to 22 poems, and those not listed in the book of *Ta'lim Muta'allim* amounted to 15 poems (Mahfudoh & Sulaikho, 2021; Pairin, 2023).

This book is called the book of Alala because this book begins with *lafadz* Alala at the beginning of the poetry stanza that discusses etiquette in studying (Asnimar et al., 2022; Busthomy & Muhid, 2020; Maghfiroh et al., 2021). The book of Alala has been widely studied in various educational institutions, especially in Islamic boarding schools, both *salaf* boarding schools and modern boarding

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schools. The size of this book is indeed small because this book is a summary or core of the *Ta'lim Muta'alim* book regarding the method of seeking knowledge. This book is a collection of *nadhom-nadhom*, which contains many things, including the principles of learning, learning objectives, learning motivation, learning methods and many other discussions related to moral and character education, especially for a student of knowledge (Dwi, 2022; Pairin, 2023).

The book of Alala is a special attraction for researchers, and this book is unique in terms of the presentation of the material. In contrast to other books, which are generally in the form of explanations or narratives, this book is compiled in the form of poetry accompanied by a Javanese translation of the Salaf, which is also arranged in the form of poetry (Asnimar et al., 2022; Beighash, 2021; M. Nuha, 2022b). This can make it easier for students to memorise and understand the contents of the Alala book. Like the poems in general, the text of these poems has the beauty of language both in terms of meaning and *lafadz* (Busthomy & Muhid, 2020; M. A. U. Nuha & Musyafaah, 2022). In this case, the researcher will examine the beauty of literary works in terms of the *lafadz* contained in the book of Alala. And the researcher uses the Balaghah science approach in conducting this research. One of the branches of balaghah science is *badi'* science. *Badi'* science is a science that studies aspects related to the beauty of language, one of which is the beauty of language in terms of its *lafadz*, which is known as the study of *muhassinat al-lafdziyyah*.

In the study of *muhassinat al-lafdziyyah*, the discussion is *Saja' iqtibas* and *jinias*. There are so many subjects in the study of *badi'* science. Still, the researcher will discuss one material from the discussion of *badi'* science, namely discussing *Saja'* the types contained in the book of Alala by Sheikh Al-Zarnuji' (Amirudin, 2020; Badri, 2022). A rhyme is the similarity of the final sound in each of the two *fashilah*. In other words, the verse is the similarity, match or suitability of the two endings of the term in the final letter. There are three types of poetry: *mutharaf*, *murashsha'*, and *mutawazi* (M. Nuha, 2022a; Suparman et al., 2021).

Method

This study uses *Badi's* science theory, and the method used in this study is a qualitative method, where this method leads to an explanation of the analytical descriptive model (Abdussamad, 2022; Darmalaksana, 2020). It aims to find and express problems systematically by describing *Saja'* in the book of Alala, then analysing the data *Saja'* and rhymes in the book of Alala. Therefore, the method used in this study is to explain and classify the types of poetry in the book of Alala (Anggito & Setiawan, 2018; Hamzah, 2021).

The data collection technique used in this study is a library research technique, namely collecting data related to research from scientific journals and other literature. This literature study was conducted to produce theoretical information so that it has a strong foundation as a scientific result (Fitri & Haryanti, 2020).

The data in this study are based on books and journals relevant to the research authors. The data analysis technique used in the study is qualitative data analysis, where this research is in the form of opinions expressed by experts regarding poetry; these data are used as a basis to strengthen the author's argument in analysing the use of poetry in the book of Alala which is done by reading all the *nadhom* contained in the book of Alala repeatedly and examines sentences that contain elements of the sentence as *Saja'*. Then clarify the data according to the division of *as-Saja'*, including *muthorrof*, *mutawazi*, and *murashsha* contained in the book of Alala.

Results and Discussion

The Concept of *Saja'* in Balaghah

Saja', known as rhyme in Indonesian, comes from the word *saja'a-yasja'u*. In the Book of *Mu'jam Maqayis al-Lughah*, the rhyme word consists of the original letters in the form of the letters *sin*, *jim*, and *'ain* contains the meaning of a balanced or harmonious sound that is repeated (Nabila, 2022; Suparman et al., 2021). Meanwhile, according to Ibn Mandzur's opinion, the word rhyme comes

from the word *saja'a-yasja'u-saj'a*, which means *istaqaama*, which shows the meaning of being consistent and shows the importance of *istawa*, which means the same, similar, and straight. From some of the purposes above, it can be concluded that what is called a rhyme in the language is a similar sound, in harmony, or the same (Muhammad Ulin Nuha, 2022; Nabila, 2022).

There are also opinions of scholars regarding the meaning of poetry (Atoh, 2021; Royani et al., 2022), including 1) Ibn Atsir argues that what is called a rhyme in terms is an expression where at the end of the *fashilah*, there are similarities in terms of letters. 2) Khalil bin Ahmad bin Amr bin Tamim al-Farahidi al Azdi al-Yahmadi said that the meaning of rhyme is a word with a separator and *qafiyah* contained in a poem without a *wazan*. 3) Ahmad al-Hasyimi argues in his book entitled *Jawahir al-Balaghah* that what is meant by the term rhyme is the compatibility between two or more *fashilah* in the last letter. 4) Abu Hasan Ali bin Isa ar-Rumaniy an-Nahwi al-Mu'tazili argues that what is called rhyme in terms is an expression that is deliberately made and has the same *qafiyah*. Still, there are no provisions in terms of *wazan*. 5) Ali al-Jarim argues in his book entitled *Balaghah Wadhahah* that what is meant by poetry is the compatibility of two *fashilah* in the final letter of a *natsar* (prose).

From the opinions of scholars regarding the meaning of '*Saja*' above, it can be concluded that what is called '*Saja*' is an expression with the same or similar letters in its *fashilah*. As for what is called *fashilah* in language, it is stated in the *Lisanul 'Arabic* dictionary that the word *fashilah* comes from the word *al-fashlu*, which means *al-hijaz*, which means separating two things, separating two things so that they become entirely separate. Meanwhile, *fashilah* is a cut from the end of a sentence, stanza, or verse that functions as a separator and beautifies the composition of the sentence and the contents contained in the sentence (Generasi, 2019; Hamidah & Zuhdy, 2021; M. A. U. Nuha & Musyafa'ah, 2022). The following are some of the opinions of scholars regarding the meaning of *fashilah*, including the following (Hamidah & Zuhdy, 2021; M. Nuha & Musyafa'ah, 2022):

1) Imam al-Rummani argues that what is called *fashilah* are letters that have similarities or similarities that are located at the end of a verse or sentence; 2) Imam az-Zarkashi stated that what is called *fashilah* is a word or *lafadz* at the end of the verse of the Qur'an, as *qofiyah* for poetry and *qorinah* for *as-saja'*; 3) Imam Manna al-Qattan stated that what is meant by *fashilah* is something that decides which word or verse comes after it.

In essence, '*Saja'*' is the repetition of words that produce the same sound effect at the end of the sentence. In it, there is also a balance of sound, *saja'* like the *qafiyah* contained in *syi'ir*, *Saja'* has *fashilah-fashilah*. *Qofiyah* is the letter at the end of the stanza. In Hamidah and Zuhdy's opinion, *qofiyah* are the letters found at the end of the stanza, where the final note is arranged until the vowel is before the letter set (Hamidah & Zuhdy, 2021). Busthomy and Muhid also expressed his opinion regarding the meaning of *qofiyah*, namely fragments of sound at the end of the *qosidah* stanza, where the details are repeated in kind in each stanza (Busthomy & Muhid, 2020). *Saja'* is devoted to the *kalam natsar*, be it in the form of the Qur'an or others. Example

مَا لَكُمْ لَا تَرْجُونَ لِلَّهِ وَقَارًا ﴿١٣﴾ وَقَدْ خَلَقَكُمْ أَطْوَارًا ﴿١٤﴾

Meaning: "Why are you not afraid of the greatness of Allah? And indeed He has created you in stages or occurrences." (Q.S. Noah: 13-14)

In verse above, there are two *fashilah*. The first *fashilah* is *lafadz waqaaraa* which follows *wazan fa'aalaa*, while the second *fashilah* is *lafadz athwaaraa* which follows *wazan af'aalaa*; the two *fashilahs* have differences in terms of *wazan*, because the second letter of the *lafadz waqaaraa* has dignity, while the second letter of the *athwaaraa lafadz* is *sukun*. Even so, the two *fashilahs* have the same last letter, *raa*, which is called *Saja'*. The notes at the end of the *fashilah-fashilah* in the *natsar* sentence are forever read as *sukun* because they are *waqaf* (Darzi & Besharati, 2021). In the example above, which initially was in the form of *lafadz waqaaraa*, it became *lafadz waqaran*, and vice versa in the word *athwaaraa*, it became *athwaran*.

Saja' is the correspondence of two *fashilah* in the last letter. *Fashilah* is a word at the end of a sentence compared to the last term of another sentence. The two sentences compared are called *qorinah*, and the compared *qorinah* is called *faqroh*. *Saja'* 'which is *Saja'* that fulfils several conditions as mentioned by Abdurrahman al-Akhdhari in his book entitled *Jauhar al-Maknun*, namely as follows (M. Nuha, 2021):

أَبْلَغُ ذَاكَ مُسْتَوٍ فَمَا تَرَى # أُخْرَى الْفَرِيقَيْنِ فِيهِ أَكْثَرًا

وَالْعَكْسُ إِنْ يَكْثُرُ فَلَيْسَ يَحْسُنُ # وَمُطْلَقًا أَعْجَازُهَا تَسْكُنُ

It means: "*Saja'* 'the most *balaghah* (best) is the same *faqroh*, then what you see at the end of the two *faqroh* is more (long). As for the opposite, that is, the first *faqroh* is longer than the second *faqroh*, it is not good, and you may offer *sukun* the very end of the *qorinah* absolutely (the same as the *iqroban* sentence or not)."

Saja' 'the best is *Saja'*' that meets the conditions below, which are as follows:

1. *Faqroh* is the same, such as:

فِي سِدْرٍ مَّخْضُودٍ ۞ وَطَلْحٍ مَّنْضُودٍ ۞

2. The second *faqroh* is longer, such as:

وَالنَّجْمِ إِذَا هَوَىٰ ۞ مَا ضَلَّ صَاحِبُكُمْ وَمَا غَوَىٰ ۞

3. The longest part of the *faqroh* is the third one, such as:

خُدُودُهُ ۞ فَعَلُوهُ ۞ ثُمَّ الْجَحِيمِ صَلْوُهُ ۞

4. And there's *Saja'* which is put at the end of the sentence, like:

مَا أَبْعَدَ مَا فَاتٌ وَمَا أَقْرَبَ مَا هُوَ آتٌ

Meaning: "How far is the past, and how near is the future"

Saja' in the science of *balaghah* is divided into three, namely (Ashbaha, 2021):

1. *Saja' Mutharrafa*

Saja' mutharrafa is *saja'* which between one *fashilah* and another has a different *wazan*, but the last letter in the two *fashilah* is the same. For example:

أَلَمْ نَجْعَلِ الْأَرْضَ مِهَادًا ۝ وَالْجِبَالَ أَوْتَادًا ۝ (النبا: ٦-٧)

In verse above, the first *fashilah* is *lafadz mihaadaa*. In contrast, the second *lafadz* is *autaadaa*, where the two *fashilah* have different *wazans*, but the last letter is the same, namely the letter *dal* followed by *alif*.

2. *Saja' Murashsha'*

Saja' murashsha' is *Saja'* which the *lafadz-lafadz* of the two *faqroh* mostly agree in terms of *wazan* and *qafiah*. For example:

هُوَ يَظْبَعُ الْأَسْجَاعَ بِجَوَاهِرٍ لَفْظِهِ # وَيَقْرَعُ الْأَسْمَاعَ بِرِوَاكِيرٍ وَعَظْمِهِ

In the sentence above, several *lafadz* are the same in terms of *wazan* and the final letter, namely *lafadz yathba'u*, which has the same *wazan* as *lafadz yaqra'u* as well as the final letter, which both ends in *'ain*. *Lafadz asjaa'a* is the same regarding *wazan*, and the final letter is *'ain*. *Lafadz Jawaahiri* has the same *wazan* as *Lafadz zawaajiri*, and the last letter is the same *ra'* and *lafadz lafdhihi* and *wa'dhihi* have the same *wazan*, ending with the letter *ha'*.

3. *Saja' Mutawazi*

Saja' mutawazi is *saja'* whose correspondence lies *Saja'* in the last two words. For example:

فِي سِدْرٍ مَّخْضُودٍ ۝ وَطَلْحٍ مَّنْضُودٍ ۝ (الوقعة: ٢٨-٢٩)

Lafadz makhdhud with *lafadz mandhud* have the same *wazan*, following *wazan maf'ulun*, and the last letter ends with the letter *dal*.

In the book of Alala there are *Saja* so many 'contained in each stanza, here is an analysis *Saja*' contained in the stanzas of the book of Alala:

Saja' *Mutharraf*

a. 5th and 6th stanzas

تَعَلَّمَ فَإِنَّ الْعِلْمَ زَيْنٌ لِأَهْلِهِ # وَفَضْلٌ وَعِنْوَانٌ لِكُلِّ الْمَحَامِدِ
وَكُنْ مُسْتَفِيدًا كُلَّ يَوْمٍ زِيَادَةً # مِنَ الْعِلْمِ وَاسْبَحْ فِي بُحُورِ الْفَوَائِدِ

In the stanza above, there are two *fashilah*, *lafadz al-makhaamid* and *al-fawaaaid*. The two *lafadz* both end with the letter *dal*, and each follows a different *wazan* so that the stanza contains *Saja* 'mutharraf.

b. 10th and 11th stanzas

فَسَادَ كَبِيرٌ عَالِمٌ مُتَهَتِّكٌ # وَأَكْبَرُ مِنْهُ جَاهِلٌ مُتَنَسِّكٌ
هُمَا فِتْنَةٌ فِي الْعَالَمِينَ عَظِيمَةٌ # لِمَنْ بِهِمَا فِي دِينِهِ يَتَمَسَّكُ

In the stanza above there are two *fashilah*, namely *lafadz mutanassik* and *lafadz yatamassik*. The two *lafadz* both end with the letter *kaf*, and each of them follows a different *wazan* so that this conformity is called *Saja*' *mutharraf*.

c. 12th and 13th stanzas

تَمَنَيْتَ أَنْ تُمَسِيََ فَقِيهًا مُنَاطِرًا # بَعِيرٍ عِنَاءٍ وَالْجُنُونَ فُنُونُ
وَلَيْسَ اِكْتِسَابُ الْمَالِ دُونَ مَشَقَّةٍ # تَحْمَلُهَا فَالْعِلْمُ كَيْفَ يَكُونُ

In the stanza above there are two *fashilah*, namely *lafadz funun* and *lafadz yakun*. Both *lafadz* both end with the letter *nun*, and each of them follows a different *wazan* so that this conformity is called *mutharraf*

d. 15th and 16th stanzas

يَمُوتُ الْفَتَى مِنْ عَثْرَةٍ مِنْ لِسَانِهِ # وَلَيْسَ يَمُوتُ الْمَرْءُ مِنْ عَثْرَةِ الرَّجُلِ

فَعَثْرَتُهُ مِنْ فِيهِ تَرْمِي بِرَأْسِهِ # وَعَثْرَتُهُ بِالرَّجْلِ تَبْرِي عَلَى الْمَهْلِ

In the stanza above there are two *fashilah*, namely *lafadz ar-rijl* and *lafadz al-mahl*. The two *lafadz* both end with the letter *lam* and each of them follows a different *wazan* so that this conformity is called *Saja' mutharaf*
e. 23th and 24th stanzas

رَأَيْتُ أَحَقَّ الْحَقِّ حَقَّ الْمُعَلِّمِ # وَأَوْجَبَهُ حِفْظًا عَلَى كُلِّ مُسْلِمٍ
لَقَدْ حَقَّ أَنْ يُهْدَى إِلَيْهِ كَرَامَةً # لِتَعْلِيمِ حَرْفٍ وَاحِدٍ أَلْفِ دِرْهَمٍ

In the stanza above there are two *fashilah* namely *Muslim lafadz* and *dirham lafadz*. Both *lafadz* both end with the letter *mim* and each of them follows a different *wazan* so that this conformity is called *Saja' mutharaf*
f. 26th, 27th and 28th stanzas

إِذَا سَاءَ فِعْلُ الْمَرْءِ سَاءَ ظُنُونُهُ # وَصَدَقَ مَا يَعْتَادُهُ مِنْ تَوَهُمٍ
فَمَا النَّاسُ إِلَّا وَاحِدٌ مِنْ ثَلَاثَةٍ # شَرِيفٌ وَمَشْرُوفٌ وَمِثْلُ مُقَاوِمٍ
فَأَمَّا الَّذِي فَوْقَ فَأَعْرِفُ قَدْرَهُ # وَاتَّبَعُ فِيهِ الْحَقُّ وَالْحَقُّ لَأَزِمُ

In the stanza above there are three *fashilah* and each *fashilah* from the above stanza, namely *lafadz tawahhum*, *muqaawim* and *lafadz laazim*. The three *lafadz* both end with the letter *mim* and each of the three *fashilah* follows a different *wazan* so that this conformity is called *Saja' mutharaf*.
g. 31th stanza

دَعِ الْمَرْءَ لَا تُجْزِ عَلَى سُوءِ فِعْلِهِ # سَيَكْفِيهِ مَا فِيهِ وَمَا هُوَ فَاعِلُهُ

In the stanza above, there are two *fashilah*, namely *lafadz fi'lih*, which is at the end of the first *satar*, and *lafadz faa'iluh*, which is at the end of the second *satar*. The two *lafadz* both end with the letter *ha'*, and each follows a different *wazan*, so this conformity is called *Saja' mutharaf*.

Saja' Murashsha'

a. 10th stanza

فَسَادٌ كَبِيرٌ عَالِمٌ مُتَهَتِّكٌ # وَأكْبَرُ مِنْهُ جَاهِلٌ مُتَنَسِّكٌ

In the stanza above, several *lafadz* have similarities regarding *wazan* and the final letter. *Lafadz 'aalimun* has the same *wazan* as *lafadz jaahil*. Namely, they both follow *wazan faa'ilun*. Then in *mutahattik lafadz* with *mutanassik lafadz*, both end with the letter *kaf*. Likewise, in terms of *wazan*, both follow *wazan mutafa'il*. From some of the appropriateness of the *lafadz* in the stanza, it can be concluded that the stanza contains *saja' murashsha'*

3. Saja' Mutawazi

a. 1st and 2nd stanzas

أَلَا لَا تَنَالُ الْعِلْمَ إِلَّا بِسِتَّةٍ # سَأُنْبِيكَ عَنْ مَجْمُوعِهَا بَيَانَ

ذُكَاةٍ وَحَرِصٍ وَاصْطَبَارٍ وَبُلْغَةٍ # وَارْشَادُ أَسْتَاذٍ وَطُولِ زَمَانٍ

In the stanza above, there are two *fashilah*, *lafadz bayaan*, and *lafadz zaman*. The two *lafadz* have similarities in terms of *wazan*. Namely, they both follow *wazan fa'aalun*, and from each of these, *lafadz* also ends in the letter *nun*. This conformity is called *Saja' mutawazi*.

b. 3rd and 4th stanzas

عَنِ الْمَرْءِ لَا تَسْأَلُ وَسَلْ عَنْ قَرِينِهِ # فَإِنَّ الْقَرِينَ بِالْمُقَارِنِ يَفْتَدِي

فَإِنْ كَانَ ذَا شَرٍّ فَجَنَّبَهُ سُرْعَةً # فَإِنْ كَانَ ذَا خَيْرٍ فَقَارِنَهُ تَهْتَدِي

In the stanza above there are two *fashilah*, namely *lafadz yaqtadii* and *lafadz tahtadii*. The two *lafadz* have similarities in terms of *wazan*, namely they both follow *wazan yaf'alu* and from each of these *lafadz* also end with the letter *yes'*. This conformity is *Saja* called '*mutawazi*

c. 6th and 9th stanzas

وَكُنْ مُسْتَفِيدًا كُلَّ يَوْمٍ زِيَادَةً # مِنَ الْعِلْمِ وَاسْبَحْ فِي بُحُورِ الْفَوَائِدِ
تَفَقَّهُ فَإِنَّ الْفِقْهَ أَفْضَلُ قَائِدٍ # إِلَى الْبِرِّ وَالتَّقْوَى وَأَعْدَلُ قَاصِدٍ
هُوَ الْعِلْمُ الْهَادِي إِلَى سُنَنِ الْهُدَى # هُوَ الْحِصْنُ يُنَجِّي مِنْ جَمِيعِ الشَّدَائِدِ
فَإِنَّ فِيهَا وَاحِدًا مُتَوَرِّعًا # أَشَدُّ عَلَى الشَّيْطَانِ مِنْ أَلْفِ عَابِدٍ

In the stanza above there are four *fashilah*, namely *lafadz fawaidi*, *lafadz qosidi*, *lafadz syadaidi*, and *lafadz 'abidi*. *lafadz fawaidi* and *lafadz syadaidi* have the same *wazan*, namely *tafaa'ilu*, while *lafadz qosidi* and *lafadz 'abidi* have the same *wazan*, namely *faa'ilu*. The four *lafadz* have similarities at the end of the letter, namely the letter *dal*. This conformity is *Saja* called '*mutawazi* d. 17th and 18th stanzas

أَخُو الْعِلْمِ حَيٌّ خَالِدٌ بَعْدَ مَوْتِهِ # وَأَوْصَالُهُ تَحْتَ التُّرَابِ رَمِيمٌ
وَدُو الْجَهْلِ مَيِّتٌ وَهُوَ يَمِثِّي عَلَى التُّرَى # يُظَنُّ مِنَ الْأَحْيَاءِ وَهُوَ عَدِيمٌ

In the stanza above there are two *fashilah*, namely *lafadz ramiim* and *lafadz 'adiim*. The two *lafadz* have similarities in terms of *wazan*, namely they both follow *wazan fa'uilun* and from each of these *lafadz* also end with the letter *mim*. This conformity is *Saja* called '*mutawazi*

e. 21st and 22nd stanzas

أُقَدِّمُ أُسْتَاذِي عَلَى نَفْسِي وَالْيَدِي # وَإِنْ نَالَني مِنَ الْيَدِي الْفَضْلَ وَالشَّرْفَ
فَدَاكَ مُرَبِّ الرُّوحِ وَالرُّوحِ جَوْهَرٌ # وَهَذَا مُرَبِّ الْجِسْمِ وَالْجِسْمِ كَالصِّدْفِ

In the stanza above there are two *fashilah*, namely *lafadz as-syaraf* and *lafadz as-shadaf*. The two *lafadz* have similarities in terms of *wazan* and from each of these *lafadz* also both end with the letter *fa'* This conformity is called *Saja* '*mutawazi*.

f. 25th stanza

أَرَى لَكَ نَفْسًا تَشْتَهِي أَنْ تُعْرِهَا # فَلَسْتَ تَنَالُ الْعِزَّ حَتَّى تُذْهَبَا

In the stanza above, there are two *fashilah*, namely *lafadz tughizzahaa*, which is at the end of the first *satar*, and *lafadz tudhillahaa*, which is at the end of the second *satar*. The two *lafadz* have similarities in terms of their *wazan*. Namely, they both follow the *yuf ilu wazan*, and from each of these, the *lafadz* also ends with the letter *ha'* followed by *alif*. This conformity is *Saja* called '*mutawazi*

g. 28th, 29th and 30th stanzas

فَأَمَّا الَّذِي فَوَّقِي فَأَعْرِفُ قَدْرَهُ # وَاتَّبَعُ فِيهِ الْحَقَّ وَالْحَقُّ لَأَزِمُ

فَأَمَّا الَّذِي مِثْلِي فَإِنْ زَلَّ أَوْهَفَا # تَفَضَّلْتُ إِنَّ الْفَضْلَ بِالْفَخْرِ حَاكِمُ

فَأَمَّا الَّذِي دُونِي فَأَحْلَمُ دَائِبًا # أَصُونُ بِهِ عِرْضِي وَإِنْ لَمْ لَأَيْمُ

In the stanza above there are three *fashilah*, and each of the *fashilah* is *lafadz laazim*, *lafadz khaakim* and *lafadz laaim*. Of the three *lafadz* have similarities in terms of the *wazan*, namely they both follow *wazan faa'ilun* and from each of these *lafadz* also end with the letter *mim*. This conformity is *Saja* called *mutawazi*

h. 34th, 35th, 36th, and 37 stanzas

تَعَرَّبُ عَنِ الْأَوْطَانِ فِي طَلَبِ الْعُلَى # وَسَافِرُ فَنِي الْأَسْفَارِ خَمْسُ فَوَائِدِ

تَفَرُّجُ هَمِّ وَاكْتِسَابِ مَعِيشَةٍ # وَعِلْمٌ وَأَدَابٌ وَصُحْبَةٌ مَاجِدِ

وَإِنْ قِيلَ فِي الْأَسْفَارِ ذُلٌّ وَعُزْبَةٌ # وَقَطْعُ فَيَافٍ وَارْتِكَابُ شَدَائِدِ

فَمَوْتُ الْفَتَى خَيْرٌ لَهُ مِنْ حَيَاتِهِ # بَدَارِ هَوَانٍ بَيْنَ وَائِشٍ وَحَاسِدِ

In the stanza above there are *Saja'* two, namely in the 34th and 36th stanzas, then in the 35th and 37th stanzas. The two *lafadz* have similarities in terms of their *wazan*, namely they both follow the *wazan fawaailu*, and each of the *lafadz* ends with the letter *dal*. This conformity is called *Saja' mutawazi*. As for the second one, namely *lafadz maajid* and *lafadz khaasid*. The two *lafadz* have similarities in terms of *wazan*, namely they both follow *wazan faa'ilun* and from each of these *lafadz* also end with the letter *dal*. This conformity called *saja' mutawazi*

Conclusion

Based on the discussion above, it can be concluded that what is meant by *Saja'* in the language is a similar sound, in harmony, or the same. At the same time, the term *Saja'* is an expression with the same or similar letters in its *fashilah*. *Fashilah* is a piece from the end of a sentence, stanza, or verse that functions as a separator and beautifies the composition of the sentence along with the content contained in the sentence. *Saja'* is divided into three types, namely *saja' mutharaf*, *saja' murashsha'*, and *saja' mutawazi*. *Saja' mutharaf*, between one *fashilah* and another, has a different *wazan*, but the last letter in the two *fashilah* is the same. *Saja' murashsha'*, the *lafadz-lafadz* of the two *faqroh*, mostly agree regarding *wazan* and *qafiah*. Meanwhile, *saja' mutawazi*, whose correspondence lies *saja'* in the last two words. Based on the research that the researcher has done on the use of *saja'* in the book of Alala by Sheikh Al-Zarnuji, it can be concluded that in the book of Alala, the number of in this book is *Saja'* 17, which consists of seven *saja' mutharraaf*, one *saja' murashsha'* and nine *saja' mutawazi*.

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