

The Elements of Badi' in Arabic Poetry Writing Among Student of Maulana Malik Ibrahim State Islamic University Malang

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Abstract

Arabic is known for the beauty and richness of its rhetorical style, which is reflected in the harmony between meaning and expression. One of the branches of *balaghah* (Arabic rhetoric) is *badi'*, which focuses on the aesthetic value of both wording and meaning. This study aims to identify elements of *badi'*, particularly *muhassinat lafdziyah* (phonetic embellishments), in a poem written by a student of the State Islamic University of Maulana Malik Ibrahim Malang. The method used is a qualitative library research, with the data source in the form of the poems '*Ākhir al-Bāb*' (The End of a Chapter), '*Najmat Al-Hayāh*' (Star of Life), and the poem '*Al-Ḥubbu Al-Muftakhir*' (The Exceptional Love). Data was collected through close reading techniques and analyzed using the Miles and Huberman model: data reduction, data display, and conclusion drawing. Data validation was carried out through peer discussion and increased persistence. The results of the study show that the poem contains several *badi'* elements, including *jinas* (paronomasia), *saja'* (rhymed prose), and *muwazanah* (parallelism). The implications of this research suggest that a *badi'*-based approach can serve as an effective strategy in teaching Arabic literary appreciation, particularly in enhancing students' stylistic sensitivity and linguistic creativity. It is also hoped that this research will strengthen interest in reading and writing Arabic poetry among students and serve as a reference for developing Arabic language teaching methods based on literary aesthetics.

Keywords: *badi'* science, *muhassinat lafdziyah*, arabic poetry, language aesthetics, literary learning

A. Introduction

Badi' is a part of Arabic rhetoric that focuses on the use of words and phrases with aesthetic beauty, often referred to as ornate or embellished expressions.¹ This discipline is not only applied in everyday language but is also employed in various forms of writing, such as prose, poetry, and even in religious texts like the Qur'an. Within badi', scholars study how to arrange words in ways that make them more engaging and impactful.² It encompasses various techniques such as comparison, parallelism, and wordplay, all aimed at enhancing the appeal of the text and communicating messages more profoundly.³

Poetry serves as a medium through which poets communicate with their readers.⁴ Poets aspire for their audience not only to read their works but also to deeply understand the messages conveyed.⁵ Readers are expected to grasp the intentions and emotions that the poet seeks to express. Poetry acts as a bridge between the poet and the reader, facilitating understanding through carefully chosen words.⁶ As long as humans live, with the ability to see, hear, and think, poetry will continue to exist.⁷ This signifies that poetry does not merely persist but evolves over time, continuously resonating with the depth of human experience.

Poetry is not merely an ordinary expression of emotion; it is the result of a profound creative process.⁸ Poets select beautiful and meaningful words and phrases to express their feelings or thoughts. For this reason, poetry is considered a distinct form of language—different from everyday speech. Words in poetry are chosen with great care to create beauty and emotional intensity that cannot be found in regular conversation.

¹ Dea Adinda, Syarifah Aulia, and Harun Al Rasyid, "Analisis Muraa'at Al-Nadzir Pada Surah Ar-Rahman (Study Analisis Ilmu Badi')," 2025, <https://doi.org/10.59059/perspektif.v3i1.2096>.

² Muhammad Fadlan et al., "Analisis Kajian As-Saj'u Dalam Surah Al Ghasiyah," 2025, <https://doi.org/10.58192/populer.v4i1.2952>.

³ Abdul Wahab Syakhrani and Saipul Rahli, "Latar Belakang Munculnya Ilmu Balaghah, Tokoh-Tokoh, Karya-Karyanya Dan Aspek-Aspeknya," *MUSHAF JOURNAL: Jurnal Ilmu Al Quran Dan Hadis* 3, no. 1 (2022): 59–71, <https://doi.org/10.54443/mushaf.v3i1.88>.

⁴ Liondes Launjaea, "Pengaruh Deklamasi Puisi Dalam Pemahaman Makna Puisi," *Jurnal Pembahsi (Pembelajaran Bahasa Dan Sastra Indonesia)* 14, no. 1 (2024): 55–62, <https://doi.org/10.31851/pembahsi.v14i1.14017>; K A A Dahmah et al., "Fakhr Al-Din Al-Razi's Usage of The Poetic and Grammatical Citation to Guide The Qur'anic Recitations (Qira'at) in His Interpretation of (Mafatih Al-Ghayb)," *Borneo Journal of ...*, 2023, <http://journal.uinsi.ac.id/index.php/bjle/article/view/6453>.

⁵ Siti Hazar and . Munandar, "Syair Menuntut Ilmu Diwan As-Syafi'i Dalam Perspektif Gaya Bahasa Jinas Balaghi," *Kitabina: Jurnal Bahasa & Sastra Arab* 3, no. 02 (2022): 21–33, <https://doi.org/10.19109/kitabina.v3i02.16085>.

⁶ Dian Susilastri, "Strata Norma Roman Ingarden Dalam Apresiasi Puisi," *JSSH (Jurnal Sains Sosial Dan Humaniora)* 4, no. 2 (2020): 89, <https://doi.org/10.30595/jssh.v4i2.8615>.

⁷ Muhammad Hasan Shiddiq and Mudjahirin Thohir, "Analisis Makna Puisi 'Aku Melihatmu' Karya K. H. Mustofa Bisri Kajian Semiotik Michael Riffaterre," *Humanika* 27, no. 2 (2020): 59–69, <https://doi.org/10.14710/humanika.v27i2.31223>.

⁸ Lalu Muhamad Rusdi Fahrizal and Tatik Tasnimah, "Kajian Intertektualisasi Syair Puisi 'l'Tiraf Karya Abu Nawas Dengan Lagu Andai Ku Tahu Karya Ungu Band (Analisis Sastra Bandingan)," *Al Fathin: Jurnal Bahasa Dan Sastra Arab* 5, no. 02 (2022): 187–202, <https://doi.org/10.32332/al-fathin.v5i02.4923>.

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Badi' is one of the branches of Balaghah (Arabic rhetoric) that discusses the beauty of language, particularly within Arabic literature.⁹ This beauty manifests in two primary forms: first, beauty related to meaning (*muhassinat ma'nawiyah*), and second, beauty associated with expression (*muhassinat lafziyyah*).¹⁰ The beauty of meaning lies in the content or message conveyed through language.¹¹ For instance, the use of antonyms (*tibaq*) to highlight contrast, or delivering reasoning in a creative and aesthetic way (*husn al-ta'lil*). This form of beauty enriches the meaning and makes the message deeper and more emotionally resonant. Meanwhile, lafziyyah beauty focuses on sound, structure, and rhyme. Sound play, balanced sentence structures, or word repetition (*tardid*) are examples of how this aesthetic captivates listeners and readers through linguistic harmony.

The teaching of Arabic poetry in the modern era is increasingly gaining attention, especially among university students.¹² Arabic verse is known for its complex linguistic structure, which requires in-depth understanding to be properly studied. However, this complexity often discourages students, leading them to perceive Arabic poetry learning as supplementary or only relevant during certain occasions.¹³

This study specifically limits its discussion to *muhassinat lafziyyah*, which refers to the aesthetic aspects of language that focus on expression, sound, and word structure in texts. The scope includes *jinas* (paronomasia—similar sounds with different meanings), *iqtibas* (incorporation of quotations from the Qur'an or Hadith), *saja'* (rhythmic rhyme at the end of sentences), and *muwazanah* (balanced structure or word count within a sentence). This approach aims to highlight the aesthetic elements of language, both in terms of auditory harmony and the beauty of word composition. The study does not include *muhassinat ma'nawiyah*, which pertains to the beauty of meaning or message, thereby maintaining its analytical focus on linguistic and sound aesthetics without extending into semantic interpretation.

Given the growing interest in the aesthetics of Arabic literature among students—particularly in the form of poetry—it is necessary to conduct research that analyzes the elements of badi' in Arabic poems produced by university students. This research aims to describe: What are the badi' elements found in Arabic poems written by students? and How does the application of badi'?

⁹ Sulkifli Idrus, "Sejarah Ilmu Balaghah, Tokoh-Tokoh Dan Aspek-Aspeknya" 2 (2024): 195–205, <https://doi.org/10.69839/pelita.v2i2.47>.

¹⁰ Fajar Alamin and Asep Sopian, "Wacana Filsafat Ilmu Balaghah : Kajian Ontologi, Epistemologi Dan Aksiologi," *Rayah Al-Islam* 8, no. 1 (2024): 131–42, <https://doi.org/10.37274/rais.v8i1.906>.

¹¹ Fayyad Jidan, "Perkembangan Ilmu Balaghah," *IMTIYAS: Jurnal Ilmu Keislman* 33, no. 1 (2022): 1–12, <https://doi.org/10.46773/imtiyaz.v6i2.355>.

¹² Nuraeni Novira, "Perkembangan Bahasa Dan Sastra Arab Pada Abad," *AL-QIBLAH: Jurnal Studi Islam Dan Bahasa Arab* 2, no. 5 (2023): 538–52, <https://doi.org/10.36701/qiblah.v4i1.>; Majda Qudsiyatul Malikh, Alvira Nirma Wijayanti, and Dafa Aqila Musyaffa, "Ecocriticism of the Poem 'Wajadtuhā' (I Found It) by Fadwa Tuqan and Its Relevance to the Socio-Ecological Crisis of the Sea Wall Project in Indonesia," *El-Syaker : Samarinda International Journal of Language Studies* 2, no. 2 (July 10, 2025): 119–33, <https://doi.org/10.64093/ESIJLS.V2i2.539>.

¹³ Parhan and Nur Isyanto, "Problematisasi Pembelajaran Balaghah Mahasiswa Semester VI Program Studi Pendidikan Bahasa Arab," *Ta'limi: Journal of Arabic Education & Arabic Studies* 4, no. 1 (2025): 161–78, <https://doi.org/10.53038/tlmi.v4i1.220>.

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elements in student-written Arabic poetry affect the aesthetics and meaning of the poems?

The selection of these three poems in this study is based on the consideration that they are representative in illustrating the ability of students in the Arabic Language Education Program (PBA) at UIN Maulana Malik Ibrahim Malang to apply the theory of *balaghah* and the aesthetic aspects of language. The researcher intentionally limited the research object to only three poems by PBA students from different cohorts in order to conduct a more in-depth and focused analysis. This limitation also takes into account the representativeness of thematic and stylistic variations, ranging from personal expression, social relations, to spiritual themes, which reflect the diversity of interests and creativity of PBA students in writing Arabic poetry. Aliza's poem, '*Ākhir al-Bāb*' (*The End of a Chapter*), highlights sound play (*saja'*) and rhyme repetition relevant to the element of *jinās*. Meanwhile, Nadia's '*Najmat Al-Ḥayāh*' (*Star of Life*) and Salma's '*Al-Ḥubbu Al-Muftakhir*' (*The Exceptional Love*) were chosen because their spiritual themes demonstrate the potential for *iqtibas* and *muwazanah*, showcasing repetition that enhances the beauty of the expression. Thus, the results of this study are expected to provide an in-depth overview of how PBA students at UIN Maulana Malik Ibrahim Malang apply elements of *badi'*, especially *muhassinat lafdziyah*, as a form of Arabic literary creativity within the campus environment.

B. Method

In this study, the research method used is qualitative descriptive research. Qualitative descriptive research is a method that utilizes qualitative data and presents it descriptively.¹⁴ The object of this research is a poem posted on the Instagram account @elfatihcrew_pbauinmalang the poem entitled '*Ākhir al-Bāb*' (*The End of a Chapter*) by Aliza Nur Muhammad (September 7, 2020), '*Najmat Al-Ḥayāh*' (*Star of Life*) by Putri Nahdya Salsabillah (August 12, 2023), and '*Al-Ḥubbu Al-Muftakhir*' (*A Love That Never Fades*) by Durratun Salma (June 21, 2024). This research yields descriptive data that identifies and explains the *badi'* elements found in the poem.

The technique used to obtain data is the close reading technique. This involves carefully and repeatedly reading the poem in its entirety and recording parts of the text that represent research data. The collected data is in raw form, consisting of the poem itself, and needs to be processed in order to be presented as a research finding. The data processing aims to identify words or phrases that contain *badi'* elements embedded in the poem.

The data validation technique applied in the analysis of *badi'* elements in the poem entitled involves peer discussion and increased persistence. Increased persistence is '*Ākhir al-Bāb*' (*The End of a Chapter*), '*Najmat Al-Ḥayāh*' (*Star of Life*), and '*Al-Ḥubbu Al-Muftakhir*' (*A Love That Never Fades*) conducted through repeated readings and discussions with peers regarding the analysis results of the *badi'* elements, in order to minimize interpretation bias and uncertainties in meaning derived from the data. This enhances the accuracy and reliability of the analysis. Furthermore, the data analysis technique in this study follows the Miles and

¹⁴ Sugiyono, *Metode Penelitian Pendidikan* (Bandung: Alfabeta, 2021).

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Huberman model, which consists of three stages: (1) data collection; (2) data reduction; (3) data display, and drawing conclusions.¹⁵

C. Findings and Discussion

Badi' Elements in Arabic Poetry by University Students

Muhassinat lafdziyah refers to stylistic devices that make words more beautiful and appealing to hear in terms of their pronunciation or sound articulation. It represents the aesthetic qualities of language that are related to the wording or form (lafadz). According to Al-Qazwini, there are sixteen types of muhassinat lafdziyah, but this study will focus on only four: jinas (paronomasia), iqtibas (quotation), saja' (rhymed prose), and muwazanah (balanced structure). The description of each is as follows:

**Table 1. The Poem 'Ākhir al-Bāb' (The End of a Chapter)
by Aliza Nur Muhammad**

The End of a Chapter	آخر الباب
A certain lover flashed through my heart, Spinning near the door They knock, whether to enter or leave, I do not know I thought they had already been freed from me So I offered a greeting with no further pleasantries, Because I do not wish to be someone who runs From all that has happened From all the joy and the wounds Do not speak ill of them or of what once was between us, For all of it is a part of my life's story, In the biography of my love My effort is to sincerely let go of what has passed, And my prayer is for the mercy of the Most Merciful For them and their family, for the goodness of their life	خطرت احدى الاحباب بالقلب تدور حول الابواب بالقرب تدقها لتخرج او لتدخل لا ادري لمدني بقراءتها مني فالقياها السلام بلا الكلام لاني لا اريدكعن فر لعامر من سعادة وجراحة لا تذليل لها ولا لعابينا فان كلها قصة من قصص حياتي من سيرتي في سير العجبة فعحاولتي على الاخلاص بالخلاص ودعائي الرحمة من الرحمن لها ولعائلتها لحسن حياتها

**Table 2. The Poem 'Najmat Al-Hayāh' (Star of Life)
by Putri Nahdya Salsabillah**

Star of Life	نجمة الحياة
Perhaps the world sweetly speaks of honey, Yet I find happiness in my longing	قد تبسحس الدنيا على الشهد كنت في شوقك السرور عند أحلامي أو حقيقي

¹⁵ Matthew B. Miles, A. Michael Huberman, and Johnny Saldaña, *Qualitative Data Analysis. A Methods Sourcebook* (California: SAGE Publications, 2020).

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<p>in my dreams or in the real But all of that vanishes, for all that is mortal will perish Where shall my feelings go? In the swift passage of time, I found it—love in a long waiting. I care not for the slow search, For I have found it a love for this heart, forever O devotion of love, I entrust this heart to you, For I am too weak to resist it Truly, I love you with an ancient love, I love you with a love as precious as gold, And I love you with an eternal love O my Lord, Allah, Love this servant of Yours, Unite me with this love in the gardens of Paradise</p>	<p>فزاله، لأن النائي زال! أين شعوري؟ بوجود المدة السريعة قد وجدته، حب بطول الانتظار لإبطاء لبحث فأجيده للفؤاد أبديا يا عبادة الحب فاستودعك هذا الفؤاد لأنني ضعيفة في مقاومته إني أحبك حبا قديما إني أحبك حبا ذهبيا و إني أحبك حبا أبديا يا ربي الله أحب عبدك هذا اجمعني وإياه في رياض الجنان</p>
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**Table 3. The Poem 'Al-Ḥubbu Al-Muftakhir' (A Love That Never Fades)
by Durratun Salma**

<p>A Love That Never Fades</p> <p>A peace untouched by the world, A path leading to true happiness, A strength that can face every trial Love for the Almighty, Becomes a field of compassion that never dries, A lantern that lights the way, A priceless jewel that can never be replaced This love— A pure love, A true love, For the Creator, Allah Subhanahu Wa Ta'ala.</p>	<p>الحب المفتخر الضوء الذي لا يتلاشى أبدا الهدوء الذي لم يمسه العالم السكة التي تؤدي إلى السعادة الحقيقية القوة التي تجعلك قادرا على مواجهة كل التجارب الحب إلى الرب تصبح حقل الحب الذي لا يجف أبدا السراج ينير السبيل جوهر ثمينة لا تعوض هذا الحب الحب المقدس الحب الحقيقي إلى الخالق الله سبحانه و تعالى</p>
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Subsequently, the three poems presented in Tables 1, 2, and 3 are subjected to an in-depth analysis focusing on the aspects of Jinas, Iqtibas, Saja', and Muwazanah. These elements are crucial in understanding the stylistic and rhetorical features embedded within the poems. In conducting the analysis, the

researcher categorizes the poems into four colors: red indicates Jinas, green indicates Saja', and orange indicates Muwazanah. Detailed descriptions of these aspects within the poems are as follows:

Jinas

According to another opinion, jinas is the similarity of two words in pronunciation while differing in meaning.¹⁶ In the example poem above, jinas appears in the following phrases:

- 1) The poem 'Ākhir al-Bāb' (The End of a Chapter) by Aliza Nur Muhammad
 - a. السلام (as-salām) and الكلام (al-kalām) — This is an example of jinas tāmm (complete paronomasia) due to the similarity between the two words in four aspects: number of letters, type of letters, diacritical marks (syakl), and the order of letters. The only differences between the two words are the letters ل and ك.
 - b. قصة (qīṣṣah) and قصص (qaṣaṣ) — This also falls under jinas tāmm because of the similarity in all four aforementioned aspects. The only difference lies in the letters ص and ة.
 - c. الاخلاص (al-ikhlāṣ) and بالخلاص (bil-khalāṣ) — This is classified as jinas ghayr tāmm (incomplete paronomasia), which occurs when there is a difference in one of the four aspects (type of letters, diacritical marks, number of letters, or order). In this case, the differences are in the vowel markings and letters, thus categorizing it as jinas ghayr tām.
 - d. الرحمة (ar-raḥmah) and الرحمن (ar-Raḥmān) — This is an example of jinas tāmm, due to their similarity in the four aspects: number of letters, type of letters, diacritical marks, and order. The only difference between the two words is in the letters ن and ة.
- 2) The poem 'Najmat Al-Ḥayāh' (Star of Life) by Putri Nahdya Salsabillah
 - a. فزاله (fa-zālah) and زال (Zālah) in this line represent jinas tāmm (perfect paronomasia) because both words share the same root, زال (to disappear). The word زال means “he caused it to disappear” (transitive), while زال means “it disappeared” (intransitive). Although they share the same root and sound similar, they have different functions and meanings within the sentence. This similarity in sound but difference in meaning is the essence of jinas, and its use creates an echo effect that enhances the poem's musicality and poetic depth.
- 3) The poem 'Al-Ḥubbu Al-Muftakhir' (A Love That Never Fades) by Durratun Salma

¹⁶ Nurul Aulia Damogalad et al., “Analisis Jinas Pada Syair Ana Al Gharib Dan Li ‘Ainik,” *Al-Kilmah* 2, no. 2 (2023): 13–24, <https://doi.org/10.58194/alkilmah.v2i2.1073>.

- a. الحب dan الرب although different in meaning, these words have similar final sounds (ب-). This is classified as *jinas ghayru tamm* (imperfect paronomasia) because the phonetic similarity is not complete, yet it still provides a pleasant echo that enriches the text's stylistic beauty.

Iqtibas

In the science of *balaghah*, *iqtibas* refers to the insertion of a quotation from the Qur'an or Hadith into speech, whether in prose or poetry, without it being considered an actual part of the scripture.¹⁷ In the poem above, there is no implementation of *iqtibas*, as the poem does not contain any inserted quotations from the Qur'an or Hadith.

Saja'

Saja' refers to expressions that end with identical or similar letters in their final segments (*fashilah*).¹⁸ In the poem above, *saja'* is evident in the following lines:

- 1) The Poem "*Ākhir al-Bāb*" (The End of a Chapter) by Aliza Nur Muhammad
 - a. سعادة (*sa'ādah*) and وجراحة (*wajirāḥah*) — These lines fall under the category of *saja'* because they share the same ending letter, *ة*, which contributes to the poem's rhythmic beauty. In Indonesian, this can be likened to rhyme.
 - b. لعاءلها (*li-'ā'ilatihā*) and حياتها (*hayātihā*) — These lines also fall under *saja'* due to the similarity in their endings *ها*. This similarity enhances the aesthetic appeal and readability of the poem, creating a pleasing rhythm that adds to the poem's overall beauty.
- 2) The Poem "*Najmat Al-Ḥayāh*" (Star of life) by Putri Nahdya Salsabillah
 - a. أبدى (*abadiyyan*) dan ذهبيا (*dzahabiyyan*) in this line fall under the category of *saja'* (rhyme), as the ending "ـيا" is repeated, producing a harmonious musical rhythm. This repetition is not merely aesthetic but reinforces the layered and escalating emotion of love.
- 3) The Poem "*Al-Ḥubbu Al-Muftakhir*" (A Love That Never Fades) by Durratun Salma
 - a. لا يتلاشى أبداً (*lā yatalāsyā abadan*) and لا يجف أبداً (*lā yajiffu abadan*) both lines end with the word "أبداً" (*abadan*), which ends in the sound "‑da", thus producing an identical final rhyme. This repetition of sound creates a musical effect and strengthens the poem's rhythm, making the recitation feel more resonant and cohesive. This is an example of *saja'*

¹⁷ Sarifah Sarifah, "Analisis Iqtibās Dalam Syair Ibnu Jabir Al Andalusia," *ALSUNIYAT: Jurnal Penelitian Bahasa, Sastra, Dan Budaya Arab* 2, no. 2 (2020): 137–48, <https://doi.org/10.17509/alsuniyat.v2i2.24831>.

¹⁸ Nurdholam Nurdholam, Mad Ali, and Nalahuddin Saleh, "Analisis Konsep Saja ' Dalam Kitab 'Aqidatul Awam Syekh Ahmad Al-Marzuqi Al-Maliki," *At- Tadris: Dirasiyat Tadris Al Lughah Al Arabiyah* 12, no. 01 (2024): 413–37, <https://doi.org/10.21274/tadris.2024.12.1.413-437>.

murtajal (spontaneous rhyme) because it emerges naturally, without being forced. Therefore, the repeated use of “أبدا” serves as a strong marker of rhyme in this poem.

Muwazanah

Muwazanah is the balancing or harmony between two sentences or phrases in terms of the number of words, letters, and their arrangement.¹⁹ This element is not found in the first poem because there is no structural balance between two parallel clauses or lines. However, in the second and third poems, the element of muwazanah can be found in the following lines:

- 1) The Poem “*Najmat Al-Hayāh*” (Star of Life) by Putri Nahdya Salsabillah
 - a. *innī uḥibbukā ḥubban qadīman* (إني أحبك حبا قديما), *innī uḥibbukā ḥubban dhahabīyyan* (إني أحبك حبا ذهبيا), and *wa-innī uḥibbukā ḥubban abadiyyan* (واني أحبك حبا أبديا) fall under the category of muwāzanah (parallelism) because all three lines share exactly the same structure, they begin with “*innī uḥibbukā*” (إني أحبك حبا) and end with different adjectives. These lines are balanced in length, pattern, and word arrangement, thus creating a regular and harmonious rhythm.
- 2) The Poem “*Al-Ḥubbu Al-Muftakhir*” (A Love That Never Fades) by Durratun Salma
 - a. *al-hudū' alladzī-aḍ-ḍuw' alladzī* (الهدوء الذي - الضوء الذي) dan *al-sikka al-tī* (السكة التي - القوة التي) show parallelism through the repeated structure “*al- + lsm + al-muṣṣul*” (the definite article + noun + relative pronoun) in several lines. This balance emphasizes rhetorical strength while arranging spiritual ideas so they can be easily internalized.
 - b. *al-ḥubbu al-muftakhir* (الحب المفتخر) dan *al-ḥubbu al-muqaddas, al-ḥubbu al-ḥaqīqī* (الحب المقدس، الحب الحقيقي) the word *al-ḥubb*, “love”) is repeated multiple times with different *na't* (adjectives), such as *al-muftakhir* (“the exceptional”), *al-muqaddas* (“the sacred”), and *al-ḥaqīqī* (“the true”). The repetition of the sound “*al-ḥubb*” creates a strong musical effect, while each description adds a distinct meaning. This shows the beauty of muwāzanah, as the phonetic similarity and parallel structure strengthen the aesthetic value without simply repeating the same meaning.

The Influence of Badi' Elements on the Aesthetics and Meaning of the Poem

The application of badi' elements, particularly muhassinat lafdziyah, makes a significant contribution to the aesthetic beauty and the reinforcement of meaning in Arabic poetry written by students. Elements such as *jīnas* and *saja'* enrich the sound dimension, rhythm, and phonetic balance, making the poem more vibrant, harmonious, and emotionally impactful.

¹⁹ Habibah Khairani et al., “Analisis Al-Muwazanah (Paralelisme) Dalam Surah Al-Ghasiyah Ayat 15-16,” *Jurnal Budi Pekerti Agama Islam* 3, no. 2 (2025): 103–12, <https://doi.org/10.61132/jbpai.v3i2.1020>.

For example, in the use of jinas, the play on sounds between words that are phonetically similar but differ in meaning—such as *(as-salām)* السلام and *(al-kalām)* الكلام, or *(ar-Rahmān)* الرحمن and *(ar-Rahmah)* الرحمة—not only creates phonetic beauty but also enhances the depth of meaning and rhetorical value. This is also evident in the poem 'Najmat Al-Ḥayāh' by Putri Nahdya Salsabillah through the words *(fa-zālah)* فزاله and *(zāla)* زال, which are classified as jinas tām because they come from the same root but have different functional meanings. Likewise, in the poem 'Al-Ḥubbu Al-Muftakhir' by Durratun Salma, the combination of *(al-ḥubb)* الحب and *(ar-rabb)* الرب represents jinas ghayru tām. Readers are invited to contemplate the semantic connections through the similarity of expressions, a distinctive feature of both classical and contemporary Arabic poetry.

The element of *saja'*, on the other hand, plays a role in creating end rhyme that makes the reading of poetry more melodious and rhythmic. This strengthens the musical aspect of the poem and helps emphasize specific messages or moods that the poet wishes to convey.²⁰ For instance, similar end sounds in words like *(sa'ādah)* سعادة and *(jirāḥah)* جراحة, or *(li-'ā'ilatihā)* لعائلتها and *(ḥayātihā)* حياتها, in the poem 'Najmat Al-Ḥayāh' by Putri Nahdya Salsabillah, the words *(abadīyyan)* أبديا and *(dhahabīyyan)* ذهبيا share the repeated ending '-iyā', which creates a harmonious sound pattern. Meanwhile, in the poem 'Al-Ḥubbu Al-Muftakhir' by Durratun Salma, the repetition of the word *(ādan)* أبدا in *(lā yatalāsyā ādan)* لا يتلاشى أبدا and *(lā yajiffu ādan)* لا يجف أبدا produces *saja'* *murtajal* (spontaneous rhyme) that flows naturally, adding rhythm that smoothens the poem's progression and strengthens its aesthetic appeal.

Although the element of *iqtibās* was not found in the analyzed poem, its absence indicates that students are still in the process of exploring stylistic devices and have not yet fully integrated religious sources into their literary works. This can be seen as an important input for developing Arabic poetry writing skills that balance religious content with literary expression.

Meanwhile, the element of *muwāzanah* refers to the balancing or harmony between two sentences or phrases in terms of the number of words, letters, and their arrangement. This element is not found in the first poem because there is no visible structural balance between the lines. However, in the poem 'Najmat Al-Ḥayāh' by Putri Nahdya Salsabillah, the phrases *(innī uḥibbuka ḥubban qadīman)* – *(innī uḥibbuka ḥubban dhahabīyyan)* – and *(innī uḥibbuka ḥubban ābadiyyan)* demonstrate a regular parallel pattern with identical structure and length. Likewise, in the poem 'Al-Ḥubbu Al-Muftakhir' by Durratun Salma, this balance is seen in the lines *(al-hudū' alladzī)* – *(al-quwwah allatī)*, as well as in the repetition of the word *(al-ḥubb, 'love')* with different *na't* (adjectives) such as *(al-muftakhir)* ('the exceptional'), *(al-muqaddas)* ('the sacred'), and *(al-haqīqī)* ('the true'). This

²⁰ Puji Sumeh Pangestu et al., "Eksistensi Hiperbola Dan Personifikasi Dalam Surah Yasin (Studi Balaghah: Bayan Dan Badi')," *Benjole: Borneo Journal of Language and Education* 5, no. 2 (2025): 187–201, <https://doi.org/10.21093/benjole.v5i1.9623>.

harmony strengthens the rhythm, facilitates meaning, and at the same time highlights the rhetorical beauty within the poem's lines.

Overall, the application of badi' in student poetry not only enhances the aesthetic value of the poem but also enriches the expressive delivery of meaning in a creative and rhetorical manner. These findings suggest that understanding and applying the science of balāghah, especially badi', is essential for developing students' literary competence.

The results of this study show that badi' elements, particularly muhassinat lafdziyah, are present in Arabic poems written by students of the State Islamic University of Maulana Malik Ibrahim Malang. The presence of features such as jinas, saja', and muwāzanah reflects the students' ability to apply classical rhetorical concepts that are an integral part of balāghah. This reinforces Al-Jurjānī's view (in *Asrār al-Balāghah*) that the beauty of Arabic literature lies in the harmony between meaning and wording.²¹ Students are not only passively understanding theory but are also actively applying it in creative processes that result in aesthetically pleasing works.

The identification of both jinas tāmm and jinas ghayr tāmm demonstrates a strong understanding of the diverse forms of wordplay. According to 'Abd al-'Azīz al-'Amr in *Balāghah al-'Arabiyyah*, jinas is one of the most commonly used forms of badi' in classical poetry to create a sense of phonetic beauty while enriching the meaning.²² In student poetry, jinas contributes aesthetically by providing pleasant sound repetition while also reinforcing the poem's semantic structure. For example, the interplay between (*as-salām*) السلام and (*al-kalām*) الكلام not only offers phonetic resemblance but also highlights meaningful connections between peace and dialogue—two essential concepts in Islamic culture.

Meanwhile, the element of saja' functions to create rhythm and phonetic balance, which have been hallmarks of Arabic literature since the Jahiliyyah period. According to Mustafa Abu Shadi in *Tārīkh al-Adab al-'Arabī*, saja' was used to enhance the musical impression of poetry and to facilitate memorization for readers or listeners. This is evident in the student poems through the repetition of final sounds such as (-hā) ها and (-ah) اة, which produce a symmetrical and melodious effect.²³

On the other hand, the absence of iqtibās in the analyzed poems indicates that students have not yet extensively incorporated quotations from the Qur'an or Hadith in their works. In fact, according to Al-Suyuti in *al-Itqān fī 'Ulūm al-Qur'ān*, iqtibās is a form of literary communication rich in meaning that serves to integrate religious messages into artistic expression.²⁴ This can be interpreted as a lack of exploration of sacred texts in students' modern literary expressions, while also pointing to an opportunity for strengthening literature instruction based on Islamic values.

From an aesthetic perspective, the application of badi' elements makes the poems more engaging and vibrant. In line with Sayyid Qutb's view in *At-Taswīr al-Fannī fī al-Qur'ān*, beautiful and creative language holds a suggestive power

²¹ Abdul Qahir Al-Jurjani, *Asrār Al-Balāghah* (Kairo: Dar al-Ma'arif, 1960).

²² 'Abd al-'Aziz Al-'Amr, *Balāghah Al-'Arabiyyah: 'Ilm Al-Badi'* (Riyadh: Maktabah al-Rushd, 2001).

²³ Mustafa Abu Shadi, *Tārīkh Al-Adab Al-'Arabī* (Kairo: Maktabah al-Nahdah al-Misriyyah, 1975).

²⁴ Jalaluddin Al-Suyuthi, *Al-Itqān Fī 'Ulūm Al-Qur'Ān* (Beirut: Dar al-Fikr, 1996).

capable of stirring readers' emotions.²⁵ The badi' elements employed by students serve not only as sound ornamentation but also as a medium for communicating values and emotions. This reinforces the idea that beauty in poetry is not merely stylistic, but also conveys profound implicit meaning.

In terms of pedagogy, these findings support a communicative-aesthetic approach in teaching Arabic literature. According to Ahmad Nuruddin in his research, integrating rhetorical theory into poetry writing practice can enhance students' linguistic and aesthetic competence while also developing cultural sensitivity.²⁶ This aligns with the goals of Arabic language education in higher institutions—to shape a generation that is not only linguistically proficient but also emotionally refined and creatively expressive.

Thus, this study not only highlights students' technical abilities in applying badi' elements but also underscores the importance of a literary approach in teaching the Arabic language. The application of badi' provides significant added value in aesthetic and rhetorical aspects and contributes to the development of students' critical and appreciative capacities toward the richness of classical and modern Arabic literature.²⁷ This research also affirms that balāghah, particularly badi', remains relevant and essential in the contemporary context, both as cultural heritage and as a creative method in education.

D. Conclusion

Based on the research findings on Arabic poetry written by students of the State Islamic University of Maulana Malik Ibrahim Malang, it can be concluded that the students have demonstrated the ability to apply badi' elements, particularly muhassinat lafdziyah such as jinas, saja', and muwazanah, although the element of iqtibas was not found in the analyzed poem. The application of these elements indicates that the students not only understand rhetorical concepts in balaghah theoretically but are also capable of creatively implementing them in their poetry writing. The presence of badi' elements has been shown to enrich the aesthetic aspects and enhance the meaning of the poem, making their literary works more engaging, cohesive, and artistically valuable. This study confirms that balaghah instruction integrated with writing practice can foster the creation of high-quality literary expression and strengthen students' appreciation for the beauty of the Arabic language.

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²⁵ Sayyid Qutb, *At-Taswīr Al-Fannī Fī Al-Qur'ān* (Beirut: Dar al-Shuruq, 1981).

²⁶ Ahmad Nuruddin, "Analisis Keindahan Syair Modern Karya Mahmud Sami Al-Barudi," *JILSA (Jurnal Ilmu Linguistik Dan Sastra Arab)* 6, no. 1 (2022): 49–63, <https://doi.org/10.15642/jilsa.2022.6.1.49-63>.

²⁷ Mohamad Syukri et al., "Teaching Balaghah (Al- Badi ') Strengthens The Character Development of Students," *IJALAL: International Journal of Arabic , Linguistic and Literature*, 2024, 82–95, <https://doi.org/10.53840/ijalal.v1i1.24>.

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