

AESTHETICS OF ISLAMIC RHETORIC: AN EXAMINATION OF AS-SAJA' AS A BUILDER OF LINGUISTIC BEAUTY IN THE BOOK NURUL WAHHAJ FI QISSOTI ISRA' WAL MP'RAJ

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Abstract

Previous studies have generally examined the narrative of Isra' and Mi'raj from historical or jurisprudential perspectives, leaving a distinct research gap regarding the linguistic aesthetic dimensions of classical religious prose. Addressing this, this study aims to analyze the classification and rhetorical functions of the As-Saja' (rhymed prose) stylistic device in the book *Nurul Wahhāj fi Qiṣṣoti Isrā' Wal Mī'rāj*. This descriptive qualitative research employs a *balaghah* (rhetorical) approach focusing on 'Ilm al-Badi', utilizing content analysis on the primary manuscript. The results identified 141 forms of As-Saja', comprising Mutharraf (77 data), Mutawazi (56 data), and a minor portion of Murashsha' (8 data). The dominance of Mutharraf and Mutawazi demonstrates that the author integrated rhyme as a systematic rhetorical strategy, not merely as a decorative ornament. In conclusion, As-Saja' crucially functions to guide reading intonation, reinforce the retention of religious messages, and establish phonetic cohesion that optimizes the spiritual impact on readers.

Keywords: *as-saja'*; *'ilm badi'*; *balaghah*; *nurul wahhaj*;

1. INTRODUCTION

Journal Arabic is not merely a communication tool, but also an epistemological pillar of Islamic civilization and a pillar of identity for Muslims. As the language of the Qur'an and Hadith, the fundamental sources of Islamic teachings (Mukhammad, 2025), its position is enshrined in His words (Q.S. Taha: 113). Therefore, the study of Islamic literature, especially that written in Arabic, is an obligation (*fardhu kifayah*) for Muslims (Agustini, 2023). This study goes beyond functional linguistic aspects; it is a window to understand the depth of Islam's rich intellectual and rhetorical heritage.

The study of classical Arabic literature specifically opens access to *balaghah*, a discipline that studies eloquence, beauty, and effectiveness in language (Febriani, 2024). *Balaghah*, especially the branch of *Badi' Science*, is the key to appreciating the subtlety of expression and the power of persuasion in texts. Historical studies show that *Badi' Science* has been an important discipline for understanding the beauty of meaning and wording from the *Jahiliyyah* period to the classical period (Pangestu et al., 2025).

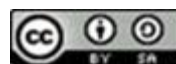
In the discourse of religious literature, the story of *Isra' Mi'raj* occupies a monumental position as a great miracle that confirms the prophethood of Muhammad SAW (Al-Buthi, 2005). This event has always been a source of spiritual and theological inspiration, giving rise to thousands of written works that interpret and immortalize it (As'ad, 2013).

One of the important works that reviews this great event is the book *Nurul Wahhāj fi Qiṣṣōti Isrā' Wal Mi'rāj*, by Sheikh Abu Bakar Bin Sheikh Muhammad Bin Umar Al-Mulla Al-Hanafī Al-Ahsai. This book is popular and serves as a reference due to its comprehensive narrative that combines historical facts with profound wisdom. The existence of this book shows that classical scholars did not only focus on the accuracy of the narrative, but also on the style of writing to create a captivating reading experience.

Based on the significance of the object and the identified study gap, this research attempts to answer the following main questions:

- a. How are the forms of *As-Saja'* (Prose Rhyme Conformity) manifested in the book *Nurul Wahhāj fi Qiṣṣōti Isrā' Wal Mi'rāj* by Shaykh Abū Bakar bin Shaykh Muḥammad bin 'Umar al-Mullā al-Ḥanafī al-Aḥsā'i?
- b. What are the rhetorical functions and aesthetic goals achieved by Shaykh Abū Bakar bin Shaykh Muḥammad bin 'Umar al-Mullā al-Ḥanafī al-Aḥsā'i through the use of *As-Saja'* in the narrative of the *Isra' Mi'raj* event?

This study proposes a qualitative-descriptive rhetorical analysis approach with a focus on the theory of *As-Saja'*, which is an integral part of *muhasinat lafzhiyyah* in the science of *Badi'* (Qāsim



& al-Dīn Dīb, 2003). This approach was chosen because initial indications show a distinctive writing style that combines factual narratives with literary touches, such as the use of *As-Saja'* Mutawazi (Rosi et al., 2022; Al-Jārim & Amin, 1971). By analyzing *As-Saja'* (Mutarraḥ, Mutawazi, and Murashsha'), this study will systematically reveal how the author achieves harmony of sound and rhythm to strengthen religious narratives (al-Hāshimī, 1949). This study uses the book *Nurul Wahhāj fī Qiṣṣōti Isrā' Wal Mi'rāj* as the material object and the theory of *As-Saja'* in the framework of *Badi' Science* as the formal object.

This study provides significant contributions divided into theoretical and practical dimensions. Theoretically, this study plays a fundamental role in enriching the scientific knowledge in the field of *Balāghah Science*, particularly the study of 'Ilm al-Badi', by presenting an applicative analysis of *As-Sajā'* in classical non-Qur'anic religious Arabic prose, namely the book *Nurul Wahhāj fī Qiṣṣōti Isrā' Wal Mi'rāj*. The findings are expected to broaden academic understanding of the function of *As-Sajā'* as a vital rhetorical instrument in creating harmony in sound, rhythm, and emphasis in narrative meaning (Meliana, 2023). Practically, this research contributes by providing a deeper appreciation of the literary expertise of Sheikh Abu Bakar al-Mullā al-Ḥanafī al-Aḥsā'i, while also positioning the Book of *Nurul Wahhāj* not only as a historical and religious reference but also as a work of linguistic art that deserves to be systematically studied from a linguistic aesthetic perspective, thereby serving as a tangible reference for students and researchers in the study of *Balāghah* and Arabic literature in the future.

2. LITERATURE REVIEW

Research on Arabic language aesthetics, particularly within the framework of *Badi' science*, has a solid foundation but traditionally leans towards sacred texts. For example, a comprehensive study by (Ardiansyah, 2016) carefully investigated *al-muhassinat al-badi'iyyah* in the legal verses of the Qur'an. Similarly, (Riki et al., 2024) successfully identified and classified the types of *saja'* (Mutharraḥ and Mutawazi) in *Surah Al-Muthaffifin*. While these studies share a similarity in establishing a robust methodological framework for aesthetic analysis within divine revelations, they are limited in their scope, leaving human-authored classical religious prose largely unexplored.

Addressing this methodological limitation, recent scholarship has expanded the application of *As-Saja'* analysis to non-Qur'anic religious literary texts. Studies by (Al-Rafiq, 2024) and (Muzakky, 2024) separately analyzed *saja'* and its function in the Book of *Maulid Simtu Ad-Durar*. Both studies highlight a significant similarity: the dominance of Mutawazi and Mutarraḥ *saja'* to maintain wording consistency and sound harmony. However, a critical difference and limitation

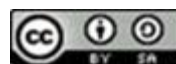
remain; their primary focus is strictly on poetic praise literature, which possesses a fundamentally different structural rhythm compared to narrative historical prose.

Consequently, there is a distinct gap in the literature regarding classical narrative prose. Although previous literature has proven the applicability of the *As-Saja'* analysis method, these studies have never chosen the book *Nurul Wahhāj fī Qiṣṣōti Isrā' Wal Mi'rāj* by Shaykh Abū Bakar bin Shaykh Muḥammad bin 'Umar al-Mullā al-Ḥanafī al-Aḥsā'i as their material object. Furthermore, existing studies that do address the *Isra' Mi'raj* narrative predominantly emphasize historical, fiqh, or tasawuf perspectives rather than linguistic aesthetics. By explicitly examining the classical rhetorical (*Balaghah*) dimensions of this specific narrative prose within the Indonesian academic context, this study transcends the literal understanding of the text to reveal the linguistic intelligence of its author (Ulum et al., 2020), thereby establishing a clear novelty and ensuring the originality of this research.

3. METHOD

This research is a descriptive-analytical qualitative study. Qualitative research was chosen because it aims to deeply understand the phenomenon of linguistic beauty that cannot be measured statistically, namely the form and function of *As-Saja'* style (prose rhyme conformity) in the book *Nurul Wahhāj fī Qiṣṣōti Isrā' Wal Mi'rāj*. The descriptive-analytical nature emphasizes the interpretation and analysis of textual data to discover hidden patterns, meanings, and rhetorical functions (Sugiyono, 2013).

The approach used is the *Balaghah* (Rhetorical-Linguistic) Approach, specifically focusing on the framework of *Badi' Science* (Amalia & Komarudin, 2023). *Badi'* is a science that studies methods of good speech formation, preceded by the fulfillment of aspects of conformity (*mutabaqah*) and clarity of meaning (*dalalah*) (Sagala, 2016). This approach is crucial because the formal object of study is *As-Saja'*, which is *muhasanat lafzhiyyah* (verbal embellishment), which is specifically regulated by the discipline of *Badi'* (Qāsim & al-Dīn Dīb, 2003). *As-Saja'* is the correspondence of the final letters in two *fashilah* (sentence separators) that creates beauty of sound and rhythm in prose (Rosi et al., 2022). *Balaghah* experts divide it into three types: *Saja' Mutharraf* (same rhyme, different meter), *Saja' Mutawazi* (same rhyme and meter), and *Saja' Murashsha'* (same rhyme and meter throughout the sentence) (Muzakky, 2024). In addition to being a linguistic embellishment, *As-Saja'* serves to reinforce meaning, highlight ideas, and add rhetorical power to the text (al-Hāshimī, 1949). The use of this approach allows researchers to identify and interpret how the author, Shaykh Abū Bakar bin Shaykh Muḥammad bin 'Umar al-Mullā al-Ḥanafī al-Aḥsā'i, uses rhetorical skills to achieve persuasive and aesthetic effects in his narrative text.



This study uses two types of data sources, namely primary and secondary data, to ensure the validity and depth of the analysis.

- a. **Primary Data** The main source of data in this study is the book *Nurul Wahhāj fī Qiṣṣōti Isrā' Wal Mi'rāj* by Sheikh Abu Bakar Bin Sheikh Muhammad Bin Umar Al-Mulla Al-Hanafi Al-Ahsai. This book is the material object of study, and all data analyzed are prose units (fasilah) containing elements of *As-Saja'*.
- b. **Secondary data** is data sourced from books that contain contextual relevance to the title being researched (Azwar, 1998). Secondary data are sourced from various literature that are contextually and theoretically related to the research problem. This includes major reference books (kutub al-balāghah) on the sciences of *Badi'* and *As-Saja'* (such as *Jawahirul Balaghah* and similar books), as well as previous research results (journals, theses, dissertations, and documents) discussing stylistic analysis, muhasinat lafzhiyyah, and classical Arabic literary criticism. Secondary data serves as a theoretical basis and comparison for the interpretation process.

The data collection techniques used are library research and text documentation. Literature review is a data collection technique that involves a thorough review and analysis of written sources to build a theoretical foundation, while text documentation is a specific process for extracting and isolating data units (corpus) from the primary text (Zed, 2008). This procedure involves the following systematic steps:

- a. **Documentation:** Procurement and verification of the *Nurul Wahhāj fī Qiṣṣōti Isrā' Wal Mi'rāj* manuscript and collection of relevant secondary data.
- b. **Intensive Reading (Qirā'ah Muta'ammīqah):** Conducting in-depth and repeated readings of the primary book to gain a comprehensive understanding of the narrative content and observe initial indications of the use of language style.
- c. **Data Recording:** Making notes and isolating each quotation (fasilah or sentence fragment) that is strongly suspected of containing elements of *As-Saja'* to be collected as raw data corpus.

The main data analysis method applied is Content Analysis integrated with Stylistic Analysis. Content Analysis is used to identify and classify data objectively, while Stylistic Analysis is used to interpret the aesthetic value and rhetorical function of the language style found.

The operational steps of data analysis were carried out sequentially:

- a. **Data Identification:** Isolating all fasilah or sentence units in the *Nurul Wahhaj* book that met the *As-Saja'* criteria based on the similarity of the final letters at the sentence separators.
- b. **Data Classification:** Grouping the *As-Saja'* data found into three standard types: *Saja' Mutarraf*, *Saja' Mutawazi*, and *Saja' Murashsha'*.

- c. Structural Description: Describing linguistically and structurally the rhyme patterns, length of phrases, and sound harmony of each type of classified saja'.
- d. Rhetorical Function Interpretation: Analyzing and interpreting the aesthetic purpose (al-wazhīfah al-balāghīyah) of the use of As-Saja' in the context of the Isra' Mi'raj narrative. This interpretation includes the role of saja' in emphasizing meaning, creating rhythm, and persuasive effects.
- e. Drawing Conclusions: Formulating holistic findings to answer the research question, namely comprehensively concluding the role of As-Saja' in strengthening the aesthetic aspects and religious messages in the book.

4. DISCUSSION

The book Nurul Wahhaj fi Qishoti Isra' wal Mi'raj by Shaykh Abū Bakar bin Shaykh Muḥammad bin 'Umar al-Mullā al-Ḥanafī al-Aḥsā'i explains the events of Isra' Mi'raj in a beautiful style of language that contains elements of as-saja' (prose rhyme). Through rhythmic diction and sentence structure, the author not only conveys the factual account of the Prophet's journey, but also embellishes the narrative with beautiful wording, making it not just a historical work, but also a literary work of high rhetorical value.

The As-Saja found in this book is as shown in the table below.

No.	Prose	As-Saja' Type
1.	الْحَمْدُ لِلَّهِ الَّذِي لَيْسَ كَمِثْلِهِ شَيْءٌ أَصْلًا، يَعْلَمُ وَيَرَى مَا فَوْقَ الْفَوْقِ وَمَا تَحْتَ التَّحْتِ وَهُوَ بِالْمَنْظَرِ الْأَعْلَى	Mutawazi
2.	أَحْمَدُهُ أَنْ اخْتَارَ مِنَ الْبَشَرِ أَنْبِيَاءَ وَرُسُلًا، وَأَصْطَفَى نَبِيًّا لِلْعُرُوجِ بِهِ إِلَى الْمَقَامِ الْأَعْلَى	Mutharraf
3.	فَسَبْحَانَ مَنْ رَفَعَ شَأْنَ نَبِيْنَا فَوْقَ الْأَفْلاكِ، وَقَدَّمَهُ عَلَى كَافَّةِ الْأَنْبِيَاءِ وَالْمَلَائِكِ	Mutawazi
4.	وَأَشْهَدُ أَنْ لَا إِلَهَ إِلَّا اللَّهُ الْوَاحِدُ فِي الدَّاتِ وَالصِّفَاتِ وَالْأَفْعَالِ، الْمُتَقَدِّسُ عَنِ الْأَشْبَاهِ وَالْأَنْدَادِ وَالْأَمْثَالِ	Mutawazi
5.	وَأَشْهَدُ أَنَّ سَيِّدَنَا مُحَمَّدًا عَبْدَهُ وَرَسُولَهُ شَمْسَ النُّبُوَّةِ وَالرِّسَالَةِ. وَالْبَدْرُ الَّذِي هَدَى اللَّهُ تَعَالَى بِهِ مِنَ الضَّلَالَةِ وَالْجُهَالَةِ	Mutawazi
6.	صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ مَا اهْتَزَّتْ بِذِكْرِهِ الْمَنَابِرُ. وَاعْتَزَّتْ بِفَخْرِهِ الْعَالِي وَأَضَاءَتْ بِنُورِ ذِكْرِهِ الْمَنَائِرُ	Mutawazi
7.	وَعَلَى آلِهِ وَأَصْحَابِهِ الَّذِينَ نَزَلَ مَدْحُهُمْ آيَ الْكِتَابِ، وَحَلَا بَوْصَفَهُمْ فِي الْمَحَافِلِ الْخُطَابِ	Mutawazi
8.	فَإِنَّ قِصَّةَ الْإِسْرَاءِ وَالْمِعْرَاجِ مِنْ أَشْهَرِ الْمُعْجَزَاتِ وَأَظْهَرَ الْبَرَاهِينِ الْبَيِّنَاتِ، الدَّالَّةِ عَلَى تَخْصِيصِهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ بِأَعْظَمِ الْكِرَامَاتِ	Mutharraf
9.	وَدَلِّكَ مِمَّا وَقَعَ عَلَيْهِ الْإِجْمَاعُ وَالْإِتِّفَاقُ. وَمَا أَنْكَرَهُ إِلَّا أَهْلُ الشَّقَاقِ	Mutharraf
10.	وَقَدْ نَصَّ الْقُرْآنُ الْعَزِيزُ عَلَى إِجْمَالِهَا. وَبَيَّنَّتِ السَّنَةُ عَلَى إِكْمَالِهَا	Mutawazi
11.	فَوَرَدَتْ أَحَادِيثُهَا مِنْ رِجَالٍ كَثِيرٍ وَنِسَاءٍ مِنَ الصَّحَابَةِ. وَبِتَّ سِرُّهَا الْمَكْنُونِ مِنْهُمْ نَحْوَ أَرْبَعِينَ مِنْ أَوْلَى الْعِلْمِ وَالْإِصَابَةِ	Mutawazi

12.	قَالَ اللَّهُ تَعَالَى فِي حَقِّ مَنْ جَعَلَهُ بِذَلِكَ مُخْتَصًّا. سُبْحَانَ الَّذِي أَسْرَى بِعَبْدِهِ لَيْلًا مِنَ الْمَسْجِدِ الْحَرَامِ إِلَى الْمَسْجِدِ الْأَقْصَى	Mutharraf
13.	لَأَنَّ اللَّيْلَ وَقْتُ الْخُلُوةِ بِالْحَبِيبِ، فَفِيهِ إِشْعَارٌ بِتَخْصِيصِهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ بِمَقَامِ الْمَحَبَّةِ وَالتَّقْرِيبِ	Mutharraf
14.	هَذَا وَإِنَّهُ لَمَا حَانَ الْوَصَالُ. وَهَبَتْ نَسَمَاتُ صَبَا الْإِتِّصَالِ	Mutharraf
15.	وَعَدَا عَيْسُ النَّفَحَاتِ الْإِلَهِيَّةِ لِلتَّقْرِيبِ. وَسَارَتْ الرُّكْبُ بِجَادِيهَا تَدْعُو لِلْإِجْتِمَاعِ بِالْحَبِيبِ	Mutharraf
16.	جَاءَ الْمَلِكُ الْمُطَاعُ رُوحَ الْقُدُسِ الْمَكِينِ. صَاحِبِ الْوَحْيِ جَبْرِيلُ الْأَمِينِ	Mutharraf
17.	قَدْ نَزَلَ مِنَ السَّمَاءِ. قَاصِدًا مَنَزَلَ مِنْ عَلَا وَسَمَا	Mutharraf
18.	فَكَانَ مُنْتَهَى الْمَطْلَبِ. بَيْبِتِ أُمِّ هَانِي بِنْتِ أَبِي طَالِبِ	Mutharraf
19.	فَفَرَجَ سَقْفَ الْبَيْتِ وَفِي الْحَالِ رَتَقِي. إِعْلَامًا بِسُرْعَةِ الْأَمْرِ وَظُهُورِ الْقَدْرِ ظُهُورِ الْفَلَقِ	Mutawazi
20.	فَشَرَحَ جَبْرِيلُ صَدْرَهُ الشَّرِيفِ. وَغَسَلَ قَلْبَهُ بِمَاءِ زَمْرَمٍ ثَلَاثَ مَرَّاتٍ مِبَالِغَةً فِي التَّنْظِيفِ	Mutharraf
21.	وَأَعَادَهُ فِي الْحَالِ كَمَا كَانَ. وَقَدْ مَلَىءَ بِالثَّبَاتِ وَالْيَقِينِ وَالْحِكْمَةِ وَالْإِيمَانِ	Mutharraf
22.	فَدَخَلَ بِهِ الْحَجْرَ وَفِيهِ بَقِيَّةُ مَنَامٍ. فَاضْطَجَعَ بَيْنَ عَمَةٍ حَمْرَةٍ وَابْنِ عَمَةٍ جَعْفَرٍ فَنَامَ	Mutawazi
23.	ثُمَّ انْتَهَى بِهِ إِلَى سِقَابَةِ زَمْرَمٍ فَأَتَى مِاءَ مِنْهَا وَمِنَ الْكُوْثَرِ. فَأَمَرَهُ أَنْ يَتَوَضَّأَ بِهِ ثُمَّ قَالَ انْطَلِقْ يَا مُحَمَّدُ إِلَى رَبِّكَ الْعَلِيِّ الْأَكْبَرِ	Mutharraf
24.	وَهُوَ دَابَّةٌ دُونَ الْبِغْلِ وَفَوْقَ الْحِمَارِ. يَضَعُ خَطْوَهُ عِنْدَ مُنْتَهَى طَرَفِهِ فِي الْأَسْفَارِ	Mutharraf
25.	فَاسْتَصَعَبَ عَلَى سَيْدِ بَنِي عَدْنَانَ. فَانْتَهَرَهُ جَبْرِيلُ وَقَالَ أَلَا تَسْتَحْيِي يَا بَرَأُّ قَوْلَ اللَّهِ مَا رَكِبَكَ خَلَقَ أَكْرَمُ عَلَى اللَّهِ مِنْ هَذَا الْإِنْسَانَ	Mutawazi
26.	فَارْفُضْ أَيُّ سَالٍ مِنْهُ الْعَرَقُ حَيَاءً وَخَجَلًا. ثُمَّ خَفَضَ حَتَّى لَزِقَ بِالْأَرْضِ فَاسْتَوَى صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ عَلَى ظَهْرِهِ وَعَلَا	Mutharraf
27.	وَلَمَّا رَكِبَ الْمُصْطَفَى عَلَيْهِ الصَّلَاةُ وَالسَّلَامُ. أَخَذَ جَبْرِيلُ بِرُكْبَتَيْهِ وَأَسْرَفِيلُ بِالزِّمَامِ	Mutawazi
28.	فَسَارُوا قَبْلُغُوا أَرْضًا ذَاتَ نَخْلٍ فَأَمَرَهُ بِالصَّلَاةِ ثُمَّ جَبْرِيلُ. وَأَخْبَرَهُ أَنَّ إِلَيْهَا الْمَهَاجِرَةَ وَهِيَ طَيْبَةُ ذَاتِ النَّخِيلِ	Mutharraf
29.	وَالصَّلَاةُ عِنْدَ شَجَرَةِ مُوسَى الْكَلِيمِ. ثُمَّ رَكِبَ عَلَيْهِ أَفْضَلَ الصَّلَاةِ وَأَكْمَلَ التَّسْلِيمِ	Mutharraf
30.	حَتَّى وَصَلَ طُورَ سَيْنَا حَيْثُ كَلَّمَ مُوسَى مَوْلَاهُ. فَصَلَّى رُكْعَتَيْنِ ثَمَّتْ شُكْرًا لِلَّهِ عَلَى مَا أَوْلَاهُ	Mutawazi
31.	وَأَخْبَرَهُ أَنَّهُ بَيْتُ لَحْمٍ حَيْثُ وُلِدَ عَيْسَى الرَّسُولُ الْمَشْهُورُ، وَمَرَّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ فِي ذَلِكَ الْمَسِيرِ	Mutharraf
32.	بِقَوْمِ يَزْرَعُونَ فِي يَوْمٍ، وَيَحْصِدُونَ فِي يَوْمٍ	Murasha'
33.	كُلَّمَا حَصَدُوا عَادَ كَمَا كَانَ. فَسَأَلَ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ جَبْرِيلَ عَنِ ذَلِكَ الشَّانِ	Mutharraf
34.	فَقَالَ هَؤُلَاءِ الْمَجَاهِدُونَ فِي سَبِيلِ اللَّهِ الْحَقِّ الْمُبِينِ. يَضَاعِفُ لَهُمْ إِلَى سَبْعِ مِائَةٍ ضِعْفٍ وَمَا أَنْفَقُوا مِنْ خَيْرٍ فَهُوَ يَخْلُفُهُ وَهُوَ خَيْرُ الرَّازِقِينَ	Mutharraf
35.	وَمَرَّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ يَقُومُ تَرْضُخُ رُؤُوسِهِمْ بِالْأَحْجَارِ. كُلَّمَا رَضِحَتْ عَادَتْ كَمَا كَانَتْ وَلَا يَفْتَرُ عَنْهُمْ ذَلِكَ الرِّضْخُ وَالتَّكْرَارُ	Mutharraf
36.	فَقَالَ لَهُ جَبْرِيلُ إِنَّهُمْ الَّذِينَ تَتَنَاقَلُ رُؤُوسُهُمْ عَنِ الصَّلَاةِ الْمَكْتُوبَةِ. فَرُؤُوسُهُمْ مَرْضُوخَةٌ بِهَذِهِ الْأَحْجَارِ مِبَالِغَةً فِي الْعُقُوبَةِ	Mutharraf
37.	وَمَرَّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ يَقُومُ عَلَى أَقْبَالِهِمْ وَأَدْبَارِهِمْ رِقَاعًا. يَسْرَحُونَ كَمَا تَسْرَحُ الْإِبِلُ وَالْغَنَمُ فِي الْقَاعِ	Mutharraf
38.	يَأْكُلُونَ الضَّرِيعَ وَالزَّقُومَ. وَحِجَارَةَ جَهَنَّمَ وَرَضْفَهَا الْيَحْمُومَ	Mutharraf
39.	فَقَالَ جَبْرِيلُ هُمُ الَّذِينَ لَا يُؤَدُّونَ صَدَقَاتِ أَمْوَالِهِمْ. وَمَا ظَلَمَهُمُ اللَّهُ فِي شَيْءٍ مِنْ أَحْوَالِهِمْ	Mutawazi

40.	وَمَرَّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ بِقَوْمٍ بَيْنَ أَيْدِيهِمْ لَحْمٌ نَضِيجٌ فِي قُدُورٍ. وَأَخَّرَ حَبِيبٌ نَيْءَ عَلَيْهِمْ ذَلِكَ الْخَبِيبُ دُونَ الطَّيِّبِ يَدُورُ	Mutawazi
41.	هَذَا الرَّجُلُ وَالْمَرْأَةُ مِنْ أُمَّتِكَ مَنْ يَتْرُكُ مَالَهُ الْمَوْلَى أَحَلَّ. وَيَطْلُبُ فِعْلَ الْمُحْرَمِ وَهُوَ الزُّنَى وَيَتْرُكُ طَيْبَ الْمَحَلِّ	Mutharraf
42.	وَمَرَّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ بِخَشْبَةِ عَلَى الطَّرِيقِ. لَا يَمُرُّ بِهَا شَيْءٌ إِلَّا مَزَقْتَهُ بِالتَّخْرِيقِ	Mutharraf
43.	فَقَالَ جَبْرِيلُ هَذَا مِثْلُ أَقْوَامٍ مِنْ أُمَّتِكَ يَفْعُدُونَ عَلَى الطَّرِيقِ فَيَقْطَعُونَ. ثُمَّ تَلَا، وَلَا تَقْعُدُوا بِكُلِّ صِرَاطٍ تُوعَدُونَ	Mutharraf
44.	وَمَرَّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ بِرَجُلٍ يَسْبِجُ فِي نَهْرٍ مِنَ الدَّمِ. وَذَلِكَ السَّابِجُ بِالْحِجَارَةِ يَلْقَمُ	Mutharraf
45.	وَمَرَّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ بِرَجُلٍ قَدْ جَمَعَ حَزْمَةَ حَطَبٍ لَا يَسْتَطِيعُ حَمَلَهَا وَهُوَ عَلَيْهَا يَزِيدُ. فَقَالَ جَبْرِيلُ هَذَا الرَّجُلُ مِنْ أُمَّتِكَ عِنْدَهُ الْأَمَانَاتُ لَا يَقْدِرُ عَلَيْهَا وَأَدَائُهَا وَهُوَ عَلَيْهَا يَسْتَزِيدُ	Mutharraf
46.	وَمَرَّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ عَلَى قَوْمٍ تَقْرُضُ أَلْسِنَتَهُمْ وَشَفَاهَهُمْ بِمِقَارِيضٍ مِنْ حَدِيدٍ. كَلَّمَا قُرِضَتْ عَادَتْ كَمَا كَانَتْ إِلَى خَلْقٍ جَدِيدٍ	Mutawazi
47.	فَقَالَ جَبْرِيلُ هَؤُلَاءِ خُطَبَاءُ السُّوءِ وَالْفِتْنَةِ. يَقُولُونَ مَا لَا يَفْعَلُونَ فَهَمٌّ فِي بَلَاءٍ وَمِحْنَةٌ	Mutawazi
48.	وَمَرَّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ بِقَوْمٍ أَطْفَارَهُمْ مِنْ نَحَاسٍ بِهَا وَجُوهُهُمْ وَصُدُورُهُمْ يَخْمَشُونَ. فَقَالَ جَبْرِيلُ هَؤُلَاءِ الَّذِينَ يَأْكُلُونَ لُحُومَ النَّاسِ فِي أَعْرَاضِهِمْ يَقْعُونَ	Mutharraf
49.	وَمَرَّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ عَلَى جَرٍّ صَغِيرٍ. يَخْرُجُ مِنْهُ ثُورٌ كَبِيرٌ	Mutawazi
50.	فَجَعَلَ الثُّورُ يَرِيدُ مِنْ حَيْثُ خَرَجَ مَرَجَعًا. فَلَا يَسْتَطِيعُ ذَلِكَ وَيَرَاهُ مُمْتَنَعًا	Mutharraf
51.	فَقَالَ جَبْرِيلُ هَذَا الرَّجُلُ مِنْ أُمَّتِكَ يَتَكَلَّمُ بِالْكَلِمَةِ الْعَظِيمَةِ. ثُمَّ يَنْدَمُ وَيَعْجَزُ عَنْ تَلَا فِي ثَمَرَاتِهَا الْوُخِيمَةِ	Mutawazi
52.	دَعَاهُ دَاعٍ عَنْ يَمِينِهِ وَدَاعٍ عَنْ يَسَارِهِ	Murasha'
53.	وَلَوْ أُجِبْتَهُمَا بِجَوَابٍ. أَنْتَهُودَتْ أُمَّتُكَ وَتَنَصَّرَتْ وَتَابَعَتْ أَهْلَ الْكِتَابِ	Mutharraf
54.	وَأَمَّا الْمَرْأَةُ الَّتِي دَعَتْكَ بِزِينَتِهَا الْفَاحِشَةِ. فَهِيَ الدُّنْيَا وَلَوْ أُجِبْتَهَا لِاخْتَارَتْ أُمَّتَكَ الدُّنْيَا عَلَى الْآخِرَةِ	Mutawazi
55.	صَلَّ بَيْتَ الْمَقْدِسِ فَدَخَلَ مِنْ بَابِهِ الْيَمَانِيِّ. وَنَزَلَ عَنِ الْبَرَاقِ وَرَبَطَهُ أَخْذًا بِالْحِكْمَةِ الْإِلَهِيَّةِ وَالسِّرِّ الرَّبَّانِيِّ	Mutharraf
56.	وَصَلَّى تَحِيَّةَ الْمَسْجِدِ فَمَا أَتَمَّ صَلَاتَهُ الْكَامِلَةَ. إِلَّا وَالْمَسْجِدُ مُمْتَلِئٌ بِالْأَنْبِيَاءِ وَالرُّسُلِ أُولِي الْفَضَائِلِ الشَّامِلَةِ	Mutawazi
57.	فَأَذَّنَ الْمُؤَذِّنُ وَأَقَامَ. وَانْتَهَرَتْ الْأَنْبِيَاءُ مَنْ هُوَ لَهُمُ الْإِمَامُ	Mutawazi
58.	فَأَخَذَ جَبْرِيلُ بِيَدِهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ فَصَلَّى بِهِمْ رَكَعَتَيْنِ. وَهُوَ إِمَامُ الْأَنْبِيَاءِ فِي الْمَنْزِلَتَيْنِ وَأَنْتَنِي كُلُّ نَبِيٍّ وَمُرْسَلٍ بِأَطْيَبِ الثَّنَاءِ. فَأَنْتَنِي عَلَى اللَّهِ عِزَّ وَجَلَّ نَبِينَا وَنَشَرَ مِنْ خَصَائِصِهِ وَفَضَائِلِهِ مَا نَالَ بِهِ الْهِنَا	Mutharraf
60.	وَشَرَحَ لِي صَدْرِي وَوَضَعَ عَنِي وَزْرِي وَرَفَعَ لِي ذِكْرِي	Murasha'
61.	وَأَخَذَ النَّبِيُّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ مِنَ الْعَطَشِ أَمْرًا شَدِيدًا. فَجَاءَهُ جَبْرِيلُ بِإِنَاءٍ مِنْ خَمْرٍ وَإِنَاءٍ مِنْ لَبَنٍ فَاخْتَارَ اللَّبَنَ الْحَمِيدَ	Mutawazi
62.	فَقَالَ لَهُ جَبْرِيلُ أَصَبْتَ الْفِطْرَةَ أَيَّ بِاخْتِيَارِكَ اللَّبَنِ. وَلَوْ اخْتَرْتَ الْخَمْرَ لَعَوَتْ أُمَّتُكَ مِنْ بَعْدِكَ عَنِ السِّنَنِ	Mutawazi
63.	فَانْطَلَقَ بِهِ إِلَى الصَّخْرَةِ فَصَعَدَ عَلَيْهَا. وَإِذَا بِالْمَعْرَاجِ وَهُوَ مِنْ جَنَّةِ الْفَرْدَوْسِ مَوْضُوعٌ لَدَيْهَا	Mutawazi
64.	مَرَّاقِيهِ مِنْ فِضَّةٍ وَدَهَبٍ مَنْصُودٌ بِاللُّوْلُؤِ عَنْ يَمِينِهِ وَيَسَارِهِ الْمَلَائِكُ. فَصَعَدَ عَلَيْهِ الْمِصْطَفَى وَجَبْرِيلُ وَسَلَكَ فِيهِ أَحْسَنَ الْمَسَالِكِ	Mutawazi

65.	وَحَيَّاهُ اللَّهُ مِنْ أَخٍ وَمِنْ خَلِيفَةٍ وَنَعَمَ الْمُجِئُ جَا. فَفَتَحَ الْبَابَ فَدَخَلَ وَوَلَجَا	Mutharraf
66.	فَلَمَّا خَلَصَا إِذَا بَادَمَ عَلَيْهِ السَّلَامُ عَلَى هَيْئَتِهِ الْأَصْلِيَّةِ. يَوْمَ خَلَقَهُ رَبُّ الْبَرِيَّةِ	Mutharraf
67.	عَنْ يَمِينِهِ أَشْخَاصَ كَرَامٍ وَعَنْ يَسَارِهِ أَسْوَدَةٌ لَامٍ	Murasha'
68.	فَإِذَا نَظَرَ إِلَى جَانِبِ الْيَمِينِ سَرَّ وَأَنْشَرِحَ. وَإِذَا نَظَرَ إِلَى جَانِبِ الشُّمَالِ بَكَى وَعَلَاهُ التَّرْحُ	Murasha'
69.	فَسَلَّمَ عَلَيْهِ النَّبِيُّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ. فَرَدَّ عَلَيْهِ السَّلَامَ وَبَجَلَهُ وَكَرَّمَ	Mutawazi
70.	مَرْحَبًا بِالابْنِ الصَّالِحِ، وَالنَّبِيِّ الصَّالِحِ	Mutawazi
71.	فَأَهْلُ الْجَنَّةِ مِنْهُمْ أَهْلُ الْيَمِينِ. وَأَهْلُ الشُّمَالِ مِنْهُمْ أَهْلُ الْعَذَابِ الْمُهِينِ	Murasha'
72.	ثُمَّ صَعَدَا إِلَى السَّمَاءِ الثَّانِيَةِ. فَاسْتَفْتَحَ جَبْرِيْلُ فَكَانَ كَمَا تَقَدَّمَ مِنَ الْمَقَالَةِ الْمَاضِيَةِ	Mutawazi
73.	فَوَجِدَا فِيهَا عَيْسَى ابْنَ مَرْيَمَ وَابْنَ خَالَتِهِ أُمِّ يَحْيَى ابْنَ زَكَرِيَّا. يُشْبِهُ أَحَدَهُمَا صَاحِبَهُ شَعْرًا وَتُوبًا نَقِيًّا	Mutharraf
74.	مَرْحَبًا بِالابْنِ الصَّالِحِ، وَالنَّبِيِّ الصَّالِحِ	Mutawazi
75.	ثُمَّ صَعَدَا إِلَى السَّمَاءِ الثَّلَاثَةِ فَاسْتَفْتَحَ جَبْرِيْلُ، فَقِيلَ لَهُ: مِثْلُ قَوْلِ الْأَوَّلِ، وَذَلِكَ لِإِظْهَارِ الْكِرَامَةِ وَالتَّجِيلِ	Mutawazi
76.	فَإِذَا هُوَ بِيُوسُفَ مَعَهُ مِنْ قَوْمِهِ نَفَرٌ، فَسَلَّمَ عَلَيْهِ فَرَدَّ السَّلَامَ عَلَى سَيِّدِ الْبَشَرِ	Mutawazi
77.	مَرْحَبًا بِالابْنِ الصَّالِحِ، وَالنَّبِيِّ الصَّالِحِ	Mutawazi
78.	وَدَعَا لَهُ بِخَيْرٍ، وَإِذَا بِهِ قَدْ فَضِّلَ بِالْحَسَنِ عَلَى الْغَيْرِ	Mutawazi
79.	هَذَا أَخُوكَ الْمَحْبُوبُ يُوسُفُ بْنُ يَعْقُوبَ	Mutawazi
80.	ثُمَّ صَعَدَا إِلَى السَّمَاءِ الرَّابِعَةِ، وَأَنْوَعَ التَّجَلِيَّاتِ الْإِلَهِيَّةَ مُتَتَابِعَةً	Mutharraf
81.	فَاسْتَفْتَحَ جَبْرِيْلُ بِأَبِيهَا، وَكَانَ فِيهَا مِنَ الْمَلَائِكَةِ مَعَ جَبْرِيْلَ مَا كَانَ مِنْ سُؤْلِهَا وَجَوَابِهَا	Mutharraf
82.	فَإِذَا هُوَ ﷺ بِأَدْرِيسَ، قَدْ رَفَعَهُ اللَّهُ مَكَانًا عَلِيًّا وَهُوَ مِمَّنْ أُيْسَ مِنْهُ إِبْلِيسُ	Mutawazi
83.	فَسَلَّمَ النَّبِيُّ ﷺ فَرَدَّ عَلَيْهِ السَّلَامَ، ثُمَّ قَالَ: مَرْحَبًا بِالْأَخِ الصَّالِحِ وَالنَّبِيِّ الصَّالِحِ، وَدَعَا لَهُ بِالْخَيْرِ وَالْإِكْرَامِ	Mutharraf
84.	فَاسْتَفْتَحَ جَبْرِيْلُ الْبَابَ، وَجَرَى كَمَا تَقَدَّمَ مِنْ سُؤْلِهَا وَجَوَابِهَا	Mutharraf
85.	فَإِذَا هُوَ بِهَارُونَ وَحَوْلَهُ قَوْمٌ مِنْ بَنِي إِسْرَائِيلَ، وَهُوَ يَقْصُ عَلَيْهِمْ بَعْضَ الْأَقَاوِيلِ	Mutharraf
86.	فَسَلَّمَ عَلَيْهِ النَّبِيُّ ﷺ فَرَدَّ عَلَيْهِ السَّلَامَ. وَقَالَ: مَرْحَبًا بِالْأَخِ الصَّالِحِ وَالنَّبِيِّ الصَّالِحِ، وَدَعَا لَهُ بِالْخَيْرِ وَالْإِكْرَامِ	Mutharraf
87.	فَسَأَلَ عَنْهُ جَبْرِيْلُ، فَقَالَ: هَذَا أَخُوكَ هَارُونَ الْمَحْبُوبُ فِي بَنِي إِسْرَائِيلَ	Mutharraf
88.	فَاسْتَفْتَحَ وَسئَلَ وَأَجِيبَ، بِمَا يَدُلُّ عَلَى كَرِيمِ مَقَامِ الْمُصْطَفَى وَمَنْزِلَةِ الرَّحِيبِ	Mutharraf
89.	فَإِذَا هُوَ مَوْسَى ابْنُ عِمْرَانَ الْمُقْرَبِ مِنَ الرَّبِّ بِالتَّكْلِيمِ، فَسَلَّمَ عَلَيْهِ الْمُصْطَفَى، فَرَدَّ مَوْسَى عَلَيْهِ أَكْمَلَ التَّسْلِيمِ	Mutawazi
90.	مَرْحَبًا بِالابْنِ الصَّالِحِ، وَالنَّبِيِّ الصَّالِحِ	Mutawazi
91.	وَدَعَا لَهُ بِالْخَيْرِ وَالتَّكْرِيمِ. فَلَمَّا جَاوَزَهُ الْمُصْطَفَى بَكَى، وَسَبَبُ بُكَائِهِ مَا قَاتَ أُمَّتَهُ مِنَ الْفَضْلِ الَّذِي لَأُمَّةِ هَذَا النَّبِيِّ الْكَرِيمِ	Mutharraf
92.	ثُمَّ صَعَدَا إِلَى السَّمَاءِ السَّابِعَةِ، فَاسْتَفْتَحَ الْبَابَ، فَكَانَ كَمَا مَضَى مِنَ السُّؤْلِ وَالتَّحِيَّةِ وَالْخُطَابِ	Mutharraf
93.	فَسَلَّمَ عَلَيْهِ الْمُصْطَفَى فَرَدَّ إِبْرَاهِيمَ عَلَيْهِ السَّلَامَ، وَقَالَ: مَرْحَبًا بِالابْنِ الصَّالِحِ وَالنَّبِيِّ الصَّالِحِ، وَزَادَ مِبَالِغًا فِي الْإِكْرَامِ	Mutharraf
94.	بِأَنَّ أَمْرَهُ أَنْ يَأْمُرَ أُمَّتَهُ بِالْإِكْتِنَارِ مِنْ غَرَّاسِ الْجَنَّةِ، وَأَنْ يُخْبِرَهُمْ بِأَنَّ تَرْبَتَهَا طَيِّبَةٌ	Mutharraf

95.	وَعِنْدَهُ قَوْمٌ بِيضُ الْوُجُوهِ أَمْثَالُ الْقِرَاطِيسِ جُلُوسٌ، وَقَوْمٌ فِي أُلْوَانِهِمْ شَيْءٌ قَدْ خَلُّوا فِي نَهْرٍ وَاعْتَسَلُوا فِيهِ فَخَرَجُوا وَقَدْ زَالَ عَنْهُمْ الْبُوسُ	Mutharraf
96.	أَمَّا بِيضُ الْوُجُوهِ فَقَوْمٌ لَمْ يَلْبَسُوا إِيْمَانِهِمْ بظُلْمٍ، وَأَمَّا هَؤُلَاءِ فَقَوْمٌ خَلَطُوا عَمَلًا صَالِحًا وَآخَرَ سَيِّئًا تَابُوا فَتَابَ اللَّهُ عَلَيْهِمْ فَكَانَ لَهُمُ الْغَنَمُ	Mutawazi
97.	ثُمَّ انْتَهَى بِهِ ﷺ جِبْرِيلُ إِلَى سِدْرَةِ الْمُنْتَهَى فإِذَا نَبَقَهَا مِثْلُ قِلَالٍ هَجَرَ وَوَرَقَهَا مِثْلُ آذَانِ الْفَيْلَةِ فِي صَفَتِهَا	Mutharraf
98.	لَا يَسْتَطِيعُ أَحَدٌ مِنْ حُسْنِهَا أَنْ يَنْعَتَهَا وَفِيهَا فَرَأَشٌ مِنْ ذَهَبٍ، وَفِي أَصْلِهَا أَنْهَارٌ أَرْبَعَةٌ: ظَاهِرَانِ وَبَاطِنَانِ كُلٌّ مِنْهَا مِنَ الْجَنَّةِ انْسَكَبَ	Mutharraf
99.	وَأَمَّا الظَّاهِرَانِ: فَالْفُرَاتُ وَالنَّيْلُ، هَكَذَا بَيْنَهُمَا لِلْمُصْطَفِيِّ جِبْرِيلُ	Mutharraf
100.	ثُمَّ مَرَّ ﷺ عَلَى الْكُوْتَرِ، وَرَأَى عَلَى حَافَتَيْهِ قِبَابَ الدَّرِّ الْمَجُوفِ وَطِينَهُ الْمَسْكُ الْأَذْفَرُ	Mutharraf
101.	وَدَخَلَ الْجَنَّةَ فإِذَا فِيهَا مَا لَا عَيْنٌ رَأَتْ وَلَا أُذُنٌ سَمِعَتْ وَلَا خَطَرَ عَلَى قَلْبٍ بَشَرٍ، وَرَأَى مَكْتُوبًا عَلَى بَابِهَا: الصَّدَقَةُ بَعْشَرُ أَمْثَالِهَا وَالْقَرْضُ بِثَمَانِيَةِ عَشْرٍ	Mutawazi
102.	لَأَنَّ الصَّدَقَةَ تُصَادَفُ ذَا الْحَاجَةِ وَغَيْرِهِ وَلَا يَقْتَرِضُ إِلَّا الْمَحْتَاجَ مِنَ الْبَشَرِ، وَعَرِضَتْ عَلَيْهِ النَّارُ وَمَا فِيهَا مِنْ غَضَبِ الْجِبَارِ	Mutharraf
103.	فإِذَا قَوْمٌ يَأْكُلُونَ الْجِيفَ مِنْ غَيْرِ الْبَاسِ، قَالَ جِبْرِيلُ: هَؤُلَاءِ الَّذِينَ يَأْكُلُونَ لُحُومَ النَّاسِ	Mutharraf
104.	وَرَأَى ﷺ خَازِنَ النَّارِ مَالِكًا، فَسَلَّمَ عَلَيْهِ النَّبِيُّ ﷺ فَرَدَّ عَلَيْهِ السَّلَامَ وَلَمْ يَرَهُ ضَاحِكًا	Mutawazi
105.	ثُمَّ عَرَجَ بِهِ ﷺ إِلَى أَعْلَى مَقَامٍ، وَتَأَخَّرَ عَنْهُ جِبْرِيلُ، فَقَالَ: كَيْفَ تَتَأَخَّرُ عَنِّي؟ فَقَالَ: وَمَا مِنَّا إِلَّا لَهُ مَقَامٌ	Mutawazi
106.	وَخَرَقَ الْحُجْبَ وَالْأَسْتَارَ، وَظَهَرَ لِمُسْتَوَى سَمِعَ فِيهِ صَرِيْفَ الْأَقْلَامِ بِأَفْضِيَةِ الْأَقْدَارِ	Mutawazi
107.	وَرَأَى ﷺ رِيَهُ بَعَيْنَ بَصْرِهِ عَلَى الْقَوْلِ الْأَصْحِ الْمَخْتَارِ، فَخَرَّ عِنْدَ ذَلِكَ سَاجِدًا لِرَبِّهِ الْقَهَّارِ	Mutharraf
108.	فَبَقِيَتْ مُتَحِيرًا لَا أَعْرِفُ مَا أَقُولُ وَلَا مَا أَفْعَلُ، إِذْ وَقَعَتْ عَلَى شَفْتِي قَطْرَةٌ أَبْرَدُ مِنَ الثَّلْجِ وَأَطْيَبُ مِنَ الْمَسْكِ وَأَحْلَى مِنَ الْعَسَلِ	Mutharraf
109.	فَصُرْتُ بِذَلِكَ أَعْلَمَ الْأَنْبِيَاءِ وَالْمُرْسَلِينَ، وَوَرِثْتُ بِذَلِكَ عِلْمَ الْأَوْلِيَاءِ وَالْآخِرِينَ	Mutawazi
110.	وَشَرَحْتُ لَكَ صَدْرَكَ، وَوَضَعْتُ عَنْكَ وَزْرَكَ، وَرَفَعْتُ لَكَ ذِكْرَكَ	Murasha'
111.	وَأَعْطَيْتُكَ سَبْعًا مِنَ الْمَتَانِي لَمْ أُعْطِهَا نَبِيًّا قَبْلَكَ، وَأَعْطَيْتُكَ خَوَاتِيمَ سُورَةِ الْبَقَرَةِ مِنْ كَنْزِ تَحْتِ عَرْشِي لَمْ أُعْطِهَا نَبِيًّا قَبْلَكَ	Murasha'
112.	وَأَعْطَيْتُكَ الْكُوْتَرِ، وَأَعْطَيْتُكَ ثَمَانِيَةَ أَسْهُمٍ: الْإِسْلَامَ وَالْهَجْرَةَ وَالْجِهَادَ وَالصَّلَاةَ وَالصَّدَقَةَ وَصَوْمَ رَمَضَانَ وَالْأَمْرَ بِالْمَعْرُوفِ وَالنَّهْيَ عَنِ الْمُنْكَرِ	Mutharraf
113.	وَأْتَى عَلَى مُوسَى وَنَعِمَ الصَّاحِبِ الَّذِي الْأُمَّةَ كَانَ، فَسَأَلَهُ: مَا قَرَضَ عَلَيْهِ وَعَلَى أُمَّتِهِ؟ فَقَالَ: خَمْسِينَ صَلَاةً فِي كُلِّ يَوْمٍ وَلَيْلَةً عَلَى مَمَرِ الزَّمَانِ	Mutharraf
114.	ارْجِعْ إِلَى رَبِّكَ فَاسْأَلْهُ التَّخْفِيفَ فَإِنَّ أُمَّتَكَ لَا تُطِيقُ ذَلِكَ، فَإِنِّي قَدْ خَبَرْتُ النَّاسَ قَبْلَكَ وَبَلَّوْتُ بَنِي إِسْرَائِيلَ وَعَالَجْتَهُمْ عَلَى أَقَلِّ مِنْ هَذَا فَضَعُفُوا عَنْ تِلْكَ الْمَسَالِكِ	Mutharraf
115.	وَأُمَّتُكَ أضعُفُ أَبْدَانًا وَقُلُوبًا وَأَبْصَارًا وَأَسْمَاعًا، وَالتَّفَتَ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ إِلَى جِبْرِيلَ يَسْتَشِيرُهُ فَأَشَارَ إِلَيْهِ جِبْرِيلُ أَنْ نَعَمْ إِنْ شِئْتَ فَارْجِعْ إِسْرَاعًا	Mutawazi
116.	حَتَّى انْتَهَى إِلَى السِّدْرَةِ وَخَرَّ سَاجِدًا، وَسَأَلَ مِنْ رَبِّهِ تَعَالَى التَّخْفِيفَ عَنْ أُمَّتِهِ وَذَكَرَ مِنْ ضَعْفِهِمْ مَا بَدَأَ	Mutharraf
117.	فَوَضَعَ اللَّهُ تَعَالَى خَمْسًا مِنَ الصَّلَوَاتِ، فَعَادَ إِلَى مُوسَى فَأَخْبَرَهُ بِجَزِيلِ الصَّلَاتِ	Mutharraf
118.	ارْجِعْ فَسَلِ اللَّهَ التَّخْفِيفَ، فَمَا زَالَ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ مُتَرَدِّدًا بَيْنَ مُوسَى وَمَوْقِفِ الْمُنَاجَاةِ لِلرَّبِّ اللَّطِيفِ	Mutharraf

119.	هِنَّ خَمْسٌ صَلَوَاتٌ كُلُّ يَوْمٍ وَلَيْلَةٍ ، لِكُلِّ صَلَاةٍ عَشْرٌ فَتَلِكُ خَمْسُونَ صَلَاةً	Mutharraf
120.	فَلَمَّا حَادَى الْبُرَاقُ الْبَعِيرَ نَفَرَ، وَاسْتَدَارَ وَصَرَخَ وَانْكَسَرَ	Mutharraf
121.	وَمَرَّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ بِعَيْرٍ قَدْ أَضَلُّوا بِعَيْرٍ لَهُمْ قَدْ جَمَعَهُمْ عَلَيْهِ فَلَانَ، فَسَلَّمَ عَلَيْهِمْ الْمُصْطَفَى فَعَرَفُوا صَوْتَ سَيِّدِ بَنِي عَدْنَانَ	Mutharraf
122.	ثُمَّ أَتَى أَصْحَابَهُ قَبْلَ الصُّبْحِ مَكَّةَ فَعَلِمَ أَنَّ النَّاسَ تُكذِّبُهُ فَقَعَدَ حَزِينًا، فَمَرَّ بِهِ عَدُوُّ اللَّهِ أَبُو جَهْلٍ الَّذِي كَانَ لِأَهْلِ الْإِسْلَامِ عَدُوًّا مَبِينًا	Mutawazi
123.	فَلَمْ يَرِ أَنْ يِبَادِرَهُ بِالتَّكْذِيبِ، مَخَافَةَ أَنْ يَجْحَدَهُ إِنْ دَعَا قَوْمَهُ لِهَذَا النَّبَأِ الْعَجِيبِ	Mutharraf
124.	فَدَعَاهُمْ فَاجْتَمَعُوا، فَحَدَّثَهُمْ بِمَا قَالَ لِأَبِي جَهْلٍ فَكَذَّبُوهُ عِنْدَ ذَلِكَ وَشَنَعُوا	Mutharraf
125.	وَقَالَ الْمُطْعَمُ بْنُ عَدِيٍّ: كَلَامًا فِي غَايَةِ الْكَلَاحَةِ، وَنِهَايَةِ الْخُشُونَةِ وَالْقَبَاحَةِ	Mutawazi
126.	تَزَعُمُ أَنَّكَ أَتَيْتَهُ فِي لَيْلَةٍ، وَاللَّاتُ وَالْعُزَّى لَا أُصَدِّقُكَ فِيْمَا قُلْتَهُ	Mutawazi
127.	ثُمَّ انْتَهَى إِلَى عَيْرِ بَنِي فَلَانَ فِي مَكَانٍ عَيْنُهُ، فِيهَا جَمَلٌ عَلَيْهِ غِرَارَتَانِ: غِرَارَةٌ سُودَاءُ وَأُخْرَى بِيضَاءُ بَيْنَهُ	Mutawazi
128.	ثُمَّ انْتَهَى إِلَى عَيْرِ بَنِي فَلَانَ فِي التَّنْعِيمِ، بِقُدْمِهِمْ جَمَلٌ أَوْرَقٌ عَلَيْهِ مَسْحٌ أَسْوَدٌ كَاللَّيْلِ الْبَهِيمِ	Mutharraf
129.	وَعِرَارَتَانِ سُودَاوَانِ وَهِيَ تَطَّلِعُ عَلَيْكُمْ مِنَ الشَّيْءِ، وَسَأَلُوهُ عَنْ مَجِيئِهَا فَعَيَّنَ لِدَلِكِ يَوْمِ الْأَرْبَعَاءِ لَمَّا أَظْهَرَهُ اللَّهُ عَلَيْهِ مِنَ الْعُلُومِ الْغَيْبِيَّةِ	Mutharraf
130.	وَحَبِسَتْ الشَّمْسُ فَظَهَرَ أَمْرُ الْعَيْرِ وَبَانَ، وَسَأَلُوهُمْ فَأَخْبَرُوهُمْ بِمَا أَخْبَرَ بِهِ سَيِّدُ بَنِي عَدْنَانَ	Mutharraf
131.	فَرَمَوْهُ عِنْدَ ذَلِكَ بِالسَّحْرِ وَالْبَهْتَانِ، فَأَنْزَلَ اللَّهُ تَعَالَى: وَمَا جَعَلْنَا الرُّؤْيَا الَّتِي أَرَيْنَاكَ إِلَّا فِتْنَةً لِلنَّاسِ وَحَسْبُكَ بِهَذَا الْبَيَانَ	Mutharraf
132.	اللَّهُمَّ إِنَّا قَدْ حَضَرْنَا هَذَا الْمَجْلِسَ الْأَنْبَسَ، وَاجْتَمَعْنَا لِلشَّيْءِ عَلَى نَبِيِّكَ ذِي الْقَدْرِ النَّفِيسِ	Mutawazi
133.	بِذِكْرِ مَا أَتَيْتَهُ تِلْكَ اللَّيْلَةَ الشَّرِيفَةَ مِنَ الْكِرَامَةِ، وَمَا مَنَحْتَهُ فِيهَا مِنَ الْقُرْبِ وَالرُّؤْيَةِ لَكَ بِالْعَيْنِ الشَّحْمِيَّةِ حَتَّى بَلَغَ سُؤْلُهُ وَمَرَامَهُ	Mutawazi
134.	فَنَحْمَدُكَ اللَّهُمَّ عَلَى مَا أَنْقَدْتَنَا بِهِ مِنَ الضَّلَالَةِ، وَاللَّهُمَّ إِنَّا التَّصَدِيقِ بِالْحَقِّ الَّذِي قَالَهُ	Mutharraf
135.	أَنْ تُرْسَلَ عَلَيَّ مَوَاتٍ قُلُوبَنَا وَأَبِلَ الْفَضْلَ وَالْإِحْسَانَ، وَتَجَلَّلَ سَوَاءَاتِ عِيُونِنَا بِالْعَفْوِ وَالْغُفْرَانِ	Mutawazi
136.	وَتَجَعَلْنَا مِمَّنْ فَازَ بِتَقْوَاكَ، وَأَغْنَيْتَهُ بِفَضْلِكَ عَمَّنْ سِوَاكَ	Mutharraf
137.	وَتَوْفَّقْنَا لِلْقِيَامِ عَلَى قَدَمِ الْاسْتِقَامَةِ، وَتَبَلَّغَ كَلًّا مِنْ فَضْلِكَ أَنْوَاعِ الْكِرَامَةِ	Mutharraf
138.	اللَّهُمَّ اعْتَقْنَا مِنَ النَّارِ، فِي هَذَا الْيَوْمِ الشَّرِيفِ الْبَارِ	Mutawazi
139.	عَدَدًا مَا ذَكَرَكَ وَذَكَرَهُ الذَّاكِرُونَ، وَعَقَلَ عَنْ ذِكْرِكَ وَذَكَرَهُ الْغَافِلُونَ	Mutawazi
140.	وَعَلَى جَمِيعِ الْأَلِّ وَالْأَصْحَابِ، وَالتَّابِعِينَ وَالْأَحْبَابِ	Mutawazi
141.	وَسَلَامًا عَلَى الْمُرْسَلِينَ، وَالْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ	Mutharraf

Table 1. Results of research on the As-Saja' type

Based on the analysis of the book Nurul Wahhaj, 141 forms of as-saja' were found, divided into three main types.

1. Saja' Mutawazi, interpreted as poetry whose conformity lies in the qafiyah (final letter) and wazan of the second fashilah. In the book Nurul Wahhaj, there are 56 saja' mutawazi. A representative example of saja' mutawazi can be found in number 3.

فَسُبْحَانَ مَنْ رَفَعَ شَأْنَ نَبِيِّنَا فَوْقَ الْأَفْلَاقِ، وَقَدَّمَ عَلَيَّ كَافَّةَ الْأَنْبِيَاءِ وَالْأَمْلَاقِ

In the reviewed text excerpt, the identification of As-Saja' is revealed in the use of the words الأَفْلاك and الأَمْلاك. More specifically, As-Saja' found here is categorized as As-Saja' Mutawazi, considering that both words have the same final letter, namely kaf (ك), and are formed in the same wazan, namely أفعال.

As-Saja' Mutawazi displays a balance of harmony and rhythm between two sentences. This parallelism symbolizes harmony of meaning, emphasizing the majesty of the Prophet who is elevated above other creatures, and creating an aesthetic impression that reinforces spiritual meaning. Its main function is to strengthen the meaning of respect and present symmetrical beauty in the narrative.

2. Saja' Mutharraf is defined as a poem that has similarities in both qafiyah, but the two have different wazan forms. In the book Nurul Wahhaj, there are 77 saja' mutharraf. A representative example of saja' mutharraf is found in number 9.

وَذَلِكَ مِمَّا وَقَعَ عَلَيْهِ الْإِجْمَاعُ وَالْإِتْفَاقُ. وَمَا أَنْكَرَهُ إِلَّا أَهْلُ الشَّقَاقِ

In the reviewed text excerpt, the identification of As-Saja' is revealed in the use of the words الإِتْفَاقُ and الشَّقَاقِ. More specifically, As-Saja' found here is categorized as As-Saja' Mutharraf, considering that the second letter of both words is the same, namely qaf (ق), and they are formed in different wazan. The word الإِتْفَاقُ has the wazan مفعال, while the word الشَّقَاقِ has the wazan فَعَال.

As-Saja' Mutharraf emphasizes the beauty of sound while maintaining variety in form. Its meaning reflects the dynamics of thought and differences of opinion in society, while remaining within a harmonious unity of sound. Its function is to emphasize the differences between the righteous and the deviant, while adding rhetorical power to the text to make it more persuasive and memorable.

3. Saja Murasha' is defined as a poem whose rhyme is found in the final letter and wazan in all or some of its sentences. In the book Nurul Wahhaj, there are 8 saja' murasha'. A representative example of saja' murasha' is found in number 32.

بِقَوْمٍ يَزْرَعُونَ فِي يَوْمٍ، وَيَحْصِدُونَ فِي يَوْمٍ

The identification of these 141 rhetorical forms necessitates a deeper critical interpretation beyond their structural categorization. According to classical Balaghah theory, *As-Saja'* is not merely a verbal embellishment (*mubasinat lafzhiyyah*) but a deliberate stylistic mechanism designed to reinforce meaning and amplify rhetorical power (al-Hāshimī, 1949). In the context of *Nurul Wahhaj*, the absolute dominance of *Saja' Mutharraf* (77 data) provides a critical theoretical insight. Unlike strict poetry that demands absolute metrical rigidity, *Mutharraf* grants the author the

linguistic flexibility required to narrate complex, factual historical events of the Isra' Mi'raj. The author utilizes this specific form to emphasize the dynamics of thought and action within the narrative, maintaining a harmonious unity of sound without sacrificing the chronological accuracy of the historical prose. This finding proves that the author's use of rhyme was a highly controlled, systematic rhetorical strategy rather than spontaneous poetic inclination.

Comparing these findings with previous studies reveals significant theoretical implications regarding the evolution of Arabic literary prose. Similar to the findings of Al-Rafiq (2024) and Muzakky (2024), who analyzed the *Maulid Simtu Ad-Durar*, this study confirms a consistent reliance on *Mutawazi* and *Mutharraf* to maintain phonetic consistency across non-Qur'anic religious texts. However, a fundamental critical distinction must be drawn. *Maulid* texts are inherently poetic praise literature (*madaih*) explicitly designed for melodic, communal recitation, making rhythmic rhyme naturally obligatory. Conversely, *Nurul Wabbaj* is a narrative historical prose (*qishshah*). Integrating extensive rhymed prose into a factual historical narrative requires a substantially higher degree of linguistic intelligence to balance factual exposition with aesthetic appeal (Ulum et al., 2020). The deliberate scarcity of *Saja Murasha'* (8 data) further supports this; an excessive use of perfect, symmetrical rhymes would transform the prose into poetry, thereby diluting its authoritative historical tone.

Furthermore, situating this manuscript against studies of Qur'anic aesthetics (Ardiansyah, 2016; Riki et al., 2024) suggests that classical scholars deliberately emulated the divine stylistic patterns found in sacred texts to elevate the gravitas of their human-authored works. The systematic use of *Mutawazi* and *Mutharraf* functions far beyond mere artistic decoration. The phonetic cohesion acts as a cognitive mnemonic device. In an era where knowledge was predominantly transmitted orally, the rhythmic parallelism of *As-Saja'* guided the intonation of the reciter, captured the listener's attention, and critically facilitated the memorization and retention of the profound religious messages embedded within the Isra' Mi'raj narrative (Rosi et al., 2022). Consequently, the linguistic beauty in *Nurul Wabbaj* serves as a functional pedagogical tool, inextricably linking rhetorical aesthetics with spiritual and historical education.

5. CLOSING

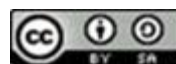
Based on the analysis of the Nurul Wahhaj book, there are 141 forms of *as-saja'* consisting of three main types: *murasha'*, *mutawāzī*, and *mutarraf*. The dominance of the *mutawāzī* and *mutarraf* types indicates that the author strategically utilizes structural and phonetic balance not merely as rhetorical embellishment, but as a foundational stylistic device to strengthen the meaning and reinforce the narrative messages.

The findings offer significant implications for linguistic studies, particularly in Arabic stylistic analysis, by demonstrating how phonetic harmony and syntactic repetition function integrally to guide intonation within non-poetic narrative discourse. Scientifically, this research contributes to the field of *Balaghah*, specifically *Ilm al-Badi'*, by expanding its analytical application beyond sacred texts and poetic praise into human-authored classical historical prose. It confirms that classical scholars employed *as-saja'* as a sophisticated communicative tool to synthesize linguistic beauty with profound religious depth.

However, this study acknowledges several limitations. First, the scope is restricted exclusively to one manuscript and solely examines the *as-saja'* aspect, thereby not capturing the full spectrum of other rhetorical devices present in the text. Second, the methodological approach relies heavily on qualitative textual interpretation without measuring the empirical rhetorical impact on actual readers. Therefore, future studies are recommended to address these limitations by examining other aesthetic elements in *Nurul Wahhaj*, exploring similar narrative works by other classical authors, or conducting comparative analyses with different classical Arabic literary texts to further enrich the discipline.

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