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Exploring the Unique Stylistics and Divine Rhetoric of the Qur'an: Unveiling the Linguistic Miracle of Revelation

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Abstract

Keywords:
Qur'an,
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This article explores the unique stylistic features and divine rhetoric of the Qur'an, offering a fresh perspective on how the linguistic beauty of the sacred text functions as an essential aspect of its miraculous nature. The study aims to uncover how the Qur'an employs various rhetorical strategies and language styles not merely as literary embellishments, but as powerful tools to convey messages of monotheism, morality, law, and spirituality. Using a library research method with a descriptive-qualitative approach, the analysis focuses on selected verses that demonstrate stylistic elements such as *al-qashr* (exclusivity), *at-taqdim wa at-*

ta'khir (word order inversion), *isti'arah* (metaphor), *tibaq* (antithesis), *saj'* (rhymed prose), and rhetorical devices like *qasam* (oath), *takrar* (repetition), and *istifham* (rhetorical question). The findings reveal that the Qur'an's linguistic structure is not only aesthetically captivating but also deeply persuasive, intellectually engaging, and emotionally resonant. The main contribution of this study lies in affirming that the Qur'an's linguistic beauty is an inseparable component of its divine miracle, positioning stylistic and rhetorical analysis as a meaningful and modern interpretative tool in Qur'anic studies.

Abstrak

Kata Kunci:
Al-Qur'an,
Stilistika,
Retorika,
Keindahan
Bahasa,
Mukjizat Ilahi

Artikel ini mengeksplorasi keunikan bahasa Al-Qur'an melalui pendekatan stilistika dan retorika Ilahi dengan menawarkan perspektif baru tentang bagaimana keindahan linguistiknya menjadi bagian integral dari kemukjizatannya. Penelitian ini bertujuan untuk mengungkap secara mendalam bagaimana gaya bahasa (uslub) dan strategi retorik dalam Al-Qur'an bukan sekadar hiasan sastra, melainkan alat dakwah yang efektif dalam menyampaikan pesan-pesan tauhid, moralitas, hukum, dan spiritualitas. Penelitian ini menggunakan metode studi pustaka dengan pendekatan deskriptif-kualitatif terhadap sejumlah ayat yang mengandung unsur stilistika seperti al-qashr, at-taqdim wa at-ta'khir, isti'arah, tibaq, saj', serta retorika seperti qasam, takrar, dan istifham. Temuan menunjukkan bahwa struktur bahasa Al-Qur'an tidak hanya indah secara estetika, tetapi juga mengandung kedalaman makna yang menyentuh akal dan jiwa pembacanya. Kontribusi utama artikel ini adalah menunjukkan bahwa keindahan bahasa Al-Qur'an adalah manifestasi dari mukjizat Ilahi yang tidak tertandingi, serta menegaskan pentingnya pendekatan stilistika-retorika sebagai alat tafsir modern yang menggali dimensi estetika dan spiritual wahyu.

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Introduction

The Qur'an is the holy book of Muslims that Allah revealed using the beautiful Arabic language (Umroh, 2019). Al-Qur'an as the holy book of Muslims in the world was revealed using Arabic. This is confirmed by the Qur'an in Surah az-zukhruf verse 3 which means "Verily we made the Qur'an in Arabic so that you understand it". Such an assertion provides an understanding that in essence Allah Ta'ala revealed the Qur'an in Arabic. The process of the

Qur'an being revealed in Arabic in the Arab region at that time was an honor for the *jahiliyyah* community. With the socio-cultural and cultural background of *jahiliyyah* civilization, the Qur'an came with prophetic messages to be able to change the *jahiliyyah* civilization in the region. The specialty of Arabic is a form of language appreciation owned by the Arab community of *Jahiliyyah*, where the language used by the Qur'an is a language that is also used by Arabs. However, the Arabic language used by the Qur'an has different *tabi'at* and *uslub* with the Arabic language used by Arab communication. So that many Arab people do not understand the language of the Qur'an even though they are able to speak Arabic (Putra, 2020).

The Qur'an is the revelation of *Allah Ta'ala* that was revealed to the Prophet Muhammad ﷺ through the angel Gabriel, and it was revealed in Arabic. This is not just an ordinary choice of language, but has its own wisdom and privileges. The choice of Arabic as divine revelation has very deep reasons, both in terms of linguistic and historical context. Arabic, at the time of the revelation of the Qur'an, was known as a language that had a rich vocabulary, flexible structure, and very high rhetorical power. In addition, Arabic has the ability to express ideas or concepts in a very precise and detailed way, due to a rich morphological system, where words can be formed with various prefixes and suffixes that give certain shades of meaning. This allows the Qur'an to convey its messages in a detailed, clear and nuanced manner (Jezy, et.al., 2024). According to al-Khuli, the Qur'an is the greatest Arabic book whose literary influence is the greatest. Therefore, it is also the greatest book of Arabic literature. Therefore, the interpretation of the Qur'an must inevitably include, first, literary studies, second, revealing its essential meaning and purpose (Al-Khuli, 2003; Daud, 2015).

The language of the Qur'an is one of the most amazing and alluring aspects of the Muslim holy book. The beauty of the language contained in it not only functions as a means of communication, but also as a medium for conveying divine revelation that is full of meaning and has its own uniqueness

411 | M. Shofiyyur Rahman Hawary, Riadi Banjarnaor, Muhammad Ridwan, M. Akil Fathur Rahman Syah, Agustiar; Exploring the Unique Stylistics and Divine Rhetoric of the Qur'an: Unveiling the Linguistic Miracle of Revelation

which contains divine guidance and sources of law. The beauty of the Qur'anic language can be seen from its eloquence, sentence structure, and stunning language styles, such as the use of metaphors and parables (Marliana, 2025). The study of the beauty of the Qur'anic language is very important because it is through language that educational values, spiritual, moral, and legal messages are conveyed effectively and stunningly (Banjarnaor et al., 2024).

From a stylistic perspective, the Qur'anic language shows its own uniqueness which includes word choice, language style, rhythm and sentence structure that is harmonious and full of meaning (Assiddi, 2021). Etymologically, stylistics in Indonesian is an absorption word from the word stylistics in English or *stylique* in French. Both contain the same root, namely style, in Indonesian called the term "style". Stylistics in Arabic is known as *al-Uslub*, which is a word rooted in *salaba*. *Al-Uslub* means *toriqoh* (way, method, path, procedure, style) (Huda, 2021). In terminology, stylistics is the science that investigates the language used in literary works. Thus, Qur'anic stylistics is the science that investigates the language used in Qur'anic literature. The aspects of language studied in stylistics in general, which include aspects of phonology, lexical, syntax, rhetoric (rhetorical style, figures of speech, and imagery), and cohesion (Qalyubi, 2009; Zubair, 2017). Broadly speaking, the linguistic approach in the study of the Qur'an is grouped into four domains, namely the domain of phonology (*al-mustawa as-shout*), the domain of morphology (*al-mustawa as-shorfi*), the domain of syntax (*al-mustawa an-nahwi*), the domain of semantics (*al-mustawa ad-dalali*) (Arfan, 2022; Putra, 2020).

In modern language and literature studies, the terms style (Arabic: *uslub*) and stylistics (*uslubiyah*) as a science that studies style are always used interchangeably. However, the term style is more widely used, both vertically and horizontally. Vertical usage is the use of the term in the span of time from time to time (diachronic), while horizontal is its use in one particular period (synchronic). Meanwhile, the term stylistics is more widely used in the world of literature (Zubair, 2017). The birth of stylistics is not far from the name Charles

412 | M. Shofiyyur Rahman Hawary, Riadi Banjarnaor, Muhammad Ridwan, M. Akil Fathur Rahman Syah, Agustiar; Exploring the Unique Stylistics and Divine Rhetoric of the Qur'an: Unveiling the Linguistic Miracle of Revelation

Bally, because he is called a pioneer of stylistics whose focus of study is on everyday speech. Meanwhile, in the Arab scientific tradition, the birth of stylistics was driven by the enthusiasm of writers in appreciating the verses of the Qur'an. The science of *balaghah* and *nazhm* is the seed of the growth and development of Arabic stylistics pioneered by an Islamic figure named al-Jahidz (died 868 H) (Huda, 2021; Qalyubi, 2009).

Stylistics can be included as a field of applied linguistics. Therefore, stylistic research in non-literary texts and daily life discourse is also called stylistics (Maswani, 2022). Stylistics is a branch of linguistics that specifically studies language style or style in language use, especially in literary works. The scope of stylistics is; First, literary stylistics analyzes language styles in literary works such as poetry, short stories, novels, dramas. Second, linguistic stylistics focuses on the form and structure of language that is typical in texts, both literary and non-literary. Third, rhetorical stylistics studies how language is used to influence, persuade, or touch the emotions of the reader or speaker. Stylistics is closely related to the Qur'an, especially in the study of the beauty of language, the style of delivery, and the rhetorical effects caused by the arrangement of words. This study is commonly called Qur'anic stylistics or in Arabic terms it is also called *al-asalib al-lughawiyah fi al-Qur'an*.

The linguistic approach in the study of the Qur'an is actually not something new. This linguistic approach has been carried out by previous scholars from both the Basrah school and the Kuffah school. The Basrah school such as abu al-Aswad ad-Dualy, Abu Amr bin Abd A'la, Sibawaih and Khalid bin Ahmad. While from the Kuffah school such as Abu Ja'far al-Ruasy, al-Kisaiy, and al-Farra. These scholars as medieval classical Arabic linguists have been able to make the dimensions of Arabic linguistics and classical Arabic literature proud. The study of classical Arabic linguists is more oriented to the area of the text of the Qur'an, hadith, and works of Islamic literature. So that the studies carried out are still normative in nature that have not used the core of scientific systemization. Nevertheless, the results of previous studies have

413 | M. Shofiyyur Rahman Hawary, Riadi Banjarnaor, Muhammad Ridwan, M. Akil Fathur Rahman Syah, Agustiar; Exploring the Unique Stylistics and Divine Rhetoric of the Qur'an: Unveiling the Linguistic Miracle of Revelation

greatly contributed to the development of contemporary Arabic linguistics studies today (Putra, 2020).

Style is a phenomenon that appears along with the emergence of humans on earth. Every human being has a distinctive style. The same applies to language. Every language has its own pronunciation and rules that are different from other languages. Arabs as part of the world community have a distinctive language in expressing their ideas, images, and tastes. In Arabic culture, stylistics began with the critics' appreciation of poetry and speech, then the discussion of linguistic aspects in the Qur'an (Qalyubi, 2009).

In pre-Islamic times, the Arabs were renowned as masters of literature, poetry, and rhetoric. Their poetic works were of high value which they held in the market of 'Ukazh or around the Kaaba. When Islam came, the Qur'an was revealed to the Prophet Muhammad (peace and blessings be upon him) with a very high and extraordinary language style, so it became a challenge (*tahaddi*) for them to match or imitate just one chapter of the Qur'an and they were not able to match it, both in terms of language structure, beauty of lafaz, depth of meaning, and composition of *balaghah*.

Meanwhile, from a rhetorical point of view, the Qur'an uses various persuasion techniques and language styles that are able to move the heart, raise awareness, and strengthen the beliefs of its readers and hearers (Sapil, 2022). This uniqueness makes the Qur'an a miracle of language that is able to challenge humans to match its beauty, a challenge that has never been met until now (Umroh, 2019). The beauty of this language is not only aesthetic, but also functions as a tool of da'wah, motivation and life guidance (Rahim, 2024).

With its distinctive rhetorical power, the Qur'an is able to effectively communicate teachings on morality, law, and faith, making each verse not only easy to remember but also deeply embedded in the minds and behavior of both humans and jinn among the Muslim community (Mursyid, 2019). This phenomenon demonstrates that the linguistic beauty of the Qur'an is one of its

miraculous aspects unmatched by any literary work and serves as evidence of

414 | M. Shofiyyur Rahman Hawary, Riadi Banjarnaor, Muhammad Ridwan, M. Akil Fathur Rahman Syah, Agustiar; Exploring the Unique Stylistics and Divine Rhetoric of the Qur'an: Unveiling the Linguistic Miracle of Revelation

the majesty of divine revelation that remains relevant throughout time (Aidila et al., 2024).

This study aims to identify the various forms of linguistic beauty found in the Qur'an from a stylistic perspective, the types of language styles employed in the Qur'an and how they function in conveying the Divine message, the rhetorical strategies used, and the meanings and messages intended through the application of stylistics and rhetoric in specific Qur'anic verses. Accordingly, this research is expected to provide a profound scientific contribution and enrich our understanding of the magnificence of the Qur'anic language as both a literary miracle and a divine revelation.

Method

This research uses the literature review method as its main approach. The data is collected through an examination of various relevant literature, both in the form of classical and modern tafsir books, stylistics and rhetoric books, as well as the results of previous studies. The focus of the research is directed at analyzing the Qur'anic text in terms of stylistics (language style) and rhetoric (how to convey messages).

The object of study in this research is Qur'anic verses that show elements of language beauty, such as exclusive style, sound play, parables, metaphors, and so on. The verses are then analyzed descriptively-qualitatively based on stylistic and rhetorical theories developed by linguists and literary experts, both from the Arabic and Western scientific traditions.

With this approach, the research aims to reveal the form, function, and meaning of stylistics and rhetorical strategies used in the Qur'an in conveying divine messages effectively and touchingly.

Result and Discussion

Forms of Beauty in the Language of the Qur'an from a Stylistic Aspect

Al-Qashr

Al-Qashr is a style of language that limits the meaning to one particular thing, emphasizing that it is only that and nothing else.

Example:

إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ

"Only to You do we worship and only to You do we seek help." (QS. Al-Fatihah: 5)

Its function in this verse is to reinforce monotheism by means of an exclusive style of language, namely emphasizing that worship and help are only to Allah, not to other creatures.

At-Taqdim wa At-Ta'khir

At-Taqdim wa At-Ta'khir is a change in word order by giving precedence to certain parts to emphasize the meaning. *At-Taqdim wa at-Ta'khir* has not undergone any significant changes; it is mostly defined as 'the process of giving precedence to the position of something and then ending another' (Khitam, 2017).

Example:

وَمَا أَنَا مِنَ الْمُشْرِكِينَ

"And I am not of those who associate partners (with Allah)." (QS. Al-An'ām: 79)

Its function in this verse is to draw attention to the point that comes first, which is to emphasize that the Prophet was not part of the polytheists explicitly.

Mahmud al-Masiri, in his book *Dalalat at-Taqdim wa at-Ta'khir fi al-Qur'an* explains that *at-Taqdim wa at-Ta'khir* Arabic has several functions including: 1. *Ta'jil al-masarrah wa al-masa'ah* (hastening good or bad news), as found in the verse عَمَّا أَلَّفَ بَكَ لَمْ أَذْنَبْ لَهُمْ

permission (not to fight)", and *فَوَيْلٌ لَهُمْ مِمَّا كَتَبَتْ أَيْدِيهِمْ* "So woe to them for what their hands wrote" 2. *At-tashwiq li al-muta'akhkhir* (giving curiosity to the latter), as in the verse *أَفَأُنَبِّئُكُمْ بِشَرِّ مِّنْ ذَٰلِكُمْ النَّارُ وَعَدَهَا اللَّهُ الَّذِينَ كَفَرُوا وَبَشِّرِ الْمَصِيرِينَ* "Shall I tell you of something worse than that as a reward from Allah? That is hell. Allah has promised it to the disbelievers." 3. *At-tabarruk* (seeking or expecting blessings from something., for example *إِنَّمَا أَسْمُوهُمُ اللَّهُ اهْتَدَيْتُ بِهِ* "In the name of Allah, I am guided by it." 4. *At-takhsis* (limitation or specific mention., as in the verse *إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ* "Only to You do we worship, and only to You do we seek help." 5. *Al-inayah wa al-ihtimam* (attention, care, and concern for something), as the introduction says *رَبِّ أُنَبِّئْنِي بِبَيْتٍ أُبْنِي لَكَ فِي الْجَنَّةِ وَنَجِّنِي* "O my Lord, build for me a house with You in Paradise, and save me." (Al-Masiri, 2005).

Al-Jinas

Al-Jinas is the use of two words that are similar in pronunciation but different in meaning.

Example:

وَهُمْ يَكْفُرُونَ بِالرَّحْمَنِ

"They disbelieved in the Lord of Mercy." (QS. Ar-Ra'd: 30)

Its function in this verse is to give an aesthetic effect and strengthen the impression of irony towards human disbelief, how can humans disbelieve in God who is the Most Merciful.

At-Tibaq

At-Tibaq is the use of two or more words with contradictory meanings in one sentence.

Example:

وَأَنَّهُ هُوَ أَضْحَكَ وَأَبْكَى

"It is He who makes laughter and weeping." (QS. An-Najm: 43)

Its function in this verse increases the clarity and depth of the meaning, which is to show that all human conditions, both joy and sorrow are in the power of Allah.

As-Saj'

As-Saj' is the similarity of ending sounds (rhymes) in sentences, but not like poetry. Example:

وَالنَّازِعَاتِ غَرْقًا - وَالنَّاشِطَاتِ نَشْطًا

"For (the angels) who take (lives) with severity," "And (the angels) who take (lives) with gentleness," (QS. An-Nāzi'āt: 1-2).

Its function in this verse is to establish a beautiful rhythm when read, facilitate memorization and strengthen emotional appeal.

Al-Isti'arah

Al-Isti'arah is expressing meaning figuratively rather than literally. According to the classical view, *isti'arah* refers to a simplified comparison or replacement of something true with another expression that is not true based on the criteria of similarity or resemblance (Umroh, 2017).

Example:

اللَّهُ نُورُ السَّمَاوَاتِ وَالْأَرْضِ

"Allah is the light of the heavens and the earth." (QS. An-Nūr: 35)

Its function in this verse is to touch the emotions and imagination of the reader, describing abstract meanings (such as guidance and truth) in a beautiful and touching way.

Majaz

In the view of the scholars of *balaghah*, the concept of *majaz* actually has no crucial difference with *isti'arah*. Because in essence *isti'arah* is part of *majaz*. The difference between the two lies in the relationship between the basic meaning and other meanings. If there is conformity between the basic meaning and other meanings, it is called *isti'arah*, and vice versa, if there is no conformity, it is called *majaz*. The use of *majâz* in Islamic science is very rare,

majaz is only found in three Islamic disciplines: theology, literature, and interpretation of the scriptures. The concept of *majaz* used in modern Arabic studies has been commonly used by classical scholars as opposed to the term *haqiqah*. (Akbar et al., 2020; Umroh, 2017). *majaz* is part of the science of *bayan*, one of the branches of *balaghah* (rhetoric),

Example:

وَإِذَا قُرِئَ الْقُرْآنُ جَعَلْنَا بَيْنَكَ وَبَيْنَ الَّذِينَ لَا يُؤْمِنُونَ بِالْآخِرَةِ حِجَابًا مَّسْتُورًا

"And when you recite the Qur'ān, We put between you and those who do not believe in the Hereafter an enclosing wall." (QS. Isra:45)

The *majaz* form in the verse above is *hijaban mastura* (a closed wall). According to the majority of commentators, the meaning is a wall that closes, because the word *mastura* means to be a target, not an actor. Thus, the correct meaning for the word *mastura* is *satira* (that which closes). The use of the phrase *hijaban mastura* in the verse shows that the Qur'an that the Prophet recited to the polytheists of Makkah, whose purpose was to guide, did not make them get guidance. Because between the Prophet and the polytheists there is a veil / cover made by Allah, so there is a barrier between them. Therefore, whatever the Prophet said would not enter their hearts and could not change their beliefs.

There are several types of majors (*ma'na majazi*) that are often found in the Qur'an: 1. Metaphor (*Isti'arah* - الاستعارة) is describing something with another noun because of its similarity. Example: "وَأَهْرَجُهُمْ هَجْرًا جَمِيلًا" *And leave them in a good way.*" (QS. Al-Muzzammil: 10) The word "*hajran jamilan*" contains a metaphor: leaving gently - not harshly. 2. Simile (*Tasybih* - التشبيه) Equating two things by means of comparison. Example: "مَثَلُ الَّذِينَ حُمِّلُوا التَّوْرَةَ ثُمَّ لَمْ يَحْمِلُوهَا كَمَثَلِ الْحِمَارِ" *The example of those who were given the Torah and did not practice it is like that of a donkey...*" (QS. Al-Jumu'ah: 5) 3. Satire (*Kinayah* - الكناية) An indirect expression that contains a hidden meaning without explicitly mentioning it Example: "وَيُنذِرَ الَّذِينَ قَالُوا اتَّخَذَ اللَّهُ وَلَدًا"

"And to warn those who say: 'Allah took a son.'" (QS. Al-Kahf: 4) Not directly mentioning a certain group, but satirizing them subtly. 4. Metonymy (*Majaz Mursal* - المجاز المرسل) The use of a word with a relationship not of likeness, but another relationship, such as: cause-effect, place-occupancy, etc. Example: *وَيُطْعَمُونَ الطَّعَامَ عَلَىٰ حُبِّهِ* (QS. Al-Insān: 8) "And they gave him the food he liked..."

The word *tha'am* (food) can represent kindness in general (not just physical feeding).

Kinayah

Another important element in the discussion of the literary interpretation of the Qur'an is *kinayah*. However, it should be noted that the use of *kinayah* in the Qur'an is less than other elements, such as *tashbih* and so on. The function of the use of *kinayah* is as an enhancement of the beauty of expression. The use of *kinayah*/language refinement often causes differences of opinion among *mufassir*, because the refinement of language has implications for a language that is multi-interpretative (Akbar et al., 2020; Umroh, 2017). *Kinayah* (الكناية) is a type of *majaz* (language style) in bayan science that is used to convey meaning indirectly, namely by hinting at something without mentioning it explicitly.

Example:

وَيُرِيدُ الَّذِينَ يَتَّبِعُونَ الشَّهَوَاتِ أَنْ تَمِيلُوا مَيْلًا عَظِيمًا

"...and those who follow lust desire that you should stray far away." (QS. An-Nisā': 27)

The word "تميلوا ميلاً عظيماً" (stray far away) is a *kinayah* of disbelief or moral deviation, not just a direction.

At-Tashbih

At-Tashbih is a comparison between two things that are similar. In *tashbih* there are four main elements, namely: *mushabbah* (something that is compared), *mushabbah bih* (the object of comparison or what is compared), *adat al-tashbih* (comparison device), and *wajh al-shibh* (reason for comparison). In explaining

the meaning of the verses of the Qur'an, Allah often uses parables. This is done so that the message conveyed is more comfortable and easy to understand (Akbar et al., 2020; Umroh, 2017).

Example:

كَمَثَلِ الْحِمَارِ يَحْمِلُ أَثْقَارًا

"Like a donkey carrying books." (QS. Al-Jumu'ah: 5)

Its function is to clarify meaning with concrete comparisons and strengthen the message with vivid images and contrasts.

Al-Iltifat

Al-Iltifat is a stylistic change from one form to another, for example from first person to third person. The shifting of forms referred to in the definition here was initially limited to inter-*dhamir* shifting as agreed upon by the classical *balaghah* scholars, but in its development it was not only limited to inter-*dhamir* shifting, but also to inter-word shifting, even sentences (Khitam, 2017).

Example:

إِنَّا أَعْطَيْنَاكَ الْكَوْثَرَ - فَصَلِّ لِرَبِّكَ وَانْحَرْ

"Indeed We have given you al-Kawthar." "So establish prayer for the sake of your Lord and sacrifice." (QS. Al-Kautsar)

From "We" (إِنَّا) to "Rabmu" (رَبِّكَ). Its function is to add rhetorical variety and attract the reader's attention.

Based on the development of the study area of *al-Iltifāt* as proposed by modern linguists, it can be concluded that *al-Iltifat* can at least be grouped into four major sections: 1) *al-Iltifat* at the *dhamir* level, 2) *al-Iltifat* at the 'adad level, 3) *al-Iltifat* at the word level, and 4) *al-Iltifat* at the sentence level.

Key Rhetorical Strategies used by the Qur'an

The Qur'an's rhetorical strategies are distinctive, profound and effective in influencing its readers and listeners. Its language style not only conveys

information, but also shapes emotions, beliefs and actions. Here are some of the main rhetorical strategies used by the Qur'ān:

Al-Qasam

Allah swears by specific creatures or events.

Example:

وَالشَّمْسِ وَضُحَاهَا

“By the sun and its rays” (QS. Ash-Shams: 1)

Its function is to attract attention, strengthen the message, show the importance of the next content.

At-Takrar

Repetition of words, phrases, or structures.

Example:

فَبِأَيِّ آلَاءِ رَبِّكُمَا تُكَذِّبَانِ

(repeated 31 times in QS. Ar-Rahman)

Its function is to reinforce meaning, embed in memory, build emotional effects.

Al-Istifham At-Taqriri

A question whose answer is already known, to provoke thought. *Istifham* is a language style used to convey a message or statement through rhetorical questions that are not intended to provide a direct answer, but rather to stimulate thought and understanding (Hasanah et al., 2024).

Example:

هَلْ جَزَاءُ الْإِحْسَانِ إِلَّا الْإِحْسَانُ؟

“Is not good rewarded except good?” (QS. Ar-Rahman: 60)

Its function is to encourage reflection, strengthen the impression and depth of meaning.

Hiwar

Conveying teachings through conversations between characters.

Example:

Prophet Ibrahim's dialog with his father, or Pharaoh with Moses. What is the message carried by the editorial of the similar verse, which explains that Prophet Moses and Aaron were sent by Allah to call Pharaoh and the leaders of his people to believe in Allah (Mursalim, 2017). Its function is to make the story more vivid and digestible emotionally and intellectually.

Al-Iltifat

Change of first, second, or third person in a verse or sequence.

Example:

إِنَّا أَعْطَيْنَاكَ ... فَصَلِّ لِرَبِّكَ

Its function is to attract the reader's attention, add variety and rhetorical power.

Tibaq and Muqabalah

Bringing two things into contrast or comparison.

Example:

وَأَنَّهُ هُوَ أَضْحَكَ وَأَبْكَى

"It is He who makes laugh and cry."

Its function is to emphasize the meaning and show Allah's power that covers all circumstances.

Visualization and Imagery Language

Presents an imaginative picture in the reader's mind.

Example:

كَأَنَّهُمْ أَعْجَازُ نَخْلٍ مُنْقَعِرٍ

"(their corpses) are like fallen date palms" (QS. Al-Qamar: 20)

Its function is to help understand the meaning through strong visual images.

As-Saj' and Musīqā al-Lafziyyah

Sentences are rhyming, rhythmic, and pleasant to read. Its function is to captivate the listener, facilitate memorization, and strengthen the spiritual effect.

Conclusion

This study emphasizes that the beauty of the Qur'anic language is a form of miracle that is not only aesthetic, but also functional as a medium for conveying divine revelation. Through stylistic and rhetorical approaches, this beauty is seen in various forms of language styles such as *al-qashr*, *at-taqdim wa at-ta'khir*, *al-jinas*, *at-tibaq*, *as-saj'*, and *isti'arah*, each of which has a rhetorical function to strengthen meaning, evoke emotions, and guide the reader's understanding of the Divine message.

On the other hand, Qur'anic rhetoric employs profound strategies such as oaths (*qasam*), repetition (*takrar*), rhetorical questions (*istifham*), character dialog, and the use of strong language imagery. All these elements not only beautify the text, but also play a role in building the persuasiveness and spirituality of readers and listeners.

Thus, the Qur'ān is not only a holy book in the form of a divine message, but also a supreme masterpiece of Arabic literature that conveys moral, legal and divine teachings in a touching and effective manner. The study of stylistics and rhetoric opens up a profound understanding of the Qur'an's extraordinary linguistic structure, which is unrivaled by any other work in human history.

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