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## The Stylistic Analysis of Surah Inshiqaq in Terms of Phonetics, Composition, and Rhetoric

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### ABSTRACT

Stylistics is a branch of applied linguistics that examines descriptions of literary aspects in a text and conveys its meanings clearly to the reader. The Holy Qur'ān is a divine miracle which can be studied as a literary text as well. In recent years, the literary and stylistic topics of the Qur'ān have received more attention from researchers. In this regard, the following article has analyzed Surah Inshiqaq in three levels of phonetic, compositional and rhetorical, using the descriptive-analytical method and the knowledge of stylistics, to make the literary and semantic aspects of the Surah more obvious. The results obtained indicated that the phonetic employed in Surah Inshiqaq has made the surah melodious, and attracts the audience's attention to by using Saj'. Furthermore, at the Compositional level, by using sentences such as "dedication" and "delays," it undermines the beliefs and opinions of polytheists. In addition, at the rhetorical level, by using the bound and omission style, it points to God's ownership, implying that everything occurs by His permission.

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## 1. Introduction

Today, stylistics is a special scientific method used for analyzing literary texts. In this method, the unique beauty of the arrangement of words in prominent and artistic works is investigated, and the distinctions of a literary text from other texts are identified. In fact, stylistics helps to better understand the writings. As the word of God, the Holy Quran is at the height of eloquence, and is full of deep and profound concepts. As an expression beyond human language and any writing, it enjoys literary beauty, and a coherent and unique texture, thereby worthy of examination in terms of literary dimensions.

Stylistics, as one of the sub-branches of linguistics, has received the attention of scholars (especially experts in literature, poetry and prose) in the last few centuries. With the passage of 15 centuries since the revelation of the Qur'ān, the stylistic aspects of this divine book have not been deservingly examined. The important status of the Holy Qur'ān and the unique features of this heavenly book have made the Almighty God recommend and emphasize thinking on this valuable book and benefiting from it through our lives.

After fifteen centuries since the revelation of the Qur'ān, it seems that the stylistic aspects of this divine book have not been sufficiently attended to. However, the important position and unique features of the Holy Qur'ān have led the Almighty to recommend reflection and deliberation in this valuable book and benefiting from it repeatedly. One of the aspects of deliberation and reflection in the Qur'ān is literary analysis and stylistics.

In ancient Arabic rhetoric, the focus was on technical images and combinations of language and types of literary arrays; it was the main focus for understanding literary texts and analyzing its elements. The first to pay attention to style were scientists who investigated the ways of speaking and eloquence; the first person to do so was Aristotle, who left a name and a mark in this field (Ghīyāthī, 1994). The science of stylistics and the science of rhetoric are closely related, as both examine literary texts. However, the science of rhetoric focuses on the teaching of its rules and criteria and evaluates literary works while the science of stylistics deals more with the recognition and analysis of artistic expression methods in literary works. Therefore, the science of rhetoric is more concerned with teaching and prescribing the rules and criteria of literary creation while stylistics is more focused on recognizing and valuing literary works. In general, "the fundamental argument in structuralist stylism is that no single component is meaningful, but that each component should be considered in relation to its other components and, ultimately, the whole system. This research explores the approach of Islamic scholars to the Qur'ān (Diyānātī, 1996).

In this research, Surah Inshiqaq is analyzed in terms of stylistics (on the phonetic, compositional, and rhetorical levels). Interestingly, the stylistics of this surah has not received the due attention.

Regarding the literature review, the following studies conducted in this regard are: "Ijaz al-Qur'ān wa al-Balaghah al-Nabiyyah" by al-Rafī'ī (1997); "Man al-Balaghah al-Qur'ān" by Badawī; and, especially, "Al-Taswīr al-Fannī" by Seyyed Qutb (1996).

Some specific research studies have also been conducted in this area; for example, Abdul Rauf Hussain wrote the book, "The Stylistics of the Holy Qur'ān." This work describes some cases in the entire Quran, and does not cover a complete surah in particular. It is worth mentioning that some articles have also been published about the stylistics of some Qur'ānic surahs, including the study of al-Rahman surah stylistics (2012); Stylistics of Surah Al-Waqi'ah on the basis of Linguistic Analysis (2018); The stylistics of the chapter of Maryam (the virgin marry) (2011); Review of Surah "'Abas" from the perspective of Michel Foucault's discourse stylistics (2014); Stylistic look to Sura Yasin Relying on the views of structuralism (2016); Style of Sura Al-Jum'ah (2015); Stylistic analysis in Surah Al-Najm (2020); However, no research has been done on Surah "Inshiqaq" to date.

## 2. The Concept of Stylistics

The term "style" in European languages is derived from its Latin root, "stilus," meaning "a stylus" or brush. It has since been transferred to concepts related to the method of writing, first applied to the manual writing techniques that govern manuscripts and later to interpretations of literary language. The term "stylistics" is used to describe the stylistic characteristics of a given writer in specific fields of work, such as journalism and law (Dictionary, Oxford Word Stylistic).

According to different views on stylistics, various definitions have been expressed. Some, in the definition of stylistics, rely on the examination of linguistic choices. Techniques of recognizing beauty, stylistic devices, and special techniques used in verbal communication (Futūhī, 2012). According to Faḍl (1998) in "Ilam al-Slob," the most comprehensive definition of the term, style, is what Ibn Khaldun referred to in his book, *Al-Induma*: "Style is the way in which compositions are intertwined and arranged or the mold in which the composition is poured in." (P. 94)

Investigating verbal and formal literary conditions is called stylistics from a new perspective. Stylistics, as an activity, examines literary texts and the specific nature of literary works. This means that literary works, as a category of communication, involve two parties: the sender and the receiver, while verbal literature consists of a producer and a consumer. Examining this relationship is one of the main tasks of stylistics. Another aspect of stylistics is the systematic, comprehensive, and exclusive study of literary expressive characteristics. In other words, the work of stylistics is to identify and specify the practical dimensions of the literary and poetic functions within the text system. Stylistics has nothing to do with the content of literature but focuses on the content of expression as a sound tool with distinctive stylistic features. In short, the context of stylistics encompasses both the body of content and the body of expression, serving as the foundation for understanding "why" and "how," which can sometimes manifest as a story and sometimes as a treatise. According to this definition, stylistics means understanding words and characteristics as a coherent set, considering each other's dimensions (Ghīyāthī, 1994).

### 3. A Brief Look at Surah Inshiqaq

This surah is known as "Inshiqaq" because at its beginning, we read about the splitting of the sky during the Day of Judgment. The verse, "when the sky splits," refers to the same issue (Khurramshāhī, 1998). Surah Inshiqaq is the eighty-fourth surah of the Holy Qur'ān and is among the Meccan surahs, which is placed in part thirty; it has 106 words and 430 letters. This surah has twenty-five verses, which begins by referring to the terrible events in the day of judgement, including the splitting of the sky (Riḍāyī Iṣfahānī, 2018). This surah is among surahs beginning with the word "If." In the verse 21, prostration is recommended (Khurramshāhī, 1998).

According to some commentators, this surah offers five thematic axes in general:

- 1) In the beginning, it makes references to the dangerous and shocking events of the end of the world and the beginning of resurrection.
- 2) It refers to the discussion of resurrection and calculation of the performance of good and bad people, as well as the result of their actions.
- 3) It refers to some behaviors and beliefs that cause torment and punishment.
- 4) After taking the oaths, it discusses the different stages of human transition in the present world and the Hereafter.
- 5) At the end, it again discusses about good and bad behavior and their punishment and rewards (Makārim Shīrāzī, 1974).

Moreover, like the previous two Surahs (Takwir and Infatar), Surah Inshiqaq is about the Hereafter and the events related to it, including the splitting of the sky (Khurramshāhī, 1998).

Allameh Ṭabāṭabāyī (1974) also considers the main themes of the Surah in *Al-Mīzān*, to be the reminder of the Day of Judgment, the journey of man to reach his Lord (*Liqā' Allah*), and their assessment based on the record of their deeds as well as the predominance of fear and warning over good declarative.

Khāmīgar (2012) also in his book titled, "Structure of the Holy Qur'ān Surahs" describes the content of Surah Inshiqaq in this way:

**Table 1. The Content of Surah Inshiqaq**

Discourse	Verses	Content
Discourse 1	1-15	Stages of Man's Meeting with God
	1-5	Stage 1: The collapse of the heavens and the earth
	6-15	Stage 2: Man's meeting with the mercy and wrath of God
Discourse 2	16-25	The inevitability of man's evolutionary journey
	16-19	Point 1: The inevitability of man's evolutionary journey towards God
	20-25	Point 2: A warning to those who deny man's evolutionary journey

#### 4. Stylistic Levels of Surah Inshiqaq

After a brief introduction to Surah Inshiqaq, it will be analyzed in three levels of stylistics, including phonetic, compositional and rhetorical.

##### 4-1. Phonetic Level

The first level examined in stylistics is the phonetic level. "Sound" is considered the most important part, and the infrastructure of language, having a great impact on understanding and receiving the inner emotions and reactions of the authors (including happiness, sadness, etc.). The harmony between the sound and its meaning in the Qur'ān is considered a kind of miracle. Rāfi'ī (1997) considers the origin of this type of miracle to be in the arrangement of letters based on their sounds and meanings, and the connection of these letters with each other, e.g., soft or rough pronunciation of the letter, expansion and promotion, calmness and intensity, repetition, etc.

In general, at this level, the sound and music obtained from the elements used in the text, and the effect of these elements on the audience to induce meanings, as well as the relationship between these elements and meanings, are examined.

According to the prior studies conducted, Surah Inshiqaq, like many of the final surahs in the Holy Quran, discusses resurrection and its signs, the end of believers and unbelievers on that day, and the importance of reciting the Quran (Riḍāyī Iṣfahānī, 2009). In the following, the types of phonetic levels of this surah are examined.

##### 4-1-1. Saj'

Hāshimī (2018), in the definition of saj', states: "Saj' means that the words at the end of the conjunctions agree in meter" (P. 347). The Saj' in the Qur'ān is called "spaces". This naming is for brevity and respect (Muḥammadī, 2021). Taṣjī' means to use Saj' in speech while that speech is called Musaj' and similar sentences are called qarīnah. It should be said that saj' is one of the fundamental characteristics of the Arabic language, and it helps flourishing of literary talents and creativity of Arab speakers in various functions of speech. The importance of Saj' is to the point that generally, the greatest Arab orators make Saj' the main component of their works, mesmerizing their readers (Muḥabbatī, 2010).

Saj', which is mostly seen in the verses of the Qur'ān, causes the cohesion of a text, which itself has different types: parallel and balanced Saj', which are named from the best and highest type of Saj' to the weakest type of Saj', respectively. Different kinds of Saj' can be seen in Surah Inshiqaq and this means that wherever necessary, God uses strong or weak Saj' to connect the verses with different contents.

The words "Inshiqaq, Haqqat, Alqat, Takhlāt" in the verses 1 to 5, as well as "Yisra', Masrora, Thaboura, Sa'ira, Basira" in the verses 8 to 15, with different meters and the same letters, are saj'a mutaraf. Saj' Mutaraf is the same as Saj' except for the different meter of the letters on them. In terms of strength, this type of Saj' can be considered in the middle of a continuum, and it is also called Saj' al-mutuf. Although it is less coherent than the parallel Saj', it still makes the words melodious and, at the same time, the verses are coherent. This type of saj' has been used in several verses in a row, and it has caused coherence in more cases, such as the words "La yu'minun, La yasjudun, Yukazibun, Yu'un" in the verses twenty to twenty-fifth.

The words "truth and duration" in the second and third verses, the words "yesīran, saīran, and baīran" in the eighth, twelfth, and fifteenth verses, and the words "shafaq, wasaq, tasaq" have the same meter and letters and create a balance of parallel. The more the number of these verses is, despite the differences in meaning and content, the higher the coherence and the more beautiful they sound.

Balanced Saj' is called a saj' that has different letters but the same meter. This type of saj' is the lowest and weakest type of saj' and has very little coherence. In this surah, this type of Saj' is not used at all and it shows that God is not obliged to add a space, because some verses are coherent and proportional to the rest of the verses without any space and Saj' being used in them.

In general, this surah is like a superior musical system, which is musical and has a melody. The music, in its verbal structure, is like rhythm in the intervals of the verses, and just as there is rhythm in the intervals of the verses, there is a special music in the structure of this surah, as if a general attribute is noticeable in this surah. In some cases, the intention is quite clear that it heightens the word and

chooses a rhyme, which is done for the correctness and adjustment of the accuracy of the rhythm and the music of the text. A Qur'ānic verse like "Wa 'afraitum al-Lat wa al-'uza / Wa manat al-thalathat al-'ukhra": If the word "Al-Thalaha" was removed and only remained "manat al-'ukhra," it would lose meter, and if "Al-'ukhra" was removed, the rhythm and music of the verse would have been destroyed. For this reason, God aimed both to give a beautiful meter to the verse and to observe the performance and music (Shazli, 1991). Therefore, one of the phonetic levels is *saj'*, which is used in different parts of the surah.

#### 4-1-2. Letter Sounds

A tone is a sound fragment that consists of a set of sound coordinates and forms a part of the speech chain, which cannot be divided into smaller parts (Yār Muḥammadi, 1985). Sounds are perceptible waves that move in space and disappear after a while, and some of them remain in the ear depending on the intensity of the oscillation, indicating meanings such as happiness, sadness, prohibition, order, etc. (‘Alī al-Ṣaghīr, 2000).

The letters of the Qur'ān are among the letters of the Arabic language, and the Arabic sound of the Qur'ān affects the meaning. The melody caused by the repetition of the letters is one of the reasons for the beauty of the musical structure in the verses of the Qur'ān. The mind notices repetition. Repetition of abrasive letters, such as "F," "Z," "Sh," "S," are more noticeable than obstruent letters, such as "K," "T," "B," etc. Furthermore, some letters sound more beautiful than others. For example, music and melody are completely felt in long vowels (Waḥīdīyān Kāmyār, 2019). Sometimes a form is repeated, being an image of the situation and a representation of its meaning, and the intended meaning is expressed by relying on the song. Like the repetition of "S" in Surah Nās (Qul 'uzu bi rab-i al-nās/ Malik-i al-nās / Illāh- al-nās/ Mīn Shar-i al-Waswās al-Khanās /Al-ladhi Yuwaswisu fī Sudur-i al-nās/Mīn al-Jinnata wa al-nās). The repetition of the letter S depicts a kind of temptation, and it fits the concept of the surah. Satan deceives jinn and humans (with temptation) and God has ordered people to take refuge in God, and this hidden state of temptation is revealed in this surah based on the letter S (Al- Kawāz, 2007).

The repetition of the letter T in the first five verses of the Surah Inshiqaq is also evident: "idha al-samāu 'inshaqat/ wa 'azinat li rabbiha wa huqat/wa 'za al-arzu mudat/ wa 'alaqat ma fiha wa takhallat/wa 'azinat li rabbiha wa huqat. Moreover, setting the Surah to music and connecting the parts of the text to each other also induces meaning.

The verses of Surah Inshiqaq can be divided into two parts according to the tone of their final words: the first part contains verses 1 to 19, and the second part includes numbers 20 to 25.

In the first part, the syllables of the final words are often short (such as *shaqat*, *huqat*, *takhalat*, etc.), or they are performed in a pompous way (such as *Thuburah*, *Sārah*, *Yahūra*, etc.). As a result, the final words in this section find a short and sharp rhythm, as if it is trying to awake someone and warn them so that they can explore the doomsday and its circumstances with thoughtfulness and contemplation, or they are read in a pompous and loud voice.

In the second part of the verses of this surah, the words at the end of the verses have long and drawn-out syllables. Their words have a long and slow rhythm, and it is free from suddenness, anxiety, and passion, taking a calm and gentle state; Calmness following fear prepares the ground for accepting words of love and compassion.

The phonetic arrangement of the letter S in the noble verse, "Fasawfa Yuhāsiba Hisāba Yasīrā" (Qur'ān 84:8) is also highly noticeable.

Therefore, another phonetic level is the sound of letters, which is used in different cases in Surah Inshiqaq.

#### 4-2. Compositional Level

Syntax level or sentence stylistics is one of the other language levels where the text is analyzed in terms of sentence structure, including short and long sentences, types of sentences, including nouns or adverbs, verb form, presentation and delay, omission, etc. (Khalīl, 2014).

The composition of a phrase is formed in such a way that the writer and the speaker create harmony and coordination between the raw materials, and put them together based on the rules of syntax or the choice of interpretation and expression tools, as far as its technical form - the purpose of which is to

create agreement between meanings - to be fulfilled. Stylistics, at the compositional level, helps to distinguish the style of one author from another. At this level, it includes elements such as adverbs and idioms, repetition of interrogative words, pronouns, plural and singular forms, etc. while their rhetorical significance is also discussed (Jum'a, 2008). In the following, the compositional level is examined in different sections, including the reference of pronouns and negative verbs in declarative and interrogative sentences.

#### 4-2-1. The Reference of Pronouns

In the verse "'idha al-samāu al-nshaqat" (Qur'ān 84:1), the connected pronoun in "Anshiqat," and in the verse "Wa 'azinat li rabbiha wa huqat" (Qur'ān 84:2), the implied pronoun "Hīya" in the verbs "'Azinat" and "Huqat," and also the pronoun "hā" refer to "Al-samā."

In the verse, "Ya ayuha il-insān/innaka kadahu ilā rabika kadha famalaqiya (Qur'ān 84:6), the pronoun "k" in "rabika" refers to insān, and the pronoun "e" in "famalaqiya" refers to God.

In the 14th verse, the reference of the pronoun "e" in "inahu insān" is unbelievers, and in the 20th to 23rd verses, the reference of the pronouns of the verbs "La yu'minun, La yasjudun, Yukazibun, Yu'un" are the unbelievers.

The reference of the pronoun "Ham" in the twenty-fourth verse is the unbelievers while in the twenty-fifth verse, it is the righteous people.

Therefore, one of the Compositional levels of discussion is the reference of pronouns, which are used in different cases in this surah.

#### 4-2-2. Negative Verbs

There are negative verbs in Surah Al-Inshiqaq, which can be seen in the negative present tense, such as "Fama lahum la yu'minun" (Qur'ān 84:20), which God raises some issues in the previous verses and finally says: What happened to them that they do not believe? In this verse, God asks about their non-belief, and that everything is clear, e.g., the reasons for God's truth, the reasons for God's greatness, the reasons for the resurrection of all of them, that's why God asks the reason for their disbelief.

2. "wa 'izā qurī'a 'alayhimu al- Qur'ānu la yasjudun " (Qur'ān 84:21).

According to this verse, the result of reciting the Qur'ān should be obedience and submission. Prostration, in here, refers to submission, confirmation, and faith.

3. To emphasize, the Almighty God points to three signs of the world: "Falā aqsimu bi al-Shaffaqa wa al-Layla wa mā wasaq" (Qur'ān 84:16-17)

The style of these verses is the negation of an oath. This type of beginning, like beginning with an oath, is for emphasis, and basically, emphasis is no different from an oath. Some have considered "La" in "La aqsimu" to be a suffix and, therefore, this phrase means "I swear." While, according to its appearance, "la" can be considered as negation, meaning, "I do not swear." Of course, it should be known that the emphasis of the negation of the oath in this position is more than the emphasis of the oath. In the negation of the oath, the greatness of "muqsimu bi" is more noticed, thereby heightening the emphasis of the desired content.

Therefore, another level of composition is negative verbs, which are used in several cases in this Surah.

#### 4-2-3. Inflections

Letters in the Arabic language is one of the most important topics for understanding this language. Letters establish the relationship between words and sentence components and make various verbal combinations. Syntax scholars have different opinions about the letter "Thumma." Some consider the first and most important signification of "Thumma" to be a time gap (Zajjāj, 1998, Ibn Jani, 2010). Others, by comparing the letters "fā'" and "thumma," mention the concept of order as the common meaning of both, identifying time interval as a special meaning of "thumma," which distinguishes the two (Zamakhsharī, 1993, Ibn al-Hajib, 2005) A group, such as Sībawayhī and Ibn Hīhām, have defined three meanings for "Thumma": association, order, and arrangement. The most important meaning that they understand for "Thumma" is the sharing or participation in the order and time interval between the Ma'tuf and Ma'tufun Alayh, i.e., he has encapsulated the triple signifiers of

"Thumma" in one meaning. Apparently, according to him, participation is the main meaning of inflectional letters, in general, and the letter "thumma," in particular. The meaning between "waw" and "fā" and "hattā" is also considered the same. He believes about the partnership between the Ma'tuf and Ma'tufun Alayh with the letter fā': This partnership has been made in the ruling of the Arabs. "Fā'" shows that the Ma'tuf and the Ma'tufun Alayh are involved in the intended meaning, which is the sentence. For example, when it is said: Hazrat al-Ustad Fatalib, "fa" indicates that "al-Talib" is involved with "al-Ustad" in the occurrence of the sentence, which means that Ma'tuf and Ma'tufun Alayh are participating in diacritic. Therefore, "Al-Talib" follows the diacritic of "Al-Ustad" while participation in "Thumma" is for diacritic, not the sentence; That is, Ma'atuf after "thumma" only follows the diacritic Ma'atuf alayh. Therefore, Sībawayh says: "In the sentence, Merrat Bi rajurl thumma Imra'at, there are two repetitions." But, in other inflectional letters such as "Qa" one repetition is observed (Sībawayh, 1998).

### **The Letter Wafā'**

The letter "f" in the seventh, eighth, eleventh, sixteenth, twentieth, and twenty-fourth verses is an inflectional letter.

Moreover, the letter "Azā" in the first, third and twenty-first verses, and the letter "wa" in the second, third, fourth, fifth, ninth, tenth, twelfth, seventeenth, twenty-first, twenty-third, and twenty-fifth verses are inflectional letters.

Furthermore, the letter "Ama" is one of the conditional devices in the seventh and tenth verses of the letters that form the transition between words and sentences in this blessed surah.

Therefore, another level of composition is inflectional letters, which are used several times in Surah Inshiqaq.

### **4-2-4. Declarative Sentences**

Something confirmed or denied using reasons and arguments is called "declarative." Conveying a negative or positive message and informing the audience is the main purpose of declarative sentences (Al-Miydānī, 2007). In the Surah of Inshiqaq, the number of declarative sentences is significant, and this surah talks about promises and threats of the Hereafter, warning against the events that have not yet happened but will happen in the future, and they deny it.

Verses 1 to 15, after stating some conditions, in response to them, announce the meeting of man with his Lord on the Day of Resurrection and state the fate of the two groups during this meeting. verses 16 to 25 start with several oaths to emphasize the step-by-step movement of man, and, based on that, He questions the disbelief and denial of the disbelievers.

### **4-2-5. Istifhām**

Istifhām, derived from Fahima, and the infinitive of the active verb, "Istafhama Falana," means "he asked him to understand, and Istifhāma 'an kazā means wanting to understand it (Mūsā, 1989). Istifhām means "requesting to understand something." And it is one of the main styles used in compositional sentences (Al-Taftāzānī, 1995). Interrogative words are: Aya, 'Ayn, Matā, Hamza, Kam, Hal, Mā, Man, Ayān, Kayfa, Anī ('Ākūb & Al-Shatiwi, 1993).

In Surah Inshiqaq, the division of "Ma" in "Fama Lahum La Yu'minun" (Qur'ān 84:20) is Istifhām, whose meaning in this verse is surprise along with rebuke, and changing the context of the verse before the addressee to absentee in the mentioned verse adds to the rebuke.

### **4-3. Rhetorical Level**

The third level examined in this writing in Surah Inshiqaq is the rhetorical level. In this section, three discussions of bound, contrast and repetition in Surah Inshiqaq are examined.

#### **4-3-1. Bound**

Bound, in the term of rhetoric, means the confinement of the adjective in the described or confinement of the described in the adjective. By adjective we mean "the state or action that is attributed to someone or something" or is removed from it, and it includes limiting the verb to the subject, the declarative to the initial, the adjective to the described, etc. (Naṣīrīyān, 2007). In Surah Inshiqaq, the

rhetoical division used in the verse "Fasawfa Yuhāsiba Hisāba Yasīrā" (Qur'ān 84:8) is of the type of bound or omission.

#### 4-3-2. Contrast

Contrasts used in Surah Inshiqaq are mentioned here:

"Kafarū" in the verse "Bal il-ladhīn al-kafarū yukazzibūn " (Qur'ān 84:22) contrasts with "Amanū" in "Ella al-ladhīna Amanū" (Qur'ān 84:25)

#### 4-3-3. Repetition

One of the functions of linguistics in Arabic is repetition. In here, we examine the lexical coherence and rhetorical function of repetition. Lexical cohesion is used for textual purposes. Submission, emphasis on meaning, fear, surprise, threat, forgetfulness, etc. are the benefits of repetition (Suyūṭī, 2000). The words of the second verse, "Wa azinat li rabihi wa huqat" are exactly repeated in the fifth verse, the phrase "Fa 'amma man utīa kitābahu" is repeated in the seventh and tenth verses, as well as the phrase "Masrūra" is repeated in the end of ninth and thirteenth verses.

**Table 2. The Stylistic Analysis of Surah Inshiqaq in Terms of Phonetics, Composition, and Rhetoric**

phonetic level	Saj'
	letter sounds
Compositional level	The reference of pronouns
	negative verbs
	inflectional letter
	declarative sentences
	Istifhām
Rhetorical level	bound
	Contrast
	Repetition

### Conclusion

Surah Inshiqaq refers to the resurrection and its signs, the end of believers and unbelievers on that day, and the importance of reciting the Qur'ān.

1. At the phonetic level of the Surah Inshiqaq, the music of the surah was investigated. The use of innovative techniques such as saj' in the words "inshaqat, haqqat, alqat, takhalat" in verses 1 to 5 and also "yasrā, masrūrā, thabūrā, saīrā, basīrā" in verses 8 to 15 with different meters and the same letters are examples of saj' mutaraf.

The sound of the letters of the verses of Surah Inshiqaq can be divided into two parts according to the tone of their final words: the first part of verses 1 to 19 and the second part of numbers 20 to 25.

In the first part, the syllables of the final words are often short while in the second part, the final words of the verses have long and drawn syllables, and the speech has a long and slow rhythm, free from sadness, anxiety, and passion. It takes a calm and gentle state, which following the fear, it prepares the conditions for accepting words of love and compassion.

2. At the Compositional level, it should be said that the reference of pronouns is, for example, in the verse "'idha al-samā-u al-nshiqat" (Qur'ān 84:1), the connected pronoun in "Anshiqat," and in the verse "Wa 'azinat li rabbiha wa huqat" (Qur'ān 84:2), the implied pronoun "Hīya" in the verbs "'Azinat" and "Huqat," and also the pronoun "hā" refer to "Al-samā."

The negative verbs used in the Surah have specific purposes and goals; For example, in "wa 'idhā qurī'a 'alayhimu al- Qur'ānu la yasjudun" (Qur'ān 84:21), the result of reciting the Qur'ān should be obedience and submission, and the meaning of prostration is submission, confirmation, and faith, otherwise, people should prostrate every verse that is recited.

The inflectional letter: The letter "f" in the seventh, eighth, eleventh, sixteenth, twentieth and twenty-fourth verses is the inflectional letter.

Declarative sentences in verses 1 to 15, after stating some conditions, in response to them, announces the meeting of man with his Lord on the Day of Resurrection, and states the fate of the two groups during this meeting. Verses 16 to 25 start with several oaths to emphasize the step-by-step movement of man upon which, it questions the unbelief and denial of the disbelievers.

Istifhām: In Surah Inshiqaq, "Mā" in "Famā lahum la yu'minun" (Qur'ān 84:20) is istifhām, which means questioning. In this verse, it implies surprise along with rebuke. Changing the context of the previous verse from the addressee to the absent in the mentioned verse adds to the rebuke.

3. At the rhetorical level, this surah has used omissions and some contrasts. For example, in the blessed Surah Inshiqaq, the rhetoric used in the verse "Fasawfa Yuhāsiba Hisāba Yasīrā" (Qur'ān 84:8) is of the type of bound or omission.

"Kafarū" in the verse "Bal il-ladhīna al-kafarū yukazzibūn" (Qur'ān 84:22) contrasts with "Amanū" in "Ella al-ladhīna Amanū." The words of the second verse, "Wa azinat li rabihi wa huqat" are exactly repeated in the fifth verse. The phrase "Fa 'amma man utīa kitābahu" is repeated in the seventh and tenth verses, as well as the phrase "Masrūra" is repeated in the final part of verses nine and thirteen.

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