

Stylistic Analysis of the Quran's Chapter "Surah-Al Rahman"

Asst.Lect.Sahar Qaiser Hadi

Ministry of Education – General Directorate of Education of Al-Rusafa Governorate / 2

Lect.Israa Ali Abdulhussein

Department of English, Faculty of Education for Women, University of Kufa,

Saharqaisar21@gmail.com

Abstract

The only thing better than gazing on the translucent stylistic analysis of surah al Rahman is getting to know its spellbinding work up close on the syntactic, phonetic and literary devices. This research paper aims at identifying and analysing Surah-Al Rahman in the Holy Quran from a literary stylistic perspective. This paper aims to describe the various language style particularly the stylistic syntactic devices and their functions in Surah Al-Rahman, it also explores the phonetic stylistic devices utilized in Surah Al-Rahman, in addition, the stylistic approach is employed to obtain the hidden meaning Surah Al-Rahman by identifying the figures of speech. Moreover, this study sheds light on describing the Holy ayahs and identifying which one fit with which device and how all these devices draw a framework which helps the reader to admire the nature of this Holy Surah. Better understanding of stylistic devices may not make the reader inquire about the nature of the surah as whole. Since this surah has a special rhyme and rhythm. Although Surah Al- Rahman is essentially rhythmic in nature yet it follows gorgeous phonetic and syntactic levels. It has been found that some ayahs mentioned in the holy surah can be used to explain more than one device. This simply means the reader can find a single part mentioned for example twice or three times to explain different things. In sum, the study has found that all the devices used to analyze surah Al- Rahman are in fact used as tools to reflect the stylistic mode of the Surah as whole.

Key Words: (Stylistics, Syntactic devices, phonetic devices, Figures of speech, Religion text).

تحليل اسلوبي لسورة الرحمن من القرآن الكريم

م.م سحر قيصر هادي

وزارة التربية - المديرية العامة لتربية محافظة الرصافة / ٢

م.اسراء علي عبد الحسين

قسم اللغة الإنكليزية / كلية التربية للبنات / جامعة الكوفة

Saharqaisar21@gmail.com

الملخص

إنَّ متعة التأمل في التحليل الأسلوبي البليغ لسورة الرحمن يكمن في التعرف عن كثب على روعتها وجمالياتها، من خلال دراسة أساليبها النحوية والصوتية والأدبية. تهدف هذه الورقة البحثية إلى تحليل سورة الرحمن في القرآن الكريم من منظور أسلوبي أدبي. وتسعى هذه الدراسة إلى وصف مختلف الأساليب اللغوية، ولا سيما الأساليب النحوية ووظائفها في سورة الرحمن، كما تستكشف الأساليب الصوتية المستخدمة فيها. إضافةً إلى ذلك، يُستخدم المنهج الأسلوبي لاستخلاص المعنى المراد من خلال تحديد الصور البلاغية الموجودة فيها. علاوةً على ذلك، تُسلط هذه الدراسة الضوء على وصف الآيات الكريمة للتعرف على الأسلوب النحوي والصوتي لها، وكيف تُشكل هذه الأساليب جميعها إطارًا يُساعد القارئ على تقدير وتفسير طبيعة هذه السورة الجليلة. من المهم فهم الأساليب البلاغية للسورة بشكل أفضل حيث يدفع القارئ إلى التساؤل عن طبيعة السورة ككل، لما تتميز به من قافية وإيقاع. على الرغم من أن سورة الرحمن ذات طابع إبقاعي في جوهرها، إلا أنها تتميز بأساليبها النحوية والصوتية الرائعة. وقد وُجد أن بعض الآيات المذكورة في هذه السورة الكريمة يمكن استخدامها لتفسير أكثر من أداة بلاغية واحدة. وهذا يعني ببساطة أن القارئ قد يجد جزءًا واحدًا مذكورًا، على سبيل المثال، مرتين أو ثلاث مرات، لتفسير معانٍ مختلفة. وخالصة القول، فقد توصلت الدراسة إلى أن جميع الأدوات المستخدمة في تحليل سورة الرحمن هي في الواقع أدوات تعكس الأسلوب البلاغي للسورة ككل. الكلمات المفتاحية: (الأسلوبية، الأدوات النحوية، العناصر الصوتية، الصور البلاغية، النصوص الدينية).

1. Introduction

Style is concerned with the personality of a person. It reflects the intention and voice of the author throughout the text in words, syntactic structures and ideas. Style is defined as a form of language used in particular context by particular person for specific purpose (Leech and Short, 1981). They further demonstrate that the purpose behind studying style is to explain the relationship between language and its artistic

value. In literary texts, stylistics shows how language constructs meanings so that appreciation of literary works is not merely based on assumption (Isti'annah, 2017). Stylistics studies the syntactic structures, words and stylistic devices (Bruke, 2017). Accordingly, (Al khazali et.al:2024) stylistics attempts to show many functions of language style, and among these functions is aesthetic which reflects the “artistic function” of the text. (Crystal, 2011) claimed that stylistics is a field of linguistics which covers the distinctive uses of language. Besides, stylistics deals with expounding the importance and significance in the text interpretation (Wales:2014). Accordingly, Niazi and Gautam (2010) clarified that stylistics shows the functional significance of the recognized features that describe a particular text in a particular context. It deals with examining its grammar, lexis, semantics, phonology and other stylistic devices. Moreover, Leech (2007:34) maintains that style studies structures, patterns and the arrangement of words to form sentences in both spoken and written form. In other words, stylistics can be done in three ways i.e., by analysing the content of particular text, observing the explicit form of the text and examining the deviation of the writer or poet from the contemporary trends or certain criteria (Trichomwaree,2015). Therefore, the stylistic analysis of the text helps to show why the author used specific terms and how he/she produces aesthetic value and sense through adopting such linguistic elements in their work (Leech and Short,1981). Stylistics is extremely difficult to analyse the aesthetic beauty and loftiness of the language without the deep understanding of the Arabic language. In the form of the word of God the Quran is the miracle which revealed to the prophet Muhammad. The Holy Quran is described as the most authentic and matchless book in the world (Rashid and Lodhi,2018). The Holy Quran is considered as a constitution for the people, evidence regarding the prophecy of Muhammad's prophethood, and guidelines for human verses. The verses of the Holy Quran are words of Allah Almighty, the creator of this universe, which were revealed to the Holy prophet. The language of the Holy Quran is Arabic which was a fully developed language when it was revealed to the prophet Muhammad. In addition, the Holy Quran provides a comprehensive guidance for living a pious and blessed existence through classification and query expansion techniques (Hamed and Ab Aziz, 2016:42). In Arabic Literature, the Quran is respected and known as the most influential elite. The Quran is full of competence, consideration and beauty that has never existed before, including the beauty of its methods. It has contributed to Arabic language for many

sides, they are perpetuating the structures and Arabic language style, perpetuating letters and Arabic vocabularies, and maintains the grammatical system of Arabic language. The Quranic method is very interesting and attractive to study. The manuscript method that was known to human is not the same as the Quranic method (Salim,2015). Arabic language is a medium in which the Quran is transmitted to deliver God' message to the prophet Muhammad and all the mankind. The Quran is explicitly stated through Arabic. Therefore, the prerequisite for understanding the Quran is mastering the Arabic (ibid:8). The language of the Quran is different from language of poetry. Every sentence or word in the Quran is extraordinary and can make people's heart soft. In such case, the researcher will analyse some verses of Surah Al-Rahman stylistically because the Quran's language is an important to study and also the legitimacy of the Quranic language is being questioned by many. Hence, the present study attempts to analyse the stylistic devices, elements and literary devices of Surah Al-Rahman. The verses in Surah al-Rahman have a special composition, beautiful style, and harmony, it has various stylistic devices at, syntactic and phonetic levels as well as figures of speech.

1.1. Research Questions

This paper conducts a stylistic analysis of some verses in the Holy Quran particularly in Surah Al-Rahman. The Holy Quran is full of stylistic devices which are mainly employed to serve different functions. Surah-Al Rahman is a distinctive Surah that adopts certain stylistic features to show the meaning of the holy words in artistic, skilful and comprehensive way. This what distinguishes the language of Holy Quran as to make the reader aware about its characteristics and interpret the divine words in a very easy way. The following are the main questions of this study:

1. To what extent the stylistic features reinforce the linguistic structures and the hidden meaning of the divine words in Surah Al-Rahman?
- 2.What are the different types of syntactic stylistic devices in Surah Al-Rahman?
- 3.What are the most commonly phonetic stylistic devices used in Surah Al-Rahman?
- 4.What are the most important figures of speech utilized in Surah Al-Rahman and for which purpose?

1.2. Hypotheses

After illustrating the above issues, it can be hypothesized the followings:

- 1.The adopted style and stylistic features of the verses help the reader to examine the interpretation of the intended meaning of Surah Al-Rahman.

2. Certain stylistic tools are utilized to enforce the meaning of linguistic structures like repetition, parallelism etc.
3. The usage of different phonetic devices adds a symmetry and rhythmical tone to the verses.
4. The Surah is described as figurative since many figures of speech are employed to show its literary richness and create a vivid text in a comprehensive way.

1.3. Objectives

This study attempts to achieve the following objectives

1. Identifying the style of language and investigating the role of the stylistic elements in understanding meaning of the Surah.
2. Examining the various types of syntactic stylistic tools in the Surah.
3. Exploring the role of different phonetic stylistic devices used in the verses of Surah Al-Rahman.
4. Finding out the different types of figures of speech utilized in Surah Al-Rahman.

1.4. Procedures

1. Producing a literature review concerning stylistics and its effect on the Holy Quran.
2. Illustrating the stylistic devices (syntactic and phonetic) and figures of speech and their influence on the Holy Quran.
3. Selecting certain verses from the Holy Quran, specifically Surah Al-Rahman to identify its stylistic devices and figurative language.
4. Developing a model for analysing the selected data.
5. Conducting a descriptive qualitative method of analysis of certain verses chosen from Surah Al-Rahman as a religious text.

2. Research Method

Methodology can be defined as the research design which governs the choice and use of specific data production and analysis techniques and tools to address the research questions (Crotty M, 1998:3). It is quite pertinent to mention the method that has been employed by the researchers in the current study of examining the (syntactic stylistic devices, phonetic stylistic devices and figures of speech) focuses on the stylistic analysis of Surah Al Rahman. The analytical and descriptive study adopts a qualitative research method to analyse and investigate the language style and figurative language of the verses of the Holy Quran in Surah-Al Rahman from a stylistic perspective according to Leech and Short 's model (2007). The researcher will attempt to conduct a detailed examination of the 48 of the Holy

verses of Al- Rahman Surah. Analysis of the possible the stylistic analysis is tied directly to the varied forms and structures of the Holy ayahs. Moreover, great caution will be undertaken to avoid the danger of arbitrary interpretation through recourse to internal evidence from the glorious text. More importantly, stylistic devices are conducted by means of relevancy. Each device is chosen according to its existence in the Holy Surah not the vice versa. It is worthy to mention that some ayahs chosen in the study might be analyzed in the light of more than one device.

3. Syntactic Stylistic Devices

To enhance the model of analysis, the works of some other scholars will be mentioned to make it more workable for data analysis. In this respect, Galperin (1977:191) conveys that syntax is concerned with certain relations or elements between words, phrases and sentences. Apparently, syntax is regarded as one main feature of style.

Owen (1992:3) indicates in his dissertation "A Study of Rhetorical Devices in Ugaritic Verse" that repetition and ellipsis and other devices are called stylistic devices because they show and demonstrate its rhetorical effect. These devices deal with the arrangement and order of words, and these devices vary in the syntax and choice of words for particular effect. In addition, the organization of words and sentences affect the text's meaning and indicate various functions like persuading and influencing the reader's interpretation.

In the same regard, Nicholas & Bennett (2004:79) who illustrate that stylistic devices are employed to show writing as good and powerful. As such, decorative is regarded as a crucial feature of rhetorical and syntactic devices. In other words, it adds special artful value for the text. Fortuny (2008:11) confirms that certain concepts and devices are adopted by specific writers to analyze specific text. It is observed that analyzing the whole text is difficult, one should categorize the elements of the text into several levels like phonology, syntax, semantics and pragmatics. Furthermore, Harris (2018:vii) demonstrates that these devices are employed to make writing interesting and more effective.

3.1. Repetition

A plausible definition is introduced by Kolln (1999:22) pointed out that repetition is one of syntactic stylistic devices which is widely used in writing to show an artful function, emphasis or persuasive device.

One main function of adopting repetition is to show logical emphasis which may help the reader to pay attention to particular ideas or events. Repetition is a popular device that has a comprehensive and different implication generally in linguistics and particularly in stylistics.

Another function of this syntactic device is the grammatical quality of particular element. It shows emphasis and comparison. Thus, repetition creates the balance between sentences and clauses.

The repeated words and sentences indicate two important meanings which are emphasis and unity. It seems to have a certain aesthetic value. It is employed in novels to achieve better understanding of aesthetic function (See also Kolln,1996:185, Mazur, 2005:x, Clark, & Chapman 2014:17). The examples of repetition in Surah Al Rahman are:

خَلَقَ الْإِنْسَانَ مِنْ صَلْصَلٍ كَالْفَخَّارِ (١٤)
وَخَلَقَ الْجَانَّ مِنْ مَّارِجٍ مِنْ نَارٍ (١٥)

In these ayahs the verb *خلق* is repeated at the beginning of these ayahs to show a high degree of emphasis. This simply attracts the reader's attention to the most important idea of creating human and Jann. A special attention is attracted to the verb *خلق* to show that the idea of creativity is attached just with Almighty Allah, it seems to add not just an esthetic value but also to give the reader a message twice a time that creativity is related to Almighty Allah not someone else. In the same way the preposition *من* is also repeated three times among these two ayahs mainly to specify and employ better understanding to the reader. To put it simply its more valuable meaning is reflected through this repetition.

رَبُّ الْمَشْرِقَيْنِ وَرَبُّ الْمَغْرِبَيْنِ (١٧)

In the same way the noun *رب* is repeated twice a time to show emphasis. An important thing should be noted here which is the repetition of the noun to catch the reader's attention to the idea that Allah is the creator which in turn creates an aesthetic function. Given these facts, it is plausible that repetition of the same noun *رب* in the same ayah reflects the state of the reader's mind. The noun *رب* became the central grammatical unit which implies a comparison between *المشرقين* and *المغربيين*, these

observations clearly indicate that repetition makes the idea of the above ayah crystal clear.

فِيهِمَا عَيْنَانِ تَجْرِيَانِ (٥٠)
فِيهِمَا مِنْ كُلِّ فُكْهَةٍ زَوْجَانِ (٥٢)
فِيهِنَّ قَصْرَاتُ الْأَطْرَفِ لَمْ يَطْمِثْهُنَّ إِنْسٌ قَبْلَهُمْ وَلَا جَانٌّ (٥٦)
فِيهِمَا عَيْنَانِ نَضَّاحَتَانِ (٦٦)
فِيهِنَّ خَيْرَاتٌ حِسَانٌ (٧٠)

Another key thing to remember is related to the repetition of the preposition في which is mentioned in this group of ayahs as ((فيهما، فيهما، فيهن، فيهما، فيهما، فيهن)). These variety of utterances seem to be related to the idea of feminine and masculine. Then again, all these utterances are repeated to not only to show an esthetic value of these ayahs but mainly to create a descriptive mode that could affect the reader's mental state who in turn can image the great value of الجنة. To sum up, repeating a preposition five times among these ayahs is beneficial and persuasive to readers.

3.2. Parallelism

Tufte (2006: 217) states that repeating the same structures or patterns is known as parallelism. Simply, it is a repetition of a word, phrase, clause or sentence. As such, it is a common syntactic device which keeps the balance and logic of sentences. The repeated sentences and balanced pattern of sentences make parallelism a more cohesive and comprehensive device. Tufte (ibid: 213) has made a distinction between parallelism and balance; she illustrates that parallelism is a grammatical device while balance is a stylistic one. Therefore, combination of both will provide a series of complex ideas and thoughts. However, this combination will give text more clarity and coherence.

Parallelism is described as a rhetorical and syntactic stylistic device. Simply, it involves the same grammatical form. One function of adopting parallelism is to persuade the reader of some actions and events (See Kolln, 1996:187).

It is pointed out that parallelism is one of stylistic feature utilized in written texts. Obviously, it is a usual way of joining two or more in an identical way. It is a syntactic and stylistic device that provides a balance between parallel elements. Another function of using parallelism is the equivalence and contrast relationship between parallel elements. In this way, the same repeating elements or units show a kind of

rhythm and movement. So, it is conveyed that the writer may express several ideas by putting them in the same grammatical structure. clarity, balance, rhythm and elegance are the most important functions of using parallelism. Clarity means that parallel structures make the text more comprehensive. Employing new structures may require more mental process. The second benefit is balance which indicates that parallelism helps the reader to hold all the ideas easier. Parallel structures are described as rhythmic; parallelism has musical nature and this adds a special rhythm to the text. And the last function to show elegance that is the artistic beauty of the text. In such case, parallelism is a good stylistic technique to create a balance and to make writing more readable and effective (See also Nelson & Greenbaum, 2002:175, Harris, 2018:5). The examples of parallelism in Surah Al Rahman are:

وَالسَّمَاءَ رَفَعَهَا وَوَضَعَ الْمِيزَانَ (٧)
أَلَّا تَطْغَوْا فِي الْمِيزَانِ (٨)
وَأَقِيمُوا الْوَزْنَ بِالْقِسْطِ وَلَا تُخْسِرُوا الْمِيزَانَ (٩)

The first aspect to point out is that parallel units in these ayahs are all noun phrases. The noun phrase الميزان is repeated at the end of these ayahs. It would be interesting to point out that the word الميزان is repeated three times to create an artistic and balance between these ayahs. Central to the point is that a special attention and focus is attracted to the noun phrase الميزان. On the one hand, parallel units is rhythmic since they all end in the same sound. On the other hand, it makes easy to the reader to understand the main point and give more attention to the noun phrase. As the reader reads these ayahs, he can clearly and smoothly comprehend the main point easily. Instead of introducing new element which could be heavy to the reader.

فَبِأَيِّ آءِ آءٍ رَبِّكُمَا تُكذِّبَانِ (١٣)
فَبِأَيِّ آءِ آءٍ رَبِّكُمَا تُكذِّبَانِ (١٦)

Equally relevant to the issue is that parallel syntactic units may involve the whole sentence. The syntactic structure فَبِأَيِّ آءِ آءٍ رَبِّكُمَا تُكذِّبَانِ is in fact a rhetorical question. It is worthy to note that parallelism of this question creates a balance which reflects a stylistic mode . As the reader goes through these details, he/ she pays more attention to that point. It would be important to note that the reader is addressed through these ayahs. On the one side it can be said that parallel units make it easy to the reader

understand the central idea, On the other side parallelism provides a grammatical device and balance is a stylistic one. Both of them are, combined to show a series of complex ideas and thoughts. This combination makes the ayahs clear and coherent.

3.3. Ellipsis

Tufte (2006:221) states that the logic of parallelism helps to create ellipsis device. Parts of the sentence are omitted because they are understood. This device is adopted to show symbolic series of actions. In the same regard, Lobeck (1995:21) asserts that ellipsis is the "omission of a syntactic constituent under identity with an antecedent in the preceding discourse". The syntactic form can be deleted such as (noun phrase and verb phrase) so on. In other words, ellipsis can be a word or a phrase and it may occur in coordinate or subordinate clauses. It precedes the antecedent under certain conditions. The examples of ellipsis in Surah Al Rahman are:

الرَّحْمَنُ (١) عَلَّمَ الْقُرْآنَ (٢) خَلَقَ الْإِنْسَانَ (٣) عَلَّمَهُ الْبَيَانَ (٤)

No doubt, Holy Quran shows so fruitful source of elliptical forms. Essentially, Surat Al-Rahman has elliptical forms. In the above selected ayahs, there are distinct elliptical forms. الرَّحْمَنُ is another name for Almighty Allah. It is introduced firstly in the discourse to make the post introduced sentence constituent understood by the reader. So, this word is the key master to make the whole ayahs clearly comprehended. To avoid repeating the same noun phrase three times at the beginning of the above ayahs, the noun phrase الرَّحْمَنُ is omitted since, firstly because it is introduced at the beginning of the ayahs and secondly readers become aware of the message without being dizzy with who is the doer of the action. Finally, it can be said that ellipsis is a syntactic and stylistic device that reflect artful form of the Holy Quran.

3.4. Polysyndeton

It is the repetition of conjunctions. For more details about Tufte's model and particularly this device, Galperin (1977: 18) states that polysyndeton is one of syntactic stylistic devices and rhetorical features and it is a type of repetition (the repetition of conjunction and prepositions). It is the repetition of connectives such as conjunctions between words, phrases and sentences. In other words, it is the successive way of employing conjunctions. Thus, it is the relationship between homogeneous items of thoughts into one single sentence. It is described as a stylistic marker to achieve a wide range of effects and increase the rhythm of the text. The

purpose of adopting this device is to emphasize simultaneousness of actions, as well as to create rhythmical effect. Examples of polysyndeton in Surah Al-Rahman are:

- أَلشَّمْسُ وَالْقَمَرُ بِحُسْبَانٍ (٥)
وَالنَّجْمُ وَالشَّجَرُ يَسْجُدَانِ (٦)
وَالسَّمَاءَ رَفَعَهَا وَوَضَعَ الْمِيزَانَ (٧)

For sure Holy Quran is a unique source of date. Here is a good example that shows how Quranic ayahs are related together by using prepositions. In these ayahs the preposition *is* repeated five times in all of them. One more prominent example the preposition *is* located between two words that seems to be familiar to the reader. Undoubtedly, *أَلشَّمْسُ وَالْقَمَرُ بِحُسْبَانٍ* are two contrasted items. Consequently, these items are gathered by the preposition in order to express one single idea. Furthermore, the second part also relates two different things *وَالنَّجْمُ وَالشَّجَرُ يَسْجُدَانِ*. These different elements are grouped through prepositions to give a rhetorical and stylistic impression to the surah as a whole. Overall, the last part *وَالسَّمَاءَ رَفَعَهَا وَوَضَعَ الْمِيزَانَ* impressed the reader by the rhythmic mode of the words and the preposition. Words and phrases are smoothly and easily flown through this stylistic feature.

4. Phonetic Stylistic Devices

This level is concerned with the use of stylistic features of speech sounds as a means of increasing the effectiveness of language. Particularly, it studies the sound arrangement, stress or intonation which impart the utterance an additional shade of meaning. Furthermore, these various forms of phonetic devices play a major role in the emotional and expressiveness of the message. Hence, phonetic stylistics deals with the applications of sounds and their aesthetic value and effect in speech style (Fotoohi:2011). Moreover, the different sounds have different effect on us. In other words, particular words are used to create strong emotional responses and reinforce the meaning of the text. In such case, these techniques are adopted to give a text an additional meaning or particular significance. As it is clarified by Hamawand (2023) these devices are used to get the message across successful or to help the reader understand it with greater depth. So, the powerful phonetic stylistic devices are alliteration, assonance, rhyme, rhythm and onomatopoeia.

4.1. Alliteration

It is the recurrence of an initial consonant sound in two or more words that follow

each other. It is the repetition of initial consonant or vowel lies in sequential and successive words within the same sentence. Hence, it is the repetition of the same consonant or vowel within adjacent words at the beginning or the end of the sentence. Ullah et.al (2023) further illustrate that alliteration is utilized to create an emotional, rhythmical, aesthetic effect to the text, it is also used to express a definite feeling. The examples of alliteration in Surah Al Rahman:

يُرْسَلُ عَلَيْكُمَا شُوَاظٌ مِّن نَّارٍ وَنُحَاسٌ فَلَا تَنْتَصِرَانِ (٣٥)
رَبُّ الْمَشْرِقَيْنِ وَرَبُّ الْمَغْرِبَيْنِ (١٧)

In these holy Quranic ayahs there is a crystal clear use of alliteration. It can be exemplified by the two adjacent words **نَّارٍ وَنُحَاسٌ** mentioned in ayah (35). What can be noticed is that both words beginning with the consonant sound (ن) in the same ayah. As these ayahs are read, the reader can smoothly begin and ends the reading, since the words are successively following each other. It can be said that alliteration creates and gives aesthetic value to the holy Quranic ayahs. There is a growing interest in ayah (17) that can be observed in the words **رَبُّ الْمَشْرِقَيْنِ وَرَبُّ الْمَغْرِبَيْنِ**. The word **رَبُّ** is repeated twice a time. These words begin in the same sound **ر**. Therefore, it can be acknowledged that alliteration is a phonetic stylistic device that not only adds flexibility to the text but it creates rhythmic feeling to the readers of the Quran.

4.2. Assonance

It is a powerful phonetic stylistic device which refers to the repetition of the same vowel in close succession. "Assonance is the utilization of sound elements repeatedly in a single verse. The repetition here is only a repetition of vowel" The examples of assonance in Surah Al Rahman are:

الرَّحْمَنُ (١) عَلَّمَ الْقُرْآنَ (٢) خَلَقَ الْإِنْسَانَ (٣) عَلَّمَهُ الْبَيَانَ (٤)
الشَّمْسُ وَالْقَمَرُ بِحُسْبَانٍ (٥) وَالنَّجْمُ وَالشَّجَرُ يَسْجُدَانِ (٦)

As a matter of fact, assonance in these holy Quranic ayahs creates a rhythmic mood. To start with, examine the words **الرَّحْمَنُ**, **بِحُسْبَانٍ**, **الْبَيَانَ**, **الْقُرْآنَ**. All of these words are the end of the holy ayahs. One can easily feel the rhythm of them as all as they are read. What makes the easiness of reading is the repetition of the same vowel sound in all of these words. The vowel sound can be suggested by the reader as

long (a) sound. To this end, it can be said that assonance is a stylistic device that is used to create a systemic musicality to the ayahs as well as it helps the reader to identify the most important words that seems to be emphasized.

4.3. Rhyme

It is a phonetic stylistic feature which is defined as the repetition of identical or similar sound combinations of words. Rhyme can be divided into two types: "full rhyme and half rhyme". Consolidating and dissevering are the fundamental functions of rhyme. It also adds a specific effect to the text by creating an echo in the text. (Ullah et.al, 4:2023). Besides, it adds symmetry and pleasant rhythmical to the verses of Surah Al Rahman which makes them extraordinary, memorable, distinctive and easy to memorize. The examples of rhyme in Surah Al Rahman are:

يُرْسَلُ عَلَيْكُمَا شُوَاظٌ مِّن نَّارٍ وَنُحَاسٌ فَلَا تَنْتَصِرَانِ (٣٥)
فَبِأَيِّ آلَاءِ رَبِّكُمَا تُكَذِّبَانِ (٣٦)
فَإِذَا أَنْشَقَّتِ السَّمَاءُ فَكَانَتْ وَرْدَةً كَالدِّهَانِ (٣٧)
فَبِأَيِّ آلَاءِ رَبِّكُمَا تُكَذِّبَانِ (٣٨)
فَيَوْمَئِذٍ لَا يُسْأَلُ عَنْ ذَنْبِهِ إِنْسٌ وَلَا جَانٌّ (٣٩)

An important thing should be considered here is the musical endings of the above holy Quranic ayahs. All of them has been ended with identical sound. The sound is (ن). Examining the words *تَنْتَصِرَانِ*, *تُكَذِّبَانِ*, *كَالدِّهَانِ*, *تُكَذِّبَانِ*, *جَانٌّ*. All of them ends with the same sound. It is so easy to the reader to feel the musicality of the ayahs and the flow of ideas. It can be said that rhyme adds emphasis and focus to some more important points in all of these ayahs. Some ayahs receive musical effect at the expense of others, so they should be highlighted under the effect of rhyme.

4.4. Rhythm

It is defined as a flow movement which is characterized by regular recurrence of elements. It demands oppositions that alternate long-short, high-low, narrow-broad, stressed-unstressed and other contrasting segments of speech sounds. Hence, it is the recurring stress pattern in poetry. "It is an even alternation of stressed and unstressed syllables" (Gnanaskarn:2018). The examples of rhythm in Surah Al Rahman are:

يَخْرُجُ مِنْهُمَا اللَّوْلُؤُ وَالْمَرْجَانُ (٢٢)

فَبِأَيِّ آءَاءٍ رَبِّكُمَا تُكذِّبَانِ (٢٣)
وَلَهُ الْجَوَارِ الْمُنشَآتُ فِي الْبَحْرِ كَالْأَعْلَمِ (٢٤)
فَبِأَيِّ آءَاءٍ رَبِّكُمَا تُكذِّبَانِ (٢٥) كُلُّ مَنْ عَلَيْهَا فَانٍ (٢٦)

When they are read, all of these ayahs show a flow of natural patterns. This means the syllables and pauses are really amusing. For example َخْرُجْ مِنْهُمَا اللُّؤْلُؤُ وَالْمَرْجَانُ ُ ends with ان similar to the second one which also ends with (ان) فَبِأَيِّ آءَاءٍ رَبِّكُمَا تُكذِّبَانِ ِ thus musicality adds a rhythmic effect to the ayahs. More importantly, the structure of all the syllabus is balanced. This in turn makes a sound harmony among the whole verse. Also كُلُّ مَنْ عَلَيْهَا فَانٍ ends with the sound ان this emphasis the rhyme of the ayahs which paved the way to the rhythmic to appear among the verse.

5. Figures of Speech

They are defined as a word or phrase which has different meaning, it is called as “figurative language” because it implies a meaning rather than its original or dictionary meaning. Besides, figures of speech not only make language more creative and expressive but also interesting and artistic (Jimenez, 2023:2). In addition, those figures are intentionally deviated from ordinary language. It also used to add a specific rhetorical effect. In other words, they carry specific meaning other than what they mainly signify. Furthermore, figures of speech are widely used in the Holy Quran, they are utilized extensively to enhance its literary richness and to help people understand its message. They are not used as a decorative device but to create a vivid and engaging the text in a comprehensive way. Figures of speech are divided into different categories, however, we are only concerned with three types:

5.1. Simile

Simile, is one of the kinds of figures of speech which compares between two objects and the comparison is made by using conjunctions. It compares two initially disparate things that are demonstrated to be significantly similar or unlike in their sense. Thus, the definition of metaphor and simile are basically the same since both of them compare two unlike things, persons or items. However, the difference is that when the things are explicitly compared this is called simile and is denoted by words such as like and as.

خَلَقَ الْإِنْسَانَ مِنْ صَلْصَلٍ كَالْفَخَّارِ (١٤)
وَلَهُ الْجَوَارِ الْمُنشَآتُ فِي الْبَحْرِ كَالْأَعْلَمِ (٢٤)
فَإِذَا انشَقَّتْ أَسْمَاءُ فَكَانَتْ وَرْدَةً كَالدِّهَانِ (٣٧)

It is widely accepted that simile is known to be a figure of speech that compares two things using as or like. Here are examples from surah -al Rahman. This can be illustrated by observing the comparison in ayah in (14) whereby two elements مِٓنْ كَالْفَخَّارِ and صَالِصُلِّ are compared to describe the idea of human creation just like a baked pottery. Another point worth noting is that the comparison idea is done through using the Arabic particle كَ which means (as) or (like). Furthermore, the second ayah also shows an amazing use of comparison between كَالْأَعْلَمِ and الْمُنشآتُ الْجَوَارِ by using the same particle which is كَ to describe the ship in the sea as mountains. The same can be said about the third ayah which shows a comparison between أَلْسَمَاءُ and كَالدِّهَانِ which emphasizes on the color change of the sky which will be transformed to something like oily or fluid. All of these ayahs highlight the crafty use of simile as a figure of speech which reflects the stylistic atmosphere shown in these ayahs.

5.2. Metaphor

It is a linguistic process which is used to compare between the attribute of one person or thing and the like. It is a common figure of speech in which a word or phrase used in metaphorical sense. In metaphor a word or phrase is used to represent an activity which differs from its literal meaning. In such case, metaphor establishes a mental link between the two things and typically confirms some significant similarities between them.

فِيهَا فُكْهَةٌ وَالنَّخْلُ ذَاتُ الْأَكْمَامِ (١١)
وَالْحَبُّ ذُو الْعَصْفِ وَالرَّيْحَانُ (١٢)
مَرَجَ الْبَحْرَيْنِ يَلْتَقِيَانِ (١٩)

It is believed that holy Quran is wealth of metaphorical expressions. Observe these examples from surah al Rahman to emphasize this. The first ayah فِيهَا فُكْهَةٌ وَالنَّخْلُ ذَاتُ الْأَكْمَامِ (١١) shows metaphorical images of heaven as having different types of fruits to reflect perfection through these metaphorical expressions. Secondly, وَالْحَبُّ ذُو الْعَصْفِ وَالرَّيْحَانُ (١٢) are also metaphorical expressions used to describe the rareness of heaven and everything exist among its border is exceptional. The last ayah مَرَجَ الْبَحْرَيْنِ يَلْتَقِيَانِ (١٩) has an amazing metaphorical picture that is drawn in the mind. In this ayah there is something distinct that is seas are met together without being mixed. Salty and fresh water are met without being merged. This in fact a metaphorical picture which shows a harmony between different objects.

5.3. Personification

Many divinities and interpretations are produced for the concept of personification including those coming from different dictionaries, literary studies and cognitive semantics. It is basically defined as literary device when something is abstract, inanimate or non-human which treated as human. Then, it is personified. In other words, personification is achieved when the abstract thing is given a human quality. Personification is typically regarded as stylistic and rhetoric device which adds a specific artistic value to the text.

الشَّمْسُ وَالْقَمَرُ بِحُسْبَانٍ (٥)
وَالنَّجْمُ وَالشَّجَرُ يَسْجُدَانِ (٦)

Understanding the nature of personification is crucial for our topic. Let us examine the first ayah (٥) الشَّمْسُ وَالْقَمَرُ بِحُسْبَانٍ one can easily find that it has something like personification since الشَّمْسُ وَالْقَمَرُ are inanimate things given human description. Under the sense of personification beautiful metaphorical images are created. Similar to the situation the second ayah (٦) وَالنَّجْمُ وَالشَّجَرُ يَسْجُدَانِ has such a gorgeous personification exemplified by the objects النجم and الشجر which are both inanimate things given human activities like bowing down to Almighty Allah. To sum up, we can say that personification in these ayahs refers to abstract entities given physical activities or descriptions to bring up a stylistic value to the verse.

6. Results and discussion

Those who are richly rewarded with eye-opening and serene sagacious perspectives find the journey of working on surah Al-Rahman gorgeous. This study was able to prove the principles of stylistic analysis of the Holey surah. The 48th Holey Surah showed different stylistic patterns suggested in the theoretical part. Syntactic stylistic devices are formed through repetition, parallelism, ellipsis and polysyndeton. Whereby, word order, repeating or deleting syntactic units affects the stylistic mode of the Holey ayahs. Phonetic stylistic level is built mainly on alliteration, assonance, rhyme and rhythm. This was considered the richest level of analysis since Surat Al-Rahman has such a beautiful phonetic device and was essentially rhythmic in nature. The last level conducted in the data analysis was figures of speech exemplified by: simile, metaphor and personification. It showed the poetic side of the Holey surah which in turn affected its stylistic design. Nevertheless, some holey Quranic ayahs are analyzed by more than one device. To clarify more, it was founded that a single ayah fits different levels of analysis. For instance: (١) عَلَّمَ الْقُرْآنَ (٢) خَلَقَ الْإِنْسَانَ (٣) الرَّحْمَنُ

(٤) عَمَّهُ الْبَيَّانُ showed syntactic stylistic device which was ellipsis when the subject الْرَحْمَنُ was deleted to avoid repetition and to make it easier to the reader of the Holey surah to smoothly read and acquire the meaning. At the same time, this chain of ayahs showed a phonetic stylistic device which is assonance "repeating the same vowel sound (a)". The latter reflects the musical side of the Holey Surah that the reader admire.

7. Conclusion

This works confirms a stylistic study of Surah Al-Rahman. Certain verses of Surah Al-Rahman have been studied in qualitative basis, which revealed important information. Besides, the data and the ayahs are selected for this information. Due to research analysis, the researchers have characterized different stylistic tools and phonetic devices as well as the different types of figures of speech. The distinctive style of the Holy Quran particularly of Surah Al-Rahman has been found throughout the different stylistic devices and figurative tools of the Surah. They are utilized as stylistic and rhetoric devices to enforce the meaning, show the power of the divine words, show the literary richness, create a distinctive rhythmical tone of the Surah. The existence of figurative language in many forms of language style in Surah Al-Rahman has a great effect on reader's mind, it may help the reader to obtain its meaning. It was concluded that Surah Al-Rahman had different language styles among those styles, language style on syntactic level, phonetic level and figurative level.

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