



## AL-NAZM STYLISTIC DISCOURSE IN I'JĀZ AL-QUR'ĀN BASED ON AL-JURJĀNĪ'S PERSPECTIVE: Analysis of Arabic Literature Criticism on the Qur'an Studies

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**Abstract:** This article discusses Arabic literature criticism during the classical period represented in al-Jurjānī's *nażm* (poetic) theory. It aims to analyze al-Jurjānī's thoughts in the field of *balāgha* (Arabic rhetoric) in revealing the miracles of the Qur'an in terms of its language beauty. Al-Jurjānī argues that one of the miraculous aspects of the Qur'an is concerned with its *nażm*. Although the theory of *nażm* had been previously proposed by Arabic literary scholars, such as al-Jāhiz, al-Baqqillānī and al-Rummānī, al-Jurjānī, however, elaborated and developed the theory *nażm* in great details. His theory contributes to the development of the meaning of *balāgha* and introduces it to public audience amongst scholars of the Qur'an. Al-Jurjānī concludes that *nażm* is determined by the meaning of the Qur'anic verses as well as the structure in the discipline of *nahwu* (grammar). The *nahwu* and *nażm* theory work together to generate meaning of the spoken sentence. Al-Jurjānī's concept of *nażm* supersedes later experts' and even modern Western linguists' discoveries and knowledge in the field of Arabic literary criticism.

**Keywords:** Al-Jurjānī, Al-*Nażm* Stylistic, *I'jāz al-Qur'ān*, Arabic Literature Criticism.

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### Introduction

THE QUR'AN is the Prophet Muhammad's greatest miracle, and it had a profound impact on the Arabs who heard it for the first time.<sup>1</sup> This phenomenon is reflected in the text of the Qur'an. The Arabs who lived with the Prophet Muhammad were not experts in

<sup>1</sup> Komaruddin Hidayat, *Memahami Bahasa Agama : Sebuah Kajian Hermeneutik* (Jakarta: Penerbit Paramadina, 1996), 43.

*balāgha* (rhetoric) or literary criticism. They did, however, have an instinctive ability to understand what was read to them and a natural ability to detect fluency. As a result, discourse on the miraculous aspects of the Qur'an has continued since the beginning of the first century of Islam up to the present day.

The discourse on miracles of the Qur'an remained a concern for scholars of the Qur'an during the second half of the Hijra century. They discussed the miracles of the Qur'an in terms of language. The hustling of these experts resulted in embryonic interpretations of the Qur'an using a language-critical approach. This has brought up many works on the miraculous aspects of the Qur'an's language, whether grammatically, semantically or stylistically.<sup>2</sup> In their stylistic study of the Qur'an, the scholars examined the uniqueness of the speech style of the Qur'an. This is where the miracles of the Qur'an are studied using an Arabic literary approach.

Arabic literary scholars in the second century devoted methods in studying the miracles of the Qur'an's language, starting from Abū 'Ubaidah Mu'ammār ibn al Mutsana (d.210 H), who wrote a book entitled *Majāz al-Qur'ān*, in which the word *majāz'* was first used in the history of *balāgha* studies.<sup>3</sup> It was then carried on by a number of figures ranging from al Jāhīz to Abdul Qahir Al-Jurjānī. Al-Jurjānī contends that the study of '*i'jāz al-Qur'ān* (inimitability of the Qur'an) carried out by his predecessors was unsatisfactory. These views range from those who believe that problems outside the text are found in '*i'jāz*' to those who believe that '*i'jāz*' is seen in terms of some stylistic characteristics (*uslūb*) within the framework of the Qur'an's *balāgha*.<sup>4</sup>

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<sup>2</sup> Kate Zebiri, "Towards a Rhetorical Criticism of the Qur'an," *Journal of Qur'anic Studies* 5, no. 2 (2003): 95–120.

<sup>3</sup> Mukhlis Rosli, Nasimah Abdullah, and Lubna Abd Rahman, "I'jāz Al-Quran Dan Konsep Kesepadan Dalam Terjemahan: Penelitian Dari Pandangan Sarjana Barat Dan Muslim: I'jāz Al-Quran And The Concept Of Equivalence In Translation: Studies From Western And Muslim Perspectives," *The Sultan Alauddin Sulaiman Shah Journal (JSASS)* 7, no. 1 (2020): 80–88.

<sup>4</sup> Nasr Abu-Zayd, "The Dilemma of the Literary Approach to the Qur'an," *Alif: Journal of Comparative Poetics*, no. 23 (2003): 8–50.

In the 3<sup>rd</sup> Hijra century, the study of '*i'jāz al-Qur'ān*' emphasizing the discussion on *balāgha* discipline was a newly trending object of study among linguists. Meanwhile, by the 5<sup>th</sup> Hijra century, the *balāgha* discipline had eventually reached its pinnacle. This occurred at the same time as there was a lot of talk about Arabic philosophy and literature. The golden age of *balāgha* began with the publication of works by al-Jurjānī entitled *Asrāl al-Balāgha* and *Dalā'il al-'Ijāz*. Al-Jurjānī's and previous scholars' classic period works on '*i'jāz al-Qur'ān*' was later to become the pioneer for the study of the Qur'an miracles from the perspectives of Arabic literature in later times.<sup>5</sup>

Referring to the points of view above, discourse on miracles of the Qur'an is always interesting to study. Although the study of '*i'jāz al-Qur'ān*' has been written by many scholars of the classic period, even before al-Jurjānī, it is not overstated that al-Jurjānī's works in his two books, *Asrār al-Balāgha* and *Dalā'il al-'Ijāz*, in which stylistic concept of *naṣm al-Qur'an* is presented, mark the difference between al-Jurjānī and the scholars before and after him. This present article investigates *naṣm* stylistic as a component of the miracles of the Qur'an through the perspectives of al-Jurjānī's works. The emphasis in this article is on criticism of Arabic literature because the study conducted by al-Jurjānī in '*i'jāz al-Qur'ān*' is considered an inseparable part of classical Arabic literary criticisms.

There have been studies on various aspects of al-Jurjānī's thoughts. Agam Royana, for example, defended his thesis at the State Islamic University (UIN) of Sunan Ampel entitled "the Concept of *Naṣm* as the Quranic Miracle According to Al-Baqillānī and Al-Jurjānī: A Comparative Study of the Book of '*Ijāz al-Qur'ān*' and *Dalā'il al-'Ijāz*'. Raji M Rammuny wrote a piece on al-Jurjānī's grammatical and linguistic concept. Wati Susiawati wrote a comparative article on al-Jurjānī and Chomsky. However, there have been few studies that examine al-Jurjānī's thoughts in uncovering the miracles of the Qur'an using Arabic literary criticism. Furthermore, this paper also discusses the differences

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<sup>5</sup> Raji M Rammuny, "Al-Jurjānī: A Pioneer of Grammatical and Linguistic Studies," *Historiographia Linguistica* 12, no. 3 (1985): 351–71.

between al-Jurjānī's version of *'i'jāz al-Qur'ān* and the other Arabic literary critics such as al-Khaṭṭābī, al-Baqillānī, al-Rummānī that have not been addressed in previous studies.

### **Arabic Literature Criticism on the Study of *Tjāz al-Qur'ān* in the Classical Period**

In Arabic, literary criticism is known as *naqd al-adab*. According to Ahmad Amin, *naqd* means stain, blemish, or something bad. Etymologically, *naqd* (criticism) means 'to expose something in order to judge its good and bad aspects'.<sup>6</sup> In terms of terminology, criticism refers to the spirit of appreciating activities through the description, analysis, interpretation, or assessment of literary works. This definition provides a comprehensive meaning of literary criticism term as an effort and process of dialogues, debates, or exchanges of views and thoughts among various subjects.<sup>7</sup> the investigation of literary works to determine whether they are good or bad, whether they contain artistic values or not.<sup>8</sup> Literary criticism is also understood as a component of literary disciplines by considering and evaluating the merits, strengths and weaknesses of literary works.<sup>9</sup>

Arabic literary criticism is closely related to literature history and *balāgha* disciplines (*ma'ānī*, *bayān* and *bādī'*). This can be illustrated by a person going to eat a mango. Literary history provides an initial description of the classification and types of the mango. *Ma'ānī* serves as a knife to peel and cut the fruit before eating it.<sup>10</sup> *Bayān* provides various forms of correct presentation of the mango, while *bādī'* is a guide to the beauty of the presentation in terms of both the mango's look and taste in order to make it

<sup>6</sup> Ahmad Ibnu Faris, *Maqāyīs Al-Lugah* (Kairo: Dar al-Hadis, 2008), 658.

<sup>7</sup> Ahmad Amin, *Al-Naqd Al-Adabī* (Cairo: Kalimat Arabia, 2012), 13.

<sup>8</sup> Sukron Kamil, *Teori Kritik Sastra Arab Klasik Dan Modern* (Jakarta: Raja Grafindo Persada, 2012), 51.

<sup>9</sup> Abd Aziz and M Imam Sofyan Yahya, "Kritik Intrinsikalitas Dan Ekstrinsikalitas Sastra Modern Dalam Kajian Sastra Arab Modern," *Mumtaz: Jurnal Studi Al-Quran Dan Keislaman* 3, no. 1 (2019): 23–36.

<sup>10</sup> Masoud Bavanpouri, Abdulahad Geibi, and Sohaila Kazem Alilu, "Study Articles In The Journal Of Studies In Arabic Language And Literature From A Content Analysis Perspective دراسة مقالات مجلة دراسات في اللغة العربية وأدابها من منظار التحليل المحتوى/اقتباسي," *Ijaz Arabi Journal of Arabic Learning* 4, no. 1 (2021).

even more delicious. The tongue activity which tastes and values the sour and sweetness of the mango is the work of literary criticism.<sup>11</sup> Similarly, Arabic literature has a history as a preliminary description to a study. It comes with a tool for peeling and mixing it so that it can be understood. It also has a presentation method, and a beauty guide to present, as well as activities in analyzing, weighing the pros and cons of literary works.

Arabic literature grew alongside the development of studies on the understanding of the Qur'an in the early Islamic era (the classic period). The existence of *balāgha* study to comprehend miracles aspects of the Qur'an has made it a pioneer in the study of *'i'jāz al-Qur'ān* from the aspect of Arabic literature. Along with this, experts in the field of Arabic literature equated the study of *balāgha* with Arabic literary criticism. This classic period also sees the rise of literary critics amongst the *balāgha* scholars, such as al-Baqillānī and al-Khaṭṭābī, with their respective works entitled *I'jāz al-Qur'ān*. Al-Rummānī write a work entitled *al-Nukat fi 'I'jāz al-Qur'ān*. Meanwhile, Ibn Qutaibah wrote *Ta'wīl Mushkil al-Qur'ān*, al-Jurjānī composed *Dalā'il al-I'jāz*, Ibn Abi al-Isba' authored *Bādī's 'al-Qur'an* and other figures who compiled Arabic literary works in order to understand the literature of the Qur'an during this classic period.<sup>12</sup>

An Arabic literature critic during the classic period that contributed significantly to the study of *balāgha* is al-Baqillānī with his work on *'i'jāz al-Qur'ān*, explaining on how to explore miracles of the Qur'an, including in terms of *bādī*' aspect, a standard of stylistic beauty that is usually attributed to in Arabic poetry as an answer to the possibility of studying the Qur'an through *shi'r* (poetry) study. Although the Qur'an cannot be equalized with *shi'r* (poetry), the criteria used in analyzing poetry can be used as a guide to study the miracles of the Qur'an from its literary aspects. According to al-Baqillānī, studying *'i'jāz al-Qur'ān* with *balāgha* approach is divided into ten topics: 1) *'i'jāz*, 2) *tashbīh*, 3) *isti'ārah*,

<sup>11</sup> Ibnu Samsul Huda, "Sejarah Balagah: Antara Ma'rifah Dan Sinā'ah," *Adabiyāt: Jurnal Bahasa Dan Sastra* 10, no. 1 (2011): 18–30.

<sup>12</sup> Habib Ullah Khan and Syed Abdul Salam Bacha, "An Analytical Study of 'Ijaz' in the Holy Qur'an," *Journal of Religious Studies* 2, no. 2 (2019): 156–66.

4) *talā'um*, 5) *fawāṣil*, 6) *tajānus*, 7) *taṣrīf*, 8) *taqdīm*, 9) *mubālagha* and 10) *ḥusn al-bayān*.<sup>13</sup> Still, according to him, the segmentation of *Balāgha*'s study into ten parts is a shallow division that must be explored again in order to investigate the miracles of the Qur'an.

On the other hand, al-Baqillānī explained that one of the miraculous aspects of the Qur'an is the *nazm* of the Qur'an, which is different from that used in the Arab community as a whole. The *nazm* of the Qur'an contains miracles in terms of its sentence arrangement. When you examine the sentence structures found in the Qur'an, you will notice that they are very different from those found in the Arabic language in general. It's even different from the Arabic text made by *balāgha* experts at that time. As a result, it differs from the disciplines of poetry, poems, and figurative speeches, as well as those of the beauty of Arabic language in general, in terms of word and sentence stylistics. In his book called '*I'jāz al-Qur'ān*', al-Baqillānī stated that the beauty of the arrangement of the verses of the Qur'an contains various aspects of miracles. Some of them refer to sentences, in the sense that the composition of the Qur'an, with its various genres, differs from the order and system generally known by the Arab community. The Qur'an as *Kalam Ilahi* (words of God) has a distinct language style (*uslūb*) which differs from human speech. It differs from poetry and poems. Because of its differences from all types of human speeches and language styles in general, the Qur'an is called a miracle.<sup>14</sup>

One of the Arabic literary critics making a contribution during the classical period was al-Rummānī. He wrote '*al-Nukat fi 'Ijāz al-Qur'ān*', a work of Arabic literary criticism about '*i'jāz al-Qur'ān*' entitled. According to him, *balāgha* as well as literary criticism has three levels; 1) the highest level (*a'lā tabaqah*), 2) the lowest level (*adnā tabaqah*), and 3) the middle level (*al-wasāṭ bayna a'lā tabaqah wa adnā tabaqah*). The first refers to *balāgha al-Qur'an*, apart from the Qur'an is human (writer) *balāgha*. At this level, *balāgha* is rendering

<sup>13</sup> Abu Bakr Muhammad Al-Baqillānī, *I'jāz Al-Qur'ān*, (Beirut: Dar Ihyā' al-'Ulūm, 1994), 7-8.

<sup>14</sup> Manna' Khalil al-Qaṭṭān, *Mabāhis Fi 'Ulūm Al-Qur'ān* (Cairo: Maktabah al-Taufiqiyah, 2000), 380.

meaning of the Qur'an into the heart in the most beautiful form of pronunciation. The highest level of a beauty is the Qur'an. Al-Rummani divided *balāgha* associated with '*I'jāz al-Qur'ān* into ten parts; 1) *'i'jāz*, 2) *al-Tashbih*, 3) *al-Isti'arah*, 4) *al-Tala'um*, 5) *al-Fawasil*, 6) *al-Tajanus*, 7) *al-Taṣrif*, 8) *al-Taqdim*, 9) *al-Mubalāgha*, and 10) *al-Bayān*.<sup>15</sup>

In his previous era, the scholar of the Arabic literary critic discussing about '*i'jāz al-Qur'ān*' was al-Jāhīz. He wrote three monumental works about it, called *Nazm al-Qur'an*, *Ay min al-Qur'ān* and *Masā'il min al-Qur'ān*. In his study of '*i'jāz al-Qur'ān*', he focuses on semantic aspects, particularly words that have different meanings in different contexts, and then *i'jāz* and *hadhf* (ellipsis). Another Arabic literary critic who lived during the same period as al-Jāhīz was Ibn Qutaibah (d. 267 H.), who wrote a work entitled *Ta'wil Mushkil al-Qur'ān*.<sup>16</sup> In line with al-Jāhīz, according to him, language style is determined by the flows of context, theme and speakers. The Arabic style is a set of words or sentences that are based on the specific goals of the speech. Ibn Qutaibah's attention to meaning structure is evident in his descriptions of elliptical verses (*hażf*), and question words, *istifhām*.<sup>17</sup>

The work in the field of '*i'jāz al-Qur'ān*' which is a part of Arabic literary criticism is *al-Bayān fi 'I'jāz al-Qur'ān*, written by al-Khaṭṭābī. According to him, the miracle of the Qur'an is concentrated in the field of *balāgha*. In other words, al-Khaṭṭābī considers that '*i'jāz al-Qur'ān*' is essentially limited to one type, in essence, namely '*i'jāz balāghi*' which includes fluency in pronunciation. The harmony of the arrangement of letters, the orderliness of sentences, and the beauty of their meaning are all characteristics of good structure.<sup>18</sup> Humans cannot compare the language style of the Qur'an. It has a context that corresponds to

<sup>15</sup> 'Ali Ibn 'Isā Al-Rummānī, *Al-Nukat Fī I'jāz Al-Qur'ān* (Cairo: Maktabar al-Jāmiah al-Milliyah al-Islamiyah, 1993), 45–47.

<sup>16</sup> Ibnu Qutaibah Al-Dainūrī, *Ta'wil Mushkil Al-Qur'ān* (Makkah: Maktabah al-Ilmiyah, 1987), 8.

<sup>17</sup> M. Nur Kholis Setiawan, *Akar-Akar Pemikiran Progresif Dalam Kajian Al-Qur'an* (Yogyakarta: Elsaq Press, 2008), 86.

<sup>18</sup> Abu Sulaiman Hamad Al-Khiṭṭābī, *Al-Bayān Fī I'jāz Al-Qur'ān* (Cairo: Dar al Ma'arif, 1976), 15.

its *mukhatab*. As a result, many language styles, according to al-Khab, change as a result of shifting goals. Similarly, the Qur'an language style evolves in response to changes in the way or method in which its speakers communicate.<sup>19</sup>

The differences in the points of view of the Arabic literary critics discussed above are caused by issues related to the debate over *'i'jāz al-Qur'ān*. Where are the miracles of the Qur'an actually located? Are they found in the words, the meaning, both, or some other aspects? Meanwhile, the miracle which clarifies Muhammad's prophethood is the one contained within the revelation structure itself, known as that of the Qur'an, namely textual miracles of language and literature. Abd al-Qāhir al-Jurjānī in his study of thought focuses on *nazm*, which is the integration of words (*lafaz*) and meaning, the correlation between one word and another, and must be subject to the rules of *nahwu* science.<sup>20</sup> Abd al-Qāhir's defines *nazm* as the *nahwu* rules that are not only intended to determine right and wrong, but also at the level of structures and *uslūb* that have a significant impact on the production of meaning.

Many experts have written their works on the subject of *'i'jāz al-Qur'an* topic. However, each of the literary experts chose a characteristic that was not shared by another expert. Al Baqillānī has a distinct feature in his book of *'i'jāz* that emphasizes more on Arabic grammatical (*nahwu şaraf*) and many variants of the reciting the al-Qur'an as an aspect of the Quranic miracles. Al-Khattābī in his book of *T'iżāz* emphasizes the meaning contained in the Qur'an as well as its miraculous aspect. Whereas ar-Rummani emphasizes more on *şaraf* aspects and word derivations in the Qur'an (*mushtaq*) when providing criteria for *'i'jāz al-Qur'an*.

Meanwhile, according to al-Jurjānī, the miracle aspect of the Qur'an is found in the taste of the Quranic language (*żawq Qur'ānī*). For example, consider al-Jurjānī's explanation of shura Hud: 44. According to him, the series of the language of the Qur'an looks beautiful because the first sentence is followed by the

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<sup>19</sup> Setiawan, *Akar-Akar Pemikiran*, 80.

<sup>20</sup> Ahmad Maṭlūb, *Abd Al-Qāhir Al-Jurjānī: Balagātuhu Wa Naqduhu* (Kuwait: Wukalat al-Mathbu'at, 1973), 54.

second sentence, the second with the third, and so on. The word “*ibala’i*” in the above verse emphasizes its beauty. According to him, the water that powerfully and quickly penetrates the earth is wiped away by swallowing the terrible taste of entering the water process in the earth at that time.

### **The Stylistic Discourse (*Uslūb*) of the Qur'an in the Classical Period**

In fact, the stylistic approach (Arabic language style) in the study of the Qur'an is not a new issue. This study is a classical discourse, but it's always interesting to study. The study of Arabic linguistics and that of the Qur'an are clear in terms of identity when a structural analysis of Arabic microlinguistics is carried out. One of the Arabic microlinguistics used in the study of the Qur'an is *Ilm al-Uslūb* (science of stylistics). This study later develops into *Uslūb al-Qur'ān* (stylistics of the Qur'an). The stylistic study of the Qur'an focuses on how verses of the Qur'an use Arabic; what characteristics underlying it and how the use of *al-Mustawayāt al-Uslūbiyyah* (aspects of stylistic analysis) affects the verses of the Qur'an.<sup>21</sup>

Etymologically, stylistics comes from the English word ‘*style*’. It is derived from the Latin word ‘*stylus*’, which means a tool used for writing on wax plates. People who are skilled in using this tool are able to influence the level of clarity of these plates. This ‘*style*’ is then shifted to the skill to write words beautifully, so that the ‘*style*’ turns into the ability and skill to compose and arrange words beautifully.<sup>22</sup> Meanwhile, in the discourse of Arabic literature, stylistic (language style) is known as *al-uslūb*, which means the way. According to Ibn Faris in *Maqāyis al-Lugah*, *al-uslūb* means method, way, technique, form and style of expression, and system of composition.<sup>23</sup> Meanwhile, in terminology, *al-uslūb* refers to a method of describing the words that a person uses

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<sup>21</sup> Syihabuddin Qalyubi, *Stilistika Bahasa Dan Sastra Arab* (Yogyakarta: Karya Media, 2013), 87.

<sup>22</sup> Gorys Keraf, *Diksi Dan Gaya Bahasa* (Jakarta: PT. Gramedia Pustaka Utama, 2006), 112.

<sup>23</sup> Faris, *Maqāyis Al-Lugah*, 245.

when composing sentences and selecting vocabulary. And, the knowledge that studies it is *ilm al-uslūb* or *al-uslūbiyyah*.<sup>24</sup>

It is important to understand that what is meant by stylistic of the Qur'an here is not a discourse about various aspects and developments in the stylistic world which are generally related to the art of word expressions. The stylistics discussed here refers to historical facts showing that classic scholars took a serious effort in revealing the Qur'an in terms of *fashahah* aspect through perspective of the beauty of the Qur'an language.<sup>25</sup> In reality, scholars of the classic Arabic literature have compiled various works in the field of the Qur'an language style or what is commonly known as stylistics of the Qur'an. They attempted to conduct a large-scale study of the value of *fasāḥah* through the discourse of *uslūb* (stylistics) discipline. In addition, the study of the theory of meaning (semantics) in the Qur'an provides evidence of a strong correlation between Arabic linguistic theory and verses of the Qur'an as a text (*nass*). This discourse is becoming more prevalent in the classic scientific repertoire in terms of correlation between sentences and their meanings as well as that between words and their meanings.<sup>26</sup>

The theory of stylistic of the Qur'an was first exposed by al-Jāhīz (w.255 / 868). He discovered the significance of beautiful choice of words the Qur'an uses to communicate meanings. He developed this theory by comparing the Qur'an and classic poetry in both the Arabic *Jahiliyah* (pre-Islamic) and Islamic period. He discovered that it's only the Qur'an which has a useless word structure character (unbeneficial). He gave an example, the word '*al-māṭar*' and '*al-gayth*', both of which mean 'rain'. Very often, Arabic writers erroneously interpret the two words as synonymous. According to al-Jāhīz, '*māṭar*' in the verses of the Qur'an is more of a meaning related to torment, as in Qs. al-Nisa':

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<sup>24</sup> Fathullah Ahmad Sulaimān, *Al-Uslūbiyyah* (Cairo: Maktabah al-Adab, 2004), 38.

<sup>25</sup> Setiawan, *Akar-Akar Pemikiran*, 79.

<sup>26</sup> Ahmad Atabik, "Teori Makna Dalam Struktur Linguistik Arab Perspektif Mufasir Masa Klasik," *Jurnal THEOLOGIA* 31, no. 1 (2020): 65–86.

102: *In kāna bikum ażan min maṭar*. Meanwhile, 'gaith' in the Qur'an is more related to the meaning of Allah's grace.<sup>27</sup>

In his perspective of the Qur'an's stylistics, al-Jāhiẓ also stated that stylistics plays an important role in shifting a meaning in a vocabulary. In the Qur'an conception, the word 'kufr' may mean 'godless', but according to him, it also has the basic meanings of 'covering', 'protecting', and 'covering up'. A person who covers something is referred to as 'kafāruhū'. In the Qur'an, the word 'kuffar' also means 'farmer', such as '*kamathali gaithin a'jab al-kuffār nabātuh*', meaning 'like rain of which plants mesmerize the peasants'. This means, the meaning of the word 'kufr' has shifted from its original meaning of 'covering, protecting' to the more commonly used meaning of 'disbelief in Allah'.<sup>28</sup>

Before al-Jāhiẓ, as a tradition of Arabic literary studies, stylistic existed during the time of the Companions, and it was developed simultaneously along with the expansion of Islamic rules beyond the Arabian peninsula. Non-Arab's responses to Islamic teachings were very rampant along with the proliferation of Islamic sources-based studies through their language as the media, resulting in the appearance of several reliable Arabic litteratuers besides al-Jāhiẓ, such as al-Farrā', al-Khaṭṭabī, al-Rummānī, al-Jubbābī, and al-Baqillānī. They presented various studies on stylistic theory which are packed in *Balāgha* studies and more specific in the realm of *naṣm* studies. The stylistics theory in *al-Naṣm*'s all-packaging reached its peak during the reign of al-Jurjānī (d. 471 H.), especially in his two books called '*Dalā'il al-I'jāz*' and '*Asrār Al-Balāghah*'. He laid the foundation of stylistic theories before the one proposed by Charles Bally (1865-1947) or any other Western stylistic experts. As a result, it goes without saying that Abdul Qahir al-Jurjānī is honoured as the founding father of stylistics.

According to Abd al-Qāhir al-Jurjānī (d. 471 H), the style of the Qur'an language, in terms of *naṣm*, has several characteristics.<sup>29</sup> To begin, *naṣm* is the relationship between elements contained in a

<sup>27</sup> Setiawan, *Akar-Akar Pemikiran*, 82.

<sup>28</sup> Ibid., 85.

<sup>29</sup> Ach Thabranī, "Nazam Dalam I'jāz Al Quran Menurut Abdul Qāhir Al Jurjānī," *Al Mi'yar: Jurnal Ilmiah Pembelajaran Bahasa Arab Dan Kebahasaaran* 1, no. 1 (2018): 1-14.

sentence. Second, word in *nazm* follows its meaning. Sentences can be arranged in speech because their meanings have previously been organized in people's inner souls. Third, in a separate condition, some letters collaborating with meanings have their own characters, providing specificity to the meaning. Fourth, word can take forms of *nakirah*, *ma'rifat*, *taqdīm* and *ta'khīr*, and repetition (*takrār*). Fifth, word idiosyncrasy is defined not by the number of meanings it has, but rather by its capacity to convey the meaning and purpose desired by the sentence.<sup>30</sup>

The stylistic (*uslūb*) of the Qur'an means style of the Qur'an language which is second to none in arranging its speakers' redaction and choosing redaction. Classical and modern Arabic literary critics have discussed how the Qur'an has its own stylistics (*uslūb*) that differs from other Arabic, whether in terms of writing, rhetoric, or sentence structure. According to Abu Zaid, al-Jurjānī's understanding of *nazm* very similar to the concept of stylistics (*uslūb*). Thus, *nazm* which serves *nahwu* as its foundation, is based on literature and poetry. As a matter of fact, what al-Jurjānī means about *nahwu* is not the one in the sense of prescriptive rules. Instead, the *nahwu* refereed to the differences between various *uslūbs* in a sentence.

The stylistics of the Qur'an will be difficult to understand if presented only in theory and without examples. Al-Jurjānī provides an example of careful workings of the Qur'an stylistics concept as follows. For example, in the Qs. Maryām: 4, *washta'ala al-ra's shayban* (my head has been overgrown with gray hair). According to al-Jurjānī, in terms of meaning, the word '*ishta'ala*' (thick/light up) is related to the word '*shayban*' (gray hair) despite the fact that the meaning is structurally related to the word '*al-ra's*' (head). As a comparison, the sentence '*tāba zaydun nafsam*'. In terms of meaning, the word '*tāba*' (fragrant) is related to the word '*nafs*' (body) but structurally, it is closely related to the word '*zayd*'.<sup>31</sup>

If you take a closer look, the beauty lies in the sound of the verse in the Qs. Maryām: 4 and will not be found in the sentence

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<sup>30</sup> Syihabuddin Qalyubi, *Stilistika Al-Qur'an: Makna Di Balik Kisah Ibrahim* (Yogyakarta: LKiS, 2009), 14–15.

<sup>31</sup> *Ibid.*, 14.

structure, for instance, '*ishata'ala shayb al-ra'si*' (shiny/thick gray hair), or '*ishata'ala al-shayb al-ra'si*' (shiny gray hair/thick on the head). Also, if a careful analysis of the workings of stylistic in the verse is conducted, it is found that in addition to the meaning of shiny gray hair on the head, it also contains the meaning of covering the entire head in a large volume, so that no single black hair grows. '*ala shayb al-ra'si*' or '*ishta'ala al-shayb fi al-ra's*', because the meaning of a lot of gray hair is lost in the two sentences.<sup>32</sup>

### Al-Jurjānī and his Monumental Masterpiece

Abd al-Qāhir ibn Abd al-Rahmān ibn Muhammad al-Jurjānī is his complete name. The name 'Al-Jurjānī' itself is derived from the city in which he lives, Gorgan, which is located between Tabaristan (Tibris) and Khurasan.<sup>33</sup> He was born in 377 H and died in 471 H in Gorgan, which was then part of Iran (Persia).<sup>34</sup> Gorgan has become one of the scientific development centers, making al-Jurjānī aware of the importance of studying scientific disciplines, particularly language and grammar, which are regarded as the fundamental dimensions of intellectual maturation for Islamic civilization.<sup>35</sup>

Al-Jurjānī's intellectual wanderings began when he learned from scholars of his country. One of them was Abū al-Ḥusain Muhammad al-Fāris al-Nawawī *Kitab al-Idhah*. After that, he studied literary criticism with al-Qaḍī Alī ibn Abd al-‘Azīz al-Jurjānī. Not only that, he is also one of the first scholars of *naqd sha'ir*. Therefore, he plays an important role in the development of Arabic literature. He is well-known for his patience, love of truth and sense of justice. It's no surprise that he rose to prominence as a judge during his lifetime. Awareness of the discipline of linguistics made Imam Al-Jurjānī one of the literary figures of his time.

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<sup>32</sup> Ibid., 15.

<sup>33</sup> Rammuny, "Al-Jurjānī: A Pioneer of Grammatical and Linguistic Studies."

<sup>34</sup> Khairuddin Al-Zirkli, *Al-A'lām: Qāmus Tarājum Li Asyhar Al-Rijāl Wa Al-Nisā' Min Al-'Arab Wa Al-Musta'rabiñ Wa Al-Mustashriqīn*, Vol. 4 (Beirut: Dar al-Ilm Lilmalāyīn, 2002), 48–49.

<sup>35</sup> Yāqūt al-Hamawī Al-Rūmī, *Mu'jam Al-Udabā'*, Vol. 4 (Beirut: Dar al-Garb al-Islami, 1993), 1551.

Al-Jurjānī's profile is also inseparable from al-Suyuti Bugyat al-Wu'ah's work. In this work, he took a lesson only from Abu al-Husain al-Fārisī. Nonetheless, Yaqut al-Ḥamawī mentioned that one of his teachers was al-Qādī ibn 'Abd al-'Azīz al-Jurjānī (d. 392 H). Still, al-Ḥamawī's claim was rejected and irrational based on the statements made by several debilitating opinions as stated by Ahmad Matlub in his work on al-Jurjānī. Instead, al-Jurjānī did not only stop learning from his teachers, but he also read the works from *nahwu* scholars and litterateurs; such as Imam Sibawaih, al-Jāhiz, Ibn Durayd, al-Askari, al-Amidi and al-Qadi al-Jurjānī.<sup>36</sup> From these scholars, his knowledge and thoughts were formed in the field of Arabic literature.

Among al-Jurjānī's thoughts in the *balāgha* discipline is the *bayān* sub-discipline in it. Many scholars have been outspoken in their opposition to the *bayān* discourse, which is a branch of Arabic rhetoric dealing with language metaphors. This is because the society's condition at that time was still blinded by the glorification of *'i'jāz* in the Qur'an, until Al-Jurjānī arrived at a point where he could enlighten his people and motivate them about the importance of *bayān* discipline by providing evidence showing a correlation between *bayān*, *nahwu* and poetry which can be used as a starting point for interpreting the Qur'an as a miracle.<sup>37</sup>

Al-Jurjānī played a very significant role in the history of *balāgha*, particularly for his ability to parse *ma'ani* and *bayān* disciplines in detailed descriptions. He was also able to unravel some errors in analyzing the grammatical language of *nahwu*'s Arabic. The first theory of *ma'ani* is written in details in his book called '*Dalā'il al-I'jāz*' and that of *bayān* is written in his book called '*Asrar al-Balāgha*'. Based on his two magnum opus works, al-Jurjānī is able to master all *balāgha* principles one by one, provide examples which are easy to understand and make use of language

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<sup>36</sup> Agam Royana, "Konsep Nazm Sebagai Mukjizat Al Quran Menurut Al Baqillani Dan Al Jurjani: Kajian Komparatif Antara Kitab I'jaz Al Quran Dan Dala'il Al I'jaz" (UIN Sunan Ampel Surabaya, 2016), 27.

<sup>37</sup> Matlūb, *Abd Al-Qāhir Al-Jurjānī*, 79.

which is easy to digest.<sup>38</sup> In his descriptions, he sees that knowledge and action must go hand in hand. Therefore, the examples presented are always closely related to events that occur in everyday life. The goal is for readers to be able to easily digest the *balāgha* principles he conveyed.

Traced from its historical roots, *balāgha* discipline did emerge and develop because it was related to the discourse of the Qur'ān miracles, or at least used to explain the miracles of the Qur'an in terms of the beauty of its language and literary values. These benefits are allegedly powerful since this last Prophet's miracle was indeed revealed in the midst of the literary admirer community. In fact, Ukadz pasa was a place for buying and selling literature during the *jahiliyah* period. Meanwhile, the *balāgha* discipline became famous during the Abbasid dynasty. There was a heated debate among writers and linguists at the time about revealing the miracles of the Qur'an.

In *Dalā'il al-T'jāz*, it is explained that "the scope of *nahwu* should extend beyond a discussion about *i'rāb* and the determination of final sound of a word. *Nahwu* must include discussion of *naṣm*. Know that it is not *naṣm* (structural order), unless you put your speech in the position required by *nahwu* science. You base the recitation on the rules and principles, and you know the method on which it is based, so you don't deviate from it, and you keep the approach of speech which you have established, so it doesn't have the slightest flaw. "The elements of speech (in sentences) must be related; one causes another, providing meaning. *Naṣm* does not only refer to words, but the regularity of the words must match the meaning, so that the conversation can be structured properly due to the speaker's regularity of meaning.<sup>39</sup>

From this knowledge wandering, al-Jurjānī was known among *balāgha* experts as an expert in Arabic literature, *nahwu*, *kalam* and referring to the *Ash'arī* sect. Prior to his introduction of *balāgha* knowledge, he had also been renowned as an expert in *nahwu*, as

<sup>38</sup> Ahmad Ahmad Badri, *Abd Al-Qāhir Al-Jurjānī* (Cairo: Maktabah Mashrīq, 1988), 187.

<sup>39</sup> Abd al-Qahir Al-Jurjānī, *Dalā'il Al-I'tijāz* (Cairo: Dar al-Madani, 1987), 67–76.

well as in *kalam* and *fiqh*. His monumental works include *Asrar al-Balāgha*, *Dalā'il al-*Ijāz**, *al-Jumal fī al-Nāḥwi*, *al-Mughnī fī Sharḥ al-*Idāh**, *Ijāz al-Qur'ān*, and *Sharḥ Ijāz al-Qur'ān* (the explanation of *Ijāz al-Qur'ān*) by Abu Abdullāh al-Wasīṭī, *al-'Aruḍ*, *al-Muqtaṣid*, *al-Risāla al-Shāfi'iyya*, *al-'Awāmil al-Mi'ah fī 'Ilm al-Nāḥwi*, *al-Tatīmmah fī al-Nāḥwi*, and other works in the field of literature.<sup>40</sup>

### **Al-Jurjānī and the Discourse of *al-Nazm* in the Qur'an**

Ibn Faris explained that *nażm* literally means '*ta'līf*', the arrangement of series and order.<sup>41</sup> *Nażm* in *balāgha* discipline refers to sentence elements that are interrelated, meaning that one element is listed on another, and one element exists due to another. Word in *nażm* follows its meaning, and sentence is arranged in a speech since meaning is previously arranged in the soul. Meanwhile in terms, al-Jurjānī explained that *nażm al-Qur'an* refers to the expressions of the Qur'an containing various forms of words or language elements.<sup>42</sup>

The history of Abdul Qahir al-Jurjānī's thoughts on *nażm al-Qur'an* began with the most vociferous polemic of problems occurring to among *mutakallimin* (theologians), particularly the existence of *Mutazila* ideology. As a follower of Ashari theology, al-Jurjānī in his book '*Dalā'il al-*Ijāz**' also rebutted al-Qaḍī 'Abd al-Jabbār's opinion (d. 415 H), a *Mu'tazila* figure, regarding '*i'jāz al-Qur'an*' (inimitability of the Qur'an) which argues that miracles of the Qur'an do not lie in *nażm*.<sup>43</sup> Al-Jurjānī, on the other hand, summarizes his thoughts on the *nażm* theory in relation to '*i'jāz al-Qur'ān*' issue in 3 (three) points; first and foremost, the Qur'an contains miracles in terms of *balāgha* aspect. Second, the *balāgha* aspect of the Qur'an is found in *nażm* or language structures; therefore it can be said that miracles of the Qur'an can be found in the *nażm* aspect. Thirdly, the essence of *nażm* as the aspect and character of the miracles of the Qur'an.<sup>44</sup>

<sup>40</sup> Badri, *Abd Al-Qāhir Al-Jurjānī*, 54.

<sup>41</sup> Faris, *Maqāyis Al-Lugah*, 462.

<sup>42</sup> Mathlub, *Abd Al-Qāhir Al-Jurjānī*, 89.

<sup>43</sup> Badri, *Abd Al-Qāhir Al-Jurjānī*, 135.

<sup>44</sup> Abd al-Gani Barkah, *Al-*Ijāz* Al-Qur'ānī* (Cairo: Maktabah Wahbah, 1989), 189.

Al-Jurjānī's pointed out that the Qur'an contains aspects of *balāgha*, proven by the following arguments; first, the fact that the Arab community is incapable of responding to the Qur'an challenge to even make the shortest *sura* (chapter) of the Qur'an. Second, as the verses of the Qur'an are revealed, they confess and give testimony, which is widely recorded in historical documents. Whereas, his view on miracles of the Qur'an lying in *naṣm* is based on several factors; first, the fact that the Qur'an uses the same Arabic vocabularies they have used in their daily lives. This is an evidence that the miracles of the Qur'an in terms of structure or linguistic arrangement is are extremely high and unparalleled. Second, the arrangement of the Qur'an is very neat and appropriate in terms of vowels (*harakat*), speech cuts or pauses (*al-waṣf* and *al-fawāṣil*). This is beyond the Arabs control in terms of *al-qawāfi* in which is commonly used in *shī'ir* (poetry) tradition. Third, the vocabulary placement by prioritizing one word and ending another, resulting in a very appropriate and unique composition of *I'rāb*. Fourth, the usage and arrangement of letters in the Qur'an are all very light, appropriate, and beautifully pronounced.<sup>45</sup>

In *Dalā'il al-'Ijāz'*, al-Jurjānī claimed that it cannot be referred to be *naṣm*, unless you put your speech in one setting demanded by *nahwu*, you act based on the laws and rules, you know the systems you apply, so that you will not separate from it, and you keep the *rasm*s (scripts) outlined for you not to be overlooked in the slightest. This is due to the fact that we have no idea what the authors have included in their other than what is shown in each chapter and sub-chapter.<sup>46</sup> If this is the case, *naṣm* can then be realized by discovering systematic meanings and using this discovery in making a good selection and arrangement. Regarding this, there are two points that must be paid attention to.

Furthermore, al-Jurjānī stated that the concept of *naṣm* must meet the following criteria; First, it is imperative that syntax in the context of meaning which has been widely used must be different

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<sup>45</sup> Wati Susiawati, *Al-Jurjani Versus Chomsky* (Jakarta: Publica Institute Jakarta, 2020), 111–12.

<sup>46</sup> Al-Jurjānī, *Dalā'il Al-'Ijāz*, 57.

from that meant by *naṣm*. The former syntax refers to *al-‘i’rab*. Therefore, this is not suitable as a basis for measuring rhetorical and aesthetic superiority. Sentences cannot possibly excel other sentences just because they have more ‘i’rabs than the others. The existence of ‘i’rab here is only a requirement of the sentence in terms of its basic structure, which means that if there is no ‘i’rab, the sentence will be defective. Also, its existence is a requirement because ‘i’rab is a fluent Arabic speech. The rhetorical and aesthetic levels are the phases following this one.

Second, mastery of how to investigate a meaning in the construction, composition, modification, and formation of expressions. The method for constructing expressions and investigating syntactic meanings is based on two elements: selection and arrangement. Selection refers to is the choice of words or tools which are in accordance with psychological meaning. At word level, sometimes there are words having closely similar meaning, but with significant differences in meaning clues between the words. This element of selection plays a role in determining the appropriate word. There is a significant difference in texts with *balāgha*-value, and it should be noted that in fact words with closely similar meanings or synonyms are not determined by the absolute superiority of a word as is discussed in a particular context. Sometimes, the word is incompatible in one context to another, because it can be at the beginning of one context and at the end of another.

In his *naṣm* concept, al-Jurjānī distinguished between arranged letters (*huruf manzūmah*) and arranged sentences (*kalim manzūmah*). According to him, the letter arrangement (*naṣm* letter) is based solely on the sound of the letter and the harmony between one letter and another. Letters arranged according to the user's preference are insufficient to present a complete meaning, but the letters arrangement must be accompanied by logic and grammatical rules. For instance, when a ‘*rabaḍa*’ substituted into ‘*daraba*’, this construction of letters is not *balig* (valid), because it doesn't correspond to the intended meaning.

Meanwhile, in the sentence construction theory (*naṣm al-kalim*), al-Jurjānī stated that *al-naṣm* is not simply a combination of one element with another in accordance with their respective

functions. Furthermore, *naṣm al-kalim* must correspond to the meaning in the speaker's mind. This explanation leads to the theory that an utterance represents what is in the speaker's mind. The implication of which is that an audience will go through two stages of comprehension when hearing a statement. To begin, by understanding words spoken in terms of language which is called *al-ma'nā*. Secondly, by understanding the explicit meaning which becomes the main substance in the utterance which is called *ma'nā al-ma'nā*.<sup>47</sup>

Syntactic meanings have a broad coverage at the meaning level. The word can be expressed using a pronoun or a visible noun. It is possible to state it definitively or indefinitely. For example, in *nafti* (negative) letters, there is a significant difference, prompting us to carefully pay attention to every situation where we want to explore the meaning of one of these letters, implying that in a certain context, it maybe more appropriate to use the words 'ma', 'ka', 'lam', 'land an lamma', and so on. Arrangement is defined as placing each word in its proper place based on its syntactic meaning. The problem is in two adjacent expressions, sometimes, in order to adjust the expressions, we need to connect the two with an *atāf* (conjunction) letter which varies depending on context and meaning, such as *wawu*, or *fa* 'or others. In order to maintain conformity, it is sometimes required to leave two adjacent sentences separated without ties.<sup>48</sup>

Al-Jurjānī also revealed his concept of *naṣm* through specific discussions. Among of which are about *naṣm al-kalām* based on its meaning, its difference from *naṣm al-ḥadhf*, the article on *naṣm* which is based on *tarkib naḥwī*, the explanation of *naṣm al-kalim* and its secrets about the position of *naḥwu* discipline in it. It also includes the explanation of *naṣm al-kalim* and its virtues in accordance with the meaning, purpose, articles on *naṣm* which are united in one place and are not clearly organized, chapter *al-lafz wa al-naṣm*, articles on the explanation of the form of *naṣm* that lead to

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<sup>47</sup> Matlūb, *Abd Al-Qahir Al-Jurjānī*.

<sup>48</sup> K Abu Adib, "'Jurjānī's Theory on Structure (Naṣm)". Translated by: Farhad Sasani," *Journal of Ziba Shenakht*, no. 4 (2000): 215–55.

grammatical meanings. These are all stated by al-Jurjānī in his *Dalā'il al-'Ijāz*.

Al-Jurjānī's *naṣm* conception emphasizes on the meaningful understanding of the beauty of sentence structure. The qualities of the beauty of a text in the form of *faṣḥah* and *balāgha* refer to the meaning of words and their tendency. This is due to the fact that if there is a conflict between meaning and word, the understanding of the meaning is what is taken. A sentence such as 'zayd *huwa asad*' cannot literally be understood even 'Zaid is a lion', but what can be understood is his courage, which is comparable to that of a lion.<sup>49</sup>

### Analysis of Literary Criticism in the *Nazm* Stylistics of the Qur'an

It has previously been explained how the concept of *naṣm* and stylistic theory seen from the classical literary experts' perspectives, as well as al-Jurjānī's. He is not a literary critic who likes putting ideas forward at random without being equipped with reasonings and evidences. Every thought presented is always accompanied with examples, including presenting ideas about *naṣm* stylistic in '*i'jāz al-Qur'ān*', which is always followed by examples of *naṣm* of the Qur'an verses as well as accompanied by an analysis of their explanation.

For instance, the following *naṣm* analysis of the order of meaning in the Qs. Hūd: 44,

وَقِيلَ يَارْضُ ابْلِيْعِي مَاءِكَ وَيَسْمَاءُ أَقْلِيْعِي وَغِيْضَ الْمَاءِ وَقُضِيَ الْأَمْرُ وَاسْتَوْتُ  
عَلَى الْجُودِيّ وَقِيلَ بُعْدًا لِّلْقَوْمِ الظَّلِيمِيْنَ

Meaning: And it was said, "O earth, swallow your water," and "O sky, clear up." And the water receded, the edict was carried out, and it settled on [Mount] Judi. And it was said, 'Away with the wrongdoing lot!'". (Qs. Hūd: 44).

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<sup>49</sup> Royana, "Konsep Nazm Sebagai Mukjizat Al-Quran Menurut Al-Baqillānī Dan Al-Jurjānī: Kajian Komparatif Antara Kitab I'jāz Al-Qur'an Dan Dalā'il Al-I'jaz," 83.

In explaining the *naṣm* position in this verse, al-Jurjānī explained that the verse has a language beauty between the parts of the words in it from the beginning to the end. The perfection and beauty of the verse can be found in the dynamic relationship and influence of the linguistic and non-linguistic contexts on the entire verse. The dynamic relationship here is concerned with the harmony between parts of the first sentence or phrase and the second one, the second phrase with the third one, and so on until the paragraph completes. The word *qīlā'* (was said) is preferable to *qālā* (said) in this context, because its meaning corresponds to that of the verse. In terms of the absence of 'actor' in the sentence, the use of *majhul* (passive) form is more important than that of *ma'lum* (active) form. Likewise, the phrase '*iblā'i*' (you-earth- swallow) followed by a noun after '*mā'aki*' (your water) and preceded by the previous word '*ard*'(earth) has no special meaning, particularly if the word is separated from the context of the verse. The phrase *iblā'i* in the verse will only have a complete meaning when coupled with the word *ard*, and the phrase *mā'aki* as the object of the verb does not sound *ma* (water), but *mā'aki* (your water).<sup>50</sup>

The beauty of the phrases in this verse is also found in the word of letter used for calling, namely *yā* (O), rather than *yā ayyatuhā* (O), as in the sentence *Yā ayyatuhā al-ard iblā'i mā'aki* "O earth, swallow your water,". The difference in the meaning of 'swallow your water' and 'swallow water' is that the former is a direct command without intermediary, while the latter describes a command that is somewhat in distant, or indirect. To accomplish this, the direct command 'swallow' is linked with the direct object, 'your water' (rather than 'water'). Thus, the sentence, which is very beautiful and perfect, deals with how the *naṣm* of the verse is arranged, 'swallow your water', instead of 'swallow water'.<sup>51</sup>

The analysis of *naṣm* stylistics done by al-Jurjānī on the above verse suggests the existence of three parallel forms of phrases (sentences), namely: 1) 'O earth, swallow your water', 2) 'O sky, clear up'; 3) 'the water was receded and the command was completed'. The arrangement of phrases in the verse uses passive

<sup>50</sup> Al-Jurjānī, *Dalā'il Al-'Ijāz*, 43.

<sup>51</sup> Ibid., 44.

forms. This shows that water will never be receded unless God commands it to. This goes with the sentence 'the command was completed' which is also passive, showing the harmony of the *nażm* of the verse. Conjunctions ('atf) are used throughout the sentence to connect one phrase to the next. This is the form of literary criticism analysis carried out by al-Jurjānī to reveal the language beauty used by the Qur'an. The style of the *nażm* arrangement of the verse indicates how miracles of the Qur'an in this verse cannot be equalized by anyone who wants to make a similar verse as the Qur'an's.

Another example is *nażm* of the Qur'an in elliptic (*hadhf*) framework, taken from the Qs. al-Kahf: 78 and 82:

قالَ هَذَا فِرَاقٌ بَيْنِي وَبَيْنَكَ سَأَنْبَيْكَ بِتَأْوِيلٍ مَا لَمْ تَسْتَطِعْ عَلَيْهِ صَبْرًا

Meaning: He said, 'This is where you and I shall part. I will inform you about the interpretation of that over which you could not maintain patience'. (Qs. al-Kahf: 78).

ذَلِكَ تَأْوِيلٌ مَا لَمْ تَسْتَطِعْ عَلَيْهِ صَبْرًا

Meaning: This is the interpretation of that over which you could not maintain patience.' Qs. al-Kahf: 82)"

The concept of *nażm* in this verse can be identified by analyzing its deep structure. It is recognized by the similarity of the phrases *lam tastaṭi'* and *lam tasti'*. These two verses tell the story of Prophet Musa and Prophet Khidr. It is told that Prophet Khidr instructed Prophet Musa not to question what he was doing during the ongoing learning process. Meanwhile, Prophet Musa considered what Prophet Khidr had done to be a violation of the Islamic laws. In the Qs. al-Kahf: 78, the phrase *lam tastaṭi'* (you could not maintain) still uses letter 'ta' in the middle of the phrase. Whereas, in the verse 82, the phrase *lam tasti'* (you could not maintain) no longer uses letter 'ta' (removing it) in the middle of the phrase as it used to be.<sup>52</sup>

The elliptic (*hadhf*) analysis of the *nażm* theory by al-Jurjānī above shows that at first, Prophet Musa was still perplexed about what had been done by Prophet Khidr, which violated the Islamic

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<sup>52</sup> Abd al-Qāhir Al-Jurjānī, *Asrār Al-Balāgh* (Cairo: Dar al-Madani, 1989), 89.

laws. This is similar to the difficulty of saying '*lam tastati*' while inserting affix '*ta*' in the middle of the word for the Arabs who read it. The second, on the other hand, uses the phrase '*lam tasti*' which is much easier and lighter for the Arabs to pronounce. This is as light as the Prophet Musa's feeling, which was no longer perplexed or surprised by the Prophet Khidr's actions after explaining the secrets and wisdom behind the learning. Al-Jurjānī explained that this elliptic does not render the word or sentence meaningless because the deletion is possible as long as the sentence remains in the optional rule.<sup>53</sup>

Another example is '*taqdīm wa ta'khīr*' in the framework of al-Jurjānī's *naṣm* theory as presented in the Qs. Muhammad: 24:

أَفَلَا يَتَبَرَّوْنَ الْقُرْآنَ أَمْ عَلَىٰ قُلُوبٍ أَقْفَالُهَا

Meaning: Do they not contemplate the Qur'an, or are there locks on the hearts?

The analysis of al-Jurjānī's *naṣm* theory clarifies whether this verse contains the phrase '*taqdīm wa ta'khīr*'. This term is one of the most special topics in the study of *balāgha* discipline. *Taqdīm* means to put first, while '*ta'khīr*' means to put an end to something. Essentially, it can be explained that reversing words in the Qur'an redaction containing *taqdīm* and *ta'khīr* has no effect on their meanings. However, the rules of *taqdīm* and *ta'khīr* can emphasize what the text of the Qur'an desires while also beautifying it in terms of readability.<sup>54</sup>

Al-Jurjānī explained that in the verse above, the arrangement of *naṣm* is found in the clause '*am 'alā qulūbin*' (are on the hearts) which serves the position of '*khabr*' (predicator), and the phrase '*aqfāluhā*' (the locks) serves as its *mubtada'* (subject). The former as *khabr* (predicator) must be placed in front of the latter which serves as its *mubtada'* (subject). This is due to the fact that within a word/phrase that has the potential to be *mubtada'* lies a pronoun (*damīr*), which will then return to the *khabr* or part of the *khabr*. From here, it is obvious that the beauty of the word-for-word arrangement in the Qur'an is present. This arrangement forms the

<sup>53</sup> Ibid., 91.

<sup>54</sup> Al-Jurjānī, *Dalā'il Al-I'jāz*, 87.

*nażm* stylistic theory, in which the word structure in this verse has a correlation with the elements contained in the sentence.<sup>55</sup> The verse's sentences are organized in the form of a speech, so that the meaning they contain is more relevant to the readers' inner souls.

## Conclusion

Arabic literature developed alongside the development of the study of the Qur'an comprehension in the early Islamic era. The study of *balāgha* (Arabic rhetoric) emerged within the framework of understanding miracle aspects of the Qur'an, which was a pioneer in the study of *'i>jāz al-Qur'ān* in terms of Arabic literature aspects. Literary critics descended *balāgha* experts, such as al-Baqqilānī and al-Khattābī, al-Rummānī, Ibn Qutaibah, and al-Jurjānī appeared during this classical period. These critics then proposed *nażm* theory as a part of the miracles of the Qur'an in terms of its structure regularity and verses arrangement aspects.

Al-Jurjānī was not the inventor of *nażm* theory as it had previously been raised by Arabic literary experts, but al-Jurjānī developed the formulation of this theory in more details, so that the theory gained its fame after being developed by al-Jurjānī. In his hands, the *nażm* theory is able to explore the meaning of *balāgha* studies. Al-Jurjānī's *nażm* theory is based on the concept of a word (*lafz*) as a language unit that serves as a symbol for a specific purpose. Basically there is no difference in the level of pronunciation, the priority lies in the meaning referred to and its position in the sentence structure.

Al-Jurjānī concluded that *nażm* is dependent on meaning and on the structure of *nahwu* discipline. A sentence structure with *nażm* must be based on language rules established in *nahwu* discipline. A person who uses *nażm* must not only know the rules of *nahwu*, but also the various patterns of *nahwu* and the differences between these patterns. Thus, under this scholar, *nahwu* and *nażm* work hand in hand to reveal the meaning of the sentence structure. This represents theoretical innovations in the field of Arabic literary proposed by al-Jurjānī.

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<sup>55</sup> Ibid., 90.

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