

## Stylistic Analysis of the Quran's Chapter: *Surah Al-Buruj*

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### Abstract & Indexing



**Abstract:**

*The Quran is a unique and miraculous book because it is the message of the Creator Almighty to His creation - the human beings (Ahmad, 2017). It is an accomplished and comprehensive code which guides human beings principally in all spheres of life: religious, family, political, social, spiritual, intellectual or economic (Ather & Sobhani, 2007). It is an evergreen and versatile code which has no borders of time, place or nation. It is a miraculous book in letter and spirit which is way beyond in its unique stylistics to any literary epic. This article aims to bring forth stylistic analysis of Surah Al Buruj.*

**Keywords:** *stylistic, Al-Buruj, cohesion, context, The Quran, figures of speech.*

**Introduction**

The chapter *Al-Buruj* (The Mansions of the Stars) is a Makki surah and comprises of twenty-two (22) sentences (verses or ayat) and one section or ruku (paragraph). The chapter comprises of short verses (ayat) with rhythmic sound in a strong rhetorical style. The themes of the Surah are to caution those who afflict torment upon Muslims about punishment on the Day of Judgment.

Broadly speaking style deals with the personality of a person and reflects the intention and voice of an author throughout the text in words, syntactical structure, ideas and the like (Glatch, 2023). Leech and Short (2007) define style as: "It refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on". They further say "The goal of studying style is to explain the relationship between language and its artistic function".

In any literary text, stylistics aims at proving how language may construct meanings so that appreciation of literary works is not merely based on assumption (Isti'ahah, 2017). Stylistics is alternatively called literary linguistics (Bruke, 2017) which is a branch of linguistics that covers the distinctive uses of language (Crystal, 1997) and analyzes a text (Bruke, 2013). Stylistics deals with expounding the importance and significance in the text interpretation (Wales, 2014). According to Niazi and Guatam (2010) stylistics is not about merely describing the recognized features of a literary work but shows the functional significance of those features that describe a particular style in a particular context and by examining its grammar, lexis, semantics, phonology, and other stylistic devices, meaning of the text may be deciphered. One may put it succinctly thus: "Style leads to the structure, patterns and arrangement of words to form sentences in spoken or written form" (Leech, 1989).

**Literature Review**

M. Mahbub Junaidi (2021) gives stylistic analysis of the short story "*Surakh al-Qubur*" by Kahlil Gibran, under the research title: "*Stylistic Analysis of Surakh Al-Qubur: a Short Story by Kahlil Gibran*". This study is descriptive/ qualitative in approach and the data is analyzed via Leech and Short model (2007), i.e. A *Checklist of Linguistic and Stylistic categories* proposed in their book "*Style in*

*Fiction*". The stylistic analysis of data is carried out through five different categories of language (which are apparently different but inherently the same): lexical category, grammatical category, rhetorical and figure of speech category, cohesion, context and character speech analysis category. The research concludes that style influences the meaning of the text and readers' understanding to dive into the depth of the text and takes on multi-dimensional interpretation and themes, i.e. it influences the meaning of the readers' curiosity and focus, sorrow, happiness, guidance and instruction and the like. In addition to understanding the text, stylistic analysis gives a reader insight and vision to apply the same analysis on other texts to construe multiple meanings and enrich observation.

"*An Analysis of Figurative Language in the English Translation of Al-Qur'an by M.A.S Abdel Haleem*" is analyzed by Muhammad Imam An-Nasa'i (2020). This qualitative approach is used in this study is designed to identify literary devices present in the holy verses like synecdoche, simile, metonymy, apostrophe, metaphor, personification, allegory, symbol, overstatement (hyperbole), irony, paradox, and understatement. The material for stylistic analysis of the study is the surah *Al-Waqi'ah* and *Al-Mulk* which contains ninety-six and thirty verses respectively. It is concluded that all the twelve types of figures of speech are present in the thirty verses of the two surahs but predominantly allegory is present in the cited surahs. This figurative language creates meaning, diversity and beautification of the verses which pleases the readers or listeners.

Similarly, Haleema Rashid and Dr. Muhammad Arfan Lodhi (2019) follow Leech and Short model (2007): "*A Checklist of linguistic and stylistic categories*" to analyze "*Stylistics analysis of the two translated versions of the Holy Quran with special reference of Surah Al-Noor*". The chapter of the Holy Quran is analyzed stylistically on four levels i.e. lexical, syntactic, figures of speech, context and cohesion. This qualitative study concludes that in the translated versions, despite the use of many stylistic devices the choice of words render every single translation different from other translation work. As compared to the first Translation, second Translation is easier for deployment of literary devices.

### **Methodology**

This study focuses on the analysis *Al-Buruj* (*The Mansions of the Stars*) from stylistic perspective. The data-analysis procedure is based on close reading and is text-based. This analytical and descriptive study uses qualitative research method in order to analyze the specific chapter (surah) of *the Holy Quran* stylistically while using literary devices like figures of speech, cohesion and context (as expounded by Leech and Short (2007) in *A Checklist of Linguistic and Stylistic categories*).

### **Result and Discussion**

#### **Figures of Speech**

##### **1. Consonance**

It is a literary device which deals with the repetition of similar consonant sounds. Tabornal (2019) elaborates the term further that it is the same consonant-sound repetition ending the words and follows stressed syllables in adjacent words. The examples of Consonance in chapter *Al-Buruj* are:

الَّذِي لَهُ مُلْكُ السَّمَاوَاتِ وَالْأَرْضِ ۗ وَاللَّهُ عَلَىٰ كُلِّ شَيْءٍ شَهِيدٌ

*He unto Whom belongeth the Sovereignty of the heavens and the earth; and Allah is of all things the Witness.*

إِنَّ الَّذِينَ فَتَنُوا الْمُؤْمِنِينَ وَالْمُؤْمِنَاتِ ثُمَّ لَمْ يَتُوبُوا فَلَهُمْ عَذَابُ جَهَنَّمَ وَلَهُمْ عَذَابُ الْحَرِيقِ

*Lo! They, who persecute believing men and believing women and repent not, theirs verily will be the doom of hell and theirs the doom of burning.*

إِنَّ الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ لَهُمْ جَنَّاتٌ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ، ذَلِكَ الْفَوْزُ الْكَبِيرُ

*Lo! Those who believe and do good work, theirs will be Gardens underneath which rivers flow. That is the Great Success.*

In the first example, the sound “ل”, in the second, the sound “ن” and “م”, and in the third, the sounds “ت”, and “ل” are consonance sounds. Their aim is to create a phonemic coherence and harmony among words and to makes the context more memorable.

## 2. Alliteration

The initial consonant or vowel sound repetition lies in sequential and successive words within the same syntactical structure or sentence. It is the repetition of the same vowel or consonant sound within adjacent words at the start or at the end (Arp and Johnson, 2009). Madhu (2015) further explains alliteration that it is used to add emotion, rhythmical effect or mood into a text and add rhythm. The examples of alliteration in chapter *Al-Buruj* are:

(Lo! He it is Who produceth, then reproduceth) إِنَّهُ هُوَ يَبْدِئُ وَيَعِيدُ

(And Allah, all unseen, surroundeth them.) وَاللَّهُ مِنْ وَرَائِهِمْ مَحِيطٌ

In the first example, the sound “ى”, and in the second, the sound “م” there is alliteration. Apparently the purpose of alliteration in the chapter *Al-Buruj* seems to create a phonemic coherence and rhythm between words and syntactical structures (verses).

## 3. Assonance

It is the repetition of the same-vowel sounds in a word or succession of words. "Assonance is the utilization of sound elements repeatedly in a single verse. The repetition here is only a repetition of vowel sounds"(Hasanuddin, 2002). The example of assonance in the chapter is:

إِنَّ الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ لَهُمْ جَنَّاتٌ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ، ذَلِكَ الْفَوْزُ الْكَبِيرُ

*Lo! those who believe and do good deeds theirs will be gardens underneath which rivers flow. That is the Great Success.*

In the above example, the repetition of the sound “ا” is a specimen of assonance. It is used for the purpose to create a phonemic coherence and harmony among words and to make the context more memorable.

## 4. Rhyme

Similar sounds like syllables or words repeated in different words are known as rhyme (Ocicyah, 2017). The main purpose of rhyme is to create an echo in the text in order to have a lasting effect on the reader. The rhyme of the chapter is: ABBBBBBBCDBBBBBBDEBF. Rhyme creates a pleasant rhythmical and beautiful symmetry in verses of the chapter (surah) which makes the chapter extraordinary and easy to memorize.

## 5. Hyperbole

It is the use an extravagant and exaggerated statement intentionally to generate an emotional response or it is used to emphasize a point through overstatement. According to Claridge (2011), in a given framework a hyperbolic expression carries overstated and exaggerated content that goes beyond the boundaries of fact. Aljadaan (2018) is of the opinion that hyperbole is connected with both irony and metaphor. The examples of hyperbole in the chapter *Al-Buruj* are as under:

إِنَّ بَطْشَ رَبِّكَ لَشَدِيدٌ (Lo! the punishment of thy Lord is stern.)  
فَعَالَ لِمَا يُرِيدُ (Doer of what He will.)

Hyperbolic sentences are used in the chapter with the mention of harsh punishment of God and absolute authority of God vividly.

## 6. Rhetoric Question

It is a question to which an answer is not expected because of its obvious answer. This kind of question is a statement in reality and is used for emphasis, literary effect and persuasion. According to Athanasiadou (1991) rhetorical questions are not asked to get a reply but instead to serve with the purpose of imparting information. The example of rhetorical question in the chapter *Al-Buruj* is:

هَلْ أَتَاكَ حَدِيثُ الْجُنُودِ ﴿١٧﴾ فِرْعَوْنَ وَثَمُودَ ﴿١٨﴾

*Hath there come unto thee the story of the hosts of Pharaoh and (the tribe of) Thamud?*

In the mentioned example, a question with an obvious answer is given.

## 7. Contrast

Contrast means to bring out differences. Fatima Muhaidat (2014) holds that combining different objects, ideas, scenes and the like consolidates an image and present it with more clarity. Contrast identifies and highlights the straightforward differences between two places, people, subjects, ideas, or things. The example of contrast in the chapter *Al-Buruj* is:

إِنَّ الَّذِينَ فَتَنُوا الْمُؤْمِنِينَ وَالْمُؤْمِنَاتِ لَمْ يَتُوبُوا فَلَهُمْ عَذَابُ جَهَنَّمَ وَلَهُمْ عَذَابُ الْحَرِيقِ ﴿١٠﴾ إِنَّ الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ لَهُمْ جَنَّاتٌ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ ذَلِكَ الْفَوْزُ الْكَبِيرُ ﴿١١﴾

*(10. Lo! they who persecute believing men and believing women and repent not, theirs verily will be the doom of hell and theirs, the doom of burning. 11. Lo! those who believe and do good deeds theirs will be gardens underneath which rivers flow. That is the Great Success.*

In the above example, the oppressors are compared with the righteous people in order to show a contrast between the two, that on the Day of Judgment good people will be in paradise whereas the oppressors will suffer torture and torment.

## 8. Allusion

It is an indirect or implied reference to a text, place, person, thing or event. An allusion requires a common cultural knowledge and experience which is shared by a writer. The examples of allusions in the chapter are:

قُتِلَ أَصْحَابُ الْأُخُدُودِ ﴿٤﴾ النَّارَ ذَاتَ الْوُقُودِ ﴿٥﴾ إِذْ هُمْ عَلَيْهَا قُعُودٌ ﴿٦﴾ وَهُمْ عَلَىٰ مَا يَفْعَلُونَ بِالْمُؤْمِنِينَ شُهُودٌ ﴿٧﴾ وَمَا نَقَمُوا مِنْهُمْ إِلَّا أَنْ يُؤْمِنُوا بِاللَّهِ الْعَزِيزِ الْحَمِيدِ ﴿٨﴾

*4. (Self) destroyed were the owners of the ditch. 5. Of the fuel fed fire, 6. When they sat by it, 7. And were themselves the witnesses of what they did to the*

believers. 8. They had naught against them save that they believed in Allah, the Mighty, and the Owner of Praise.)

هل أتاك حديث الجنود ﴿17﴾ فرعون وثمود ﴿18﴾

17. Hath there come unto thee the story of the hosts. 18. Of Pharaoh and (the tribe of) Thamud?)

Many interpretations by Islamic scholars have been given:

In Yemen, in the time of Tubba`, (who, swayed by the Jews, burned many Christians to death); who sentenced the Christians as heretics. In Iraq at the time of Nebuchadnezzar who planted his idol in Jerusalem and sentenced to fire those Jews who declined to bow down to it.

Abdullah who was from Najran, had accepted the true religion of Christianity of that time secretly whereas the people of Najran were idol worshippers. When the king of Najran, Dhu Nuwas came to know of this, he excavated trenches; burnt the followers of Abdullah in fire, and mutilated great many until he had killed and burnt thousands of Abdullah's followers. It was regarding Dhu Nuwas and his followers that Allah sent down the verses.

هل أتاك حديث الجنود ﴿17﴾ فرعون وثمود ﴿18﴾

17. Hath there come unto thee the story of the hosts. 18. Of Pharaoh and (the tribe of) Thamud?

There are two instances which are cited in the above verses: (1) Pharaoh, a proud and powerful monarch bestowed with many bounties in the world. When he stood against Allah Almighty's Prophet, the Pharaoh and his armies were destroyed. (2) The people of Thamud who were great constructors and had an elevated standard of material civilization. But Thamud disobeyed Allah Almighty's laws and were consequently punished.

### 9. Polypoton

It is a Greek word which is comprised of two morphemes, i.e. "polus" means "many," and "ptosis" means "a falling." It is a stylistic device in which words of the same root are used in a syntactical structure repeatedly or it is the repetition of the words of the same root in a sentence (Gruyter, 2003). The example of polypoton is:

وَشَاهِدٍ وَمَشْهُودٍ (And by the witness and that whereunto he beareth testimony.)

In the above example, the root of the nouns "شَاهِدٍ" and "مَشْهُودٍ" is one i.e. both of these words are derived from the same root of 'ش ه د'.

### 10. Tone

Tone reflects the author's attitude toward a work (writing) which creates a particular association with the reader that in turn affects the meaning and intent of the text. According to Heckmann (2021), tone is an essential part of meaning of a work because the response of a reader is controlled by tone which is essential to experiencing the work fully. The misinterpretation of tone is the misinterpretation of meaning. In chapter *Al-buruj* the tone is assertive i.e. assertive language is used to present precise facts and figures, information etc. in eloquent wording. The assertive language is often expressed in the form of imperatives which gives the text an authoritative and influential edge and makes the expressions indisputable. For example:

﴿10﴾ إِنَّ الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ كُمْ  
 جَنَّاتٍ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ ذَلِكَ الْفَوْزُ الْكَبِيرُ ﴿11﴾ إِنَّ بَطْشَ رَبِّكَ لَشَدِيدٌ ﴿12﴾ إِنَّهُ هُوَ يَبْدِئُ وَيَعِيدُ ﴿13﴾ وَهُوَ الْغَفُورُ  
 الْوَدُودُ ﴿14﴾ ذُو الْعَرْشِ الْمَجِيدُ ﴿15﴾ فَعَالٌ لَمَّا يَرِيدُ ﴿16﴾

10. Lo! they who persecute believing men and believing women and repent not, theirs verily will be the doom of hell, and theirs the doom of burning. 11. Lo! those who believe and do good deeds, theirs will be gardens underneath which rivers flow. That is Great Success. 12. Lo! the punishment of thy Lord is stern. 13. Lo! He it is Who produceth, then reproduceth, 14. And He is the Forgiving, the loving, 15. Lord of the Throne of Glory, 16. Doer of what He will.

### 11. Point of View

Point of view is “the perspective from which a story is told. Put another way, a story’s point of view is a way to articulate and analyze the position of the narrator in relation to the story they’re telling” (Robinson, 2019). In the chapter *Al-Buruj* first person point of view/perspective is used:

﴿4﴾ قَتَلَ أَصْحَابُ الْأَخْدُودِ ﴿4﴾ النَّارَ ذَاتَ الْوُقُودِ ﴿5﴾ إِذْ هُمْ عَلَيْهَا قُعُودٌ ﴿6﴾ وَهُمْ عَلَىٰ مَا يَفْعَلُونَ بِالْمُؤْمِنِينَ شُهُودٌ ﴿7﴾ وَمَا نَقَمُوا مِنْهُمْ إِلَّا أَنْ يُؤْمِنُوا بِاللَّهِ الْعَزِيزِ الْحَمِيدِ ﴿8﴾

4. (Self) destroyed were the owners of the ditch. 5. Of the fuel fed fire, 6. When they sat by it, 7. And were themselves the witnesses of what they did to the believers. 8. They had naught against them save that they believed in Allah, the Mighty, the Owner of Praise.

﴿17﴾ هَلْ أَتَاكَ حَدِيثُ الْجُنُودِ ﴿17﴾ فِرْعَوْنَ وَثَمُودَ ﴿18﴾ بَلِ الَّذِينَ كَفَرُوا فِي تَكْذِيبٍ ﴿19﴾ وَاللَّهُ مِنْ وَرَائِهِمْ مُحِيطٌ ﴿20﴾  
 17. Hath there come unto thee the story of the hosts. 18. Of Pharaoh and (the tribe of) Thamud? 19. Nay, but those who disbelieve live in denial. 20. And Allah, all unseen, surroundeth them.

This perspective provides a personal voice, which creates interest of the reader and can 'relate' to the Author or with that what s/he 'know/s' already. The first person perspective renders proximity of readers with the text.

### 12. Kairos

It is a Greek term which means “opportunity” or “right time”. It means to make the right statement at the right time i.e. it shows the proper moment for an action to be taken. However, in ancient times, the term “chronos” used in Greek language denotes a chronological and linear time. The *Quran* is revealed as per the demand of the moment and situation however, the miracle of *Quran* is that these verses are absolutely appropriate and applicable to every time and situation.

### 13. Ethos

Ethos is a Greek term meaning “moral character or habitual character and disposition”. It is a literary device that appeals to a reader/ listener’s ethics. *Ethos* appeals to the reader/ listener by highlighting the writer/ speaker’s credibility, authority and ethical character. An author/ speaker reaches ethos in their writing/ speaking by signifying their trustworthiness and source of exact and thorough information. Similarly, whatever information is shared in the chapter (surah) is absolutely credible because these are the words of The Creator of the whole universe. Furthermore the chapter (surah) emphasizes justice and equality, i.e. whosoever is eager to follow the truth shall be salvaged and be rewarded with abode in paradise whereas whosoever denies the truth and commits sins shall be

doomed to Hell Fire. Mankind is edified through practical and logical observations and examples; he is forewarned of hellfire if he commits sins. Thus reward and punishment are both expounded well in Quran.

#### 14. Pathos

Pathos is a Greek term which means “experience” or “suffering”. This term is used by Aristotle, a Greek philosopher, in his book, *Rhetoric*. The term means to persuade an audience by evoking emotions and feelings intentionally to make the audience feel the way an author or speaker wishes them to feel. Deliberate choice of diction is made and meaningful language is used with apt to evoke emotion and edification. For example:

إِنَّ الَّذِينَ فَتَنُوا الْمُؤْمِنِينَ وَالْمُؤْمِنَاتِ ثُمَّ لَمْ يَتُوبُوا فَلَهُمْ عَذَابُ جَهَنَّمَ وَلَهُمْ عَذَابُ الْحَرِيقِ ﴿١٠﴾ إِنَّ الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ لَهُمْ جَنَّاتٌ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ ذَلِكَ الْفَوْزُ الْكَبِيرُ ﴿١١﴾ إِنَّ بَطْشَ رَبِّكَ لَشَدِيدٌ ﴿١٢﴾ إِنَّهُ هُوَ يَبْدِئُ وَيَعِيدُ ﴿١٣﴾ وَهُوَ الْغَفُورُ الْوَدُودُ ﴿١٤﴾ ذُو الْعَرْشِ الْمَجِيدُ ﴿١٥﴾ فَعَالٌ لَمَّا يُرِيدُ ﴿١٦﴾

10. Lo! they who persecutē believing men and believing women and repent not, theirs verily will be the doom of hell, and theirs the doom of burning. 11. Lo! those who believe and do good works, theirs will be Gardens underneath which rivers flow. That is the Great Success. 12. Lo! the punishment of thy Lord is stern. 13. Lo! He it is Who produceth, then reproduceth, 14. And He is the Forgiving, the loving, 15. Lord of the Throne of Glory, 16. Doer of what He will.

In the above example human beings are evoked emotionally by disclosing the fact of their deeds and their consequences on the day of resurrection. It is a kind of reprimand for those who disobey His orders and commandments, i.e. all those rebellious people who disobey their Lord shall face a severe punishment whereas those who accept Islam and do good deeds shall be rewarded with eden/gardens.

#### 15. Logos

Logos as a Greek word means “reason” or “discourse”. Aristotle, a Greek philosopher, defines logos as “reasoned discourse”. Logos means appeal to the reader or listener's sense of logic or reason. It creates a logical connection between ideas, uses facts and figures, historical and literal analogies in order to make the audience understand a point clearly in order to satisfy and motivate. As a matter of fact, the whole chapter is an example of logos because it explains things systematically and logically.

#### 16. Cadence

Cadence is the rhythmic rise or fall of the voice when a text is read aloud. It also shows transitory changes in pitch and rhythm. Adelyn Dougherty (1973) writes in the article, A Study of Rhythmic Structure in the Verse of William Butler Yeats that cadence is marked clearly by a regular change of stress pattern. This remarkable feature is a striking attraction present not only in this chapter but also in the entire Quran and is a key cohesive and phonetic element which makes the imitation of Quran impossible.

#### 17. Anaphora

It is the repetition of a word or phrase at the beginning or in the middle of a group phrases, clauses, or sentences. Repetition emphasizes a certain idea or point and often makes a text more commanding and powerful. Emiel Kraemer and Paul Piwek (2000) explain that anaphora is context dependent whereas Reinhart (1999) exhorts: “The term anaphora is used most commonly in theoretical linguistics to

denote any case where two nominal expressions are assigned the same referential value or range.” The literary device, anaphora, is used in the 9-11 verses of the chapter:

إِنَّ الَّذِينَ فَتَنُوا الْمُؤْمِنِينَ وَالْمُؤْمِنَاتِ ثُمَّ لَمْ يَتُوبُوا فَلَهُمْ عَذَابُ جَهَنَّمَ وَلَهُمْ عَذَابُ الْحَرِيقِ ﴿١٠﴾ إِنَّ الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ لَهُمْ جَنَّاتٌ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ ذَلِكَ الْفَوْزُ الْكَبِيرُ ﴿١١﴾

10. Lo! they who persecute believing men and believing women and repent not, theirs verily will be the doom of hell, and theirs the doom of burning. 11. Lo! those who believe and do good deeds, theirs will be gardens underneath which rivers floweth. That is the Great Success.

In the aforementioned example, the word “إِنَّ الَّذِينَ” and “لَهُمْ” are repeated in the two successive sentences/(verses) to make the syntactical structures more effective in order to highlight meaning and make it memorable. In addition to this, anaphora draws the reader/listener’s attention to the message being conveyed by the Holy Quran.

### 18. Imagery

It is used to describe a thing, a person or scene vividly so as to render sensual appeal and vivid imagery. S. H. Burton (1959) says, “Imagery in poetry is an appeal to the senses through words”. Similarly, according to Day Lewis (1965), imagery is a picture made out of words. Imagery paints an image and portrays an emotive and sensational experience in any piece of writing. The chapter Al-Naba is replete with vivid imagery.

قُتِلَ أَصْحَابُ الْأُخْدُودِ ﴿٤﴾ النَّارُ ذَاتَ الْوُوقُودِ ﴿٥﴾ إِذْ هُمْ عَلَيْهَا قُعُودٌ ﴿٦﴾ وَهُمْ عَلَىٰ مَا يَفْعَلُونَ بِالْمُؤْمِنِينَ شُهَدَاءُ ﴿٧﴾  
4. (Self) destroyed were the owners of the ditch. 5. Of the fuel fed fire, 6. When they sat by it, 7. And were themselves the witnesses of what they did to the believers.

إِنَّ الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ لَهُمْ جَنَّاتٌ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ ذَلِكَ الْفَوْزُ الْكَبِيرُ ﴿١١﴾ إِنَّ بَطْشَ رَبِّكَ لَشَدِيدٌ  
11. Lo! those who believe and do good works, theirs will be Gardens underneath which rivers flow. That is the Great Success. 12. Lo! the punishment of thy Lord is stern.

### 19. Aphorism

'Aphorism' is derived from Greek language, i.e. “apo” means 'from' and “boros” means 'horizon' or 'boundary'. It is a kind of truth or opinion which is a catchphrase. It gives a concise statement. They are usually witty and remarkable, and are oft-repeated by people. According to Gross (2003), aphorism is a short, pithy statement containing a truth of general import. The aphoristic sentences incorporated in the chapter are:

إِنَّ بَطْشَ رَبِّكَ لَشَدِيدٌ ﴿١٢﴾ إِنَّهُ هُوَ يُبَدِّئُ وَيُعِيدُ ﴿١٣﴾ وَهُوَ الْغَفُورُ الْوَدُودُ ﴿١٤﴾ ذُو الْعَرْشِ الْمَجِيدُ ﴿١٥﴾ فَعَالٌ لَمَّا يَرِيدُ ﴿١٦﴾

12. Lo! the punishment of thy Lord is stern. 13. Lo! He it is Who produceth, then reproduceth, 14. And He is the Forgiving, the loving, 15. Lord of the Throne of Glory, 16. Doer of what He will.

In the above example, each verse is aphoristic and explains the grandeur and greatness of Allah the Almighty.

## Context and Cohesion

### Cohesion

In surah Al-Buruj, the words of coherent and referential association among verses (ayat) are used: in order to create a logical link and sequence among sentences (verses), conjunctions are also used in the chapter. For example, coordination conjunction “وَ، ثُمَّ،” etc. The conjunction ‘و’ is used generously to connect not only words but also sentences. Besides coordinating conjunction, subordinating conjunction ‘أَنَّ’ is also used. There is a wide use of personal pronouns, relative pronouns, demonstrative pronouns etc. for example, pronouns “هَآ، هُ، هَا، كَ، هُوَ، هُمْ، هِ، هَا، وَ، وَنَ، ذَلِكَ، مَا، الَّذِي، الَّذِينَ” are used. The definite article which is occasionally a sign of co-reference in the text are used in the chapter as well: for instance, “ال” morpheme is connected to common nouns: “الْجُنُودِ، الْحَمِيدِ، الْعَزِيزِ، الْيَوْمِ، الْبُرُوجِ” to create either a connection with previously mentioned words or to identify proper nouns and to show that the noun’s identity is known to the reciter. The well-designed variation of words and syntactical structures are used in order to avoid monotony and invoke the interest of the reciter/listener. The use of cohesive devices logically and appropriately makes Surah of Al-Buruj well-ordered, accomplished and easy to understand.

### Context

In the chapter Al-Buruj, a direct link is created between the addresser and addressees in order to communicate the message directly without any link and to render credibility and distinctive text. The first person perspective permits an intimate depiction of judgments, emotions, thoughts and the like and thus creates a sense of attachment. The linguistic clues are used apparently and abundantly to establish a relationship between the addresser and the addressees. In addition to this, the condition of the oppressors and righteous people is depicted, i.e.

إِنَّ الَّذِينَ فَتَنُوا الْمُؤْمِنِينَ وَالْمُؤْمِنَاتِ لَمْ يَتُوبُوا فَلَهُمْ عَذَابُ جَهَنَّمَ وَلَهُمْ عَذَابُ الْحَرِيقِ ﴿١٠﴾ إِنَّ الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ لَهُمْ جَنَّاتٌ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ ؕ ذَلِكَ الْفَوْزُ الْكَبِيرُ ﴿١١﴾

(10. Lo! they who persecute believing men and believing women and repent not, theirs verily will be the doom of hell, and theirs the doom of burning. 11. Lo! those who believe and do good works, theirs will be Gardens underneath which rivers flow. That is the Great Success).

In order to let the reciter/listener understand the punishment of oppressors and the reward of the righteous better, and preserve precision in content and style of the statement -a unique and marvelous style is incorporated and there is an incredible symmetry among the different parts in the chapter. The chapter starts off with strong oaths and ends at the pathetic destiny of the oppressors and reward for the righteous. The topic and theme of the chapter is one throughout, i.e. the resurrection and the Doomsday, but the same theme is explained through different practical observable allusions of the ancient times and the abstract signs related to the Hereafter. The tone of the chapter Al-Buruj is changed according to the situation but the overall tone of the chapter is dominant and intensive with use of formal vocabulary.

### Conclusion

This research attempts to analyze the original text of surah Al-Buruj (The Mansions of the Stars) stylistically by using selected tools, i.e. different figures of

speech, cohesion and context as marked by Leech and Short (2007) in *A Checklist of Linguistic and Stylistic categories*. In the selected chapter of the Holy Quran, figures of speech, i.e. assonance, consonance, alliteration, rhyme, logos, pathos, kairos, rhetorical question, hyperbole, contrast, point of view, tone, imagery, allusion, cadence, anaphora, polyptoton, aphorism, enumeration and others were traced in the cited surah. As a last word it may be said that the use of figures of speech renders not only a rhythmic beauty but also stylistic variation to the verses. The figures of speech also communicate through sensory images. Likewise, cohesive devices are used profusely to patch the whole chapter into one whole and communicate the message coherently. A direct link is created between the addresser and the addressees in order to communicate the message directly without any gap.. The first person perspective permits an intimate depiction of judgments, emotions, thoughts. Besides, there is an incredible symmetry among the different parts in the chapter.



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