



THE VARIETIES OF QUR'ANIC STYLISTIC EXPRESSION (*USLUB*) AS A QUR'ANIC COMMUNICATION STRATEGY FROM THE PERSPECTIVE OF *BALAGHAH*

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Abstract

This article discusses the varieties of Qur'anic stylistic expression (*uslub*) from the perspective of *balaghah*. The study is grounded in the importance of understanding the linguistic distinctiveness of the Qur'an not merely as a form of literary beauty, but also as a Qur'anic communication strategy that possesses semantic power, rhetorical force, and spiritual influence. This research employs a library research method using a descriptive-analytical approach. The data were obtained from relevant literature on *ulumul Qur'an*, *balaghah*, and Qur'anic stylistics. The findings indicate that the varieties of Qur'anic stylistic expression can be understood in multiple layers. The first layer relates to modes of delivery, such as *uslub 'Ilmi*, *uslub Adabiy*, *uslub khithaby*, *uslub Iltifat*, and *uslub Al-Hakim*. The second layer includes forms of expression, such as *amtsal*, *jadal*, *aqsam*, and *qashash*. The third layer comprises rhetorical devices in *balaghah*, such as *ijaz*, *ithnab*, *musawah*, *isti'arah*, *tasybih*, and *kinayah*. This study affirms that the Qur'anic style does not function merely as verbal ornamentation, but operates as a Qur'anic communication system that integrates clarity, beauty, argumentation, politeness, and depth of meaning.

Keywords: *Balaghah*, Qur'an, Qur'anic Communication, Stylistic Expression, *Uslub*



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INTRODUCTION

The Qur'an is the revelation of Allah Swt. sent down to Prophet Muhammad saw. as guidance for all humankind. In addition to containing teachings on faith, Islamic law, morality, and principles of life that provide a framework for spiritual, moral, social, and economic well-being (Arif, 2021; Supriyanto & Zaman, 2023; Umarella et al., 2020), the Qur'an also possesses a highly prominent miraculous quality in terms of language. The beauty of its sentence structure, the precision of its word choice, the breadth of its meanings, and the power of its influence on the intellect and the heart give the Qur'an a distinctive linguistic character that differs from all forms of human speech (Alsaied, 2024; Majidi & Rajabi-Tavakkol, 2025; Rozov, 2020). In this article, the term stylistic expression is used as an equivalent of the Arabic term *uslub*, namely the Qur'an's distinctive way of selecting expressions, arranging sentences, and conveying meaning.

The study of the varieties of Qur'anic stylistic expression is important because this approach makes it possible to understand how the Qur'an conveys divine messages through expressions that are beautiful, precise, effective, and full of wisdom (Abu-Deeb, 2020; Al-Aadili & Shardaghly, 2023; Kaya, 2021; Muzakki, 2022; Yazar & Batur, 2025). The Qur'an does not merely transmit religious information; it also presents a form of communication capable of addressing the intellect, moving the heart, and shaping the spiritual consciousness of its readers (Raza, 2022; Zabidi et al., 2026). Therefore, the discussion of Qur'anic stylistic expression is not only related to literary aspects, but also to the understanding of the content and miraculous nature of the Qur'an itself.

The Arabs at the time of the Qur'an's revelation were known as a society with a high level of mastery in language and literature (Ahmad & Alawi, 2024; Aslan & Araz, 2026; Ikhwan, 2024; Stewart, 2021). They had command of poetry, oratory, proverbs, and various forms of eloquent expression. However, when the Qur'an was revealed, they were unable to produce a work comparable to it, even though the Qur'an challenged them to produce something similar (Al-Ezzi et al., 2026; Aslan & Araz, 2026; Ikhwan, 2024). This indicates that the Qur'an possesses a distinctive *uslub*, unlike poetry, unlike prose, and unlike ordinary forms of expression (Khan & Rahman, 2025; Nasser, 2025).

In the context of Qur'anic literary studies, the discussion of stylistic expression is not merely directed toward admiring the beauty of its wording, but also toward understanding the relationship between linguistic form, depth of meaning, and the purpose of conveying the revealed message (Haleem, 2020; Lawson, 2021; Muzakki, 2022; Olyanasab et al., 2022; Yari & Zandian, 2022). Every word choice, sentence structure, parable, repetition, oath, dialogue, and narrative in the Qur'an has a rhetorical and educational function (Al-Shbeil & Frihat, 2026; Dindi, 2023; Nasihat et al., 2021; Qatanay, 2021).

Recent studies on Qur'anic rhetoric and stylistics also show that the distinctiveness of Qur'anic language can be understood through the relationship between linguistic structure, semantic force, and its impact on readers (Abubkr et al., 2024) for example, emphasize that grammatical structure in Arabic discourse cannot be separated from the rhetorical meanings it conveys. In line with this, (Abd, 2025) shows that forms of address in Qur'anic expressions have profound psychological and emotional functions, while (Al-Swaiq, 2024) highlights the argumentative power of the Qur'an in constructing belief and refuting groups that reject the truth. Other studies also reveal the richness of Qur'anic stylistic elements, such as repetition in Arabic religious discourse (Alturki, 2025), rhetorical transformation between the Qur'an and pre-Islamic Arabic poetry (Yazar & Batur, 2025), and the use of antithesis devices in the rhetorical structure of the Qur'an (Hussein, 2026). Meanwhile, (Esmail, 2023) and (Yüksek, 2025) strengthen the view that the miraculous nature of the Qur'an lies not only in the content of its teachings, but also in the way Qur'anic language constructs meaning, beauty, and influence upon readers.

Based on these scholarly tendencies, this article positions the discussion of the varieties of Qur'anic stylistic expression in multiple layers in order to make the analysis more systematic. First, Qur'anic stylistic expression is examined in terms of its modes of delivery, such as *uslub 'Ilmi*, *uslub Adabiy*, *uslub khithaby*, *uslub Iltifat*, and *uslub Al-Hakim*. Second, the discussion proceeds to the forms of Qur'anic stylistic expression, such as *amtsal*, *judal*, *aqsam*, and *qashash*. Third, this article explains elements of *balaghah*, such as *ijaz*, *ithnab*, *musawah*, *isti'arah*, *tasybih*, and *kinayah*, as devices that strengthen the beauty and precision of Qur'anic meaning. Through this structure, the article not only describes the types of stylistic expression, but also demonstrates the relationship between modes of delivery, forms of expression, and rhetorical devices in *balaghah* in constructing the power of the Qur'anic message.

RESEARCH METHOD

Research Design

This study employed a library research method using a descriptive-analytical approach. The method was chosen because the research focused on concepts, classifications, and forms of Qur'anic stylistic expression analyzed through written literature sources. The descriptive-analytical approach was applied to systematically explain the main concepts and analyze the relationship between modes of delivery, forms of expression, and elements of *balaghah* in constructing the beauty and precision of Qur'anic meaning.

Research Target/Subject

The target or subject of this study was literature related to *ulumul Qur'an*, *balaghah*, Qur'anic stylistics, *uslub*, and the linguistic miraculousness of the Qur'an. The data sources consisted of secondary data in the form of books, scholarly journal articles, and contemporary studies discussing forms of stylistic expression and rhetorical aspects in the Qur'an.

Research Procedure

The research procedure began with tracing and selecting relevant literature related to the topic of Qur'anic stylistics and *balaghah*. After the literature was collected, the researcher conducted reading, recording, and processing of important information and concepts found in the sources. The next stage involved describing the main concepts systematically and analyzing the interrelationship between stylistic forms, modes of expression, and rhetorical elements within the Qur'anic language. Finally, the findings were interpreted to formulate a comprehensive understanding of Qur'anic stylistic expression.

Instruments, and Data Collection Techniques

The main instrument in this study was documentation analysis conducted by the researcher. Data collection techniques were carried out through library research activities, including tracing, reading, recording, classifying, and processing relevant literature sources. The collected data were then analyzed qualitatively using descriptive and analytical techniques to interpret the concepts and stylistic forms discussed in the literature.

RESULTS AND DISCUSSION

The Concept of Qur'anic Stylistic Expression (Uslub)

In Arabic, stylistic expression is known by the term *uslub*. Etymologically, *uslub* means a path, art, form, or method. In this discussion, the terms stylistic expression and *uslub* are used in the same sense, namely the Qur'an's distinctive way of selecting expressions, constructing

sentence structures, and conveying meaning (Rifa'in et al., 2023). Thus, stylistic expression (*uslub*) is not only related to the beauty of words, but also to structural precision, contextual appropriateness, persuasive force, and the purpose of conveying revelation (Otay et al., 2025; Rahmawati, 2023; Sardana, 2023).

Linguists offer various definitions of *uslub*, but they generally agree that *uslub* refers to a linguistic arrangement that possesses aesthetic value, semantic force, and a particular mode of expression (Almjlad, 2025; Quba & Qatawna, 2024). In the context of the Qur'an, the discussion of stylistic expression (*uslub*) refers to an examination of the way the Qur'an conveys the guidance of Allah Swt. to humankind (Al-Aadili & Shardaghly, 2023; Muzakki, 2022). Therefore, Qur'anic stylistic expression is not merely a literary style, but also a medium for communicating revelation that functions as guidance, warning, instruction, and the formation of human consciousness.

The Qur'an presents a distinctive stylistic expression. It resembles neither poetry nor ordinary prose. The Qur'an possesses its own style, which brings together beauty, argumentative strength, depth of meaning, and spiritual influence (Al-Shloul et al., 2025; Coşkun, 2025; Ikhwan, 2024). Although the Qur'an uses human language, namely Arabic, its structure and semantic power surpass human capacity. The expressions of the Qur'an are composed of letters and words that are also known to human beings, yet their arrangement, rhythm, precision, and depth of meaning cannot be matched (Khan & Rahman, 2025; Nasser, 2025).

This is where one aspect of the Qur'an's miraculous nature lies. This miraculous nature is known as *i'jaz Al-Qur'an*. Linguistically, *i'jaz* means to weaken or to render incapable. In the context of the Qur'an, *i'jaz* refers to the Qur'an's capacity to demonstrate the truth of the prophethood of Muhammad saw. by rendering human beings, particularly the Arabs who were experts in language, incapable of producing anything comparable to it. The Qur'an's challenge to humankind and jinn to produce something similar to the Qur'an shows that the miraculous nature of the Qur'an is openly presented, yet remains impossible for human beings to answer (Esmail, 2023; Yüksek, 2025).

Based on the explanation above, Qur'anic stylistic expression can be understood as a system of expression that functions not only to beautify wording, but also to strengthen the message of revelation. The *uslub* of the Qur'an operates through the harmony between word choice, sentence structure, discourse context, and semantic purpose. Therefore, the discussion of the varieties of Qur'anic stylistic expression should not be directed merely toward identifying types of stylistic expression, but also toward analyzing how each style functions in conveying guidance, shaping consciousness, and demonstrating the linguistic miraculousness of the Qur'an.

The Varieties of Qur'anic Stylistic Expression Based on Modes of Delivery

In the study of *uslub*, stylistic expression is not only concerned with the beauty of words, but also includes word choice, sentence structure, and the manner in which meaning is conveyed. Therefore, *uslub* in discourse can be divided into three main categories, namely *uslub lafzhi*, *uslub tarkibi*, and *uslub bayani* (Bakhits, 1436). First, *uslub lafzhi* refers to a style related to lexical elements or word choices that form an utterance. In the context of the Qur'an, this aspect is reflected in the precision of word selection, which is not only beautiful but also appropriate to the meaning and purpose of the verse. Second, *uslub tarkibi* refers to a style related to the way utterances are arranged and sentence structures are selected. This aspect can be seen in the arrangement of Qur'anic verses, which demonstrates order, balance, and semantic force. Third, *uslub bayani* refers to the way a speaker presents discourse for the purpose of persuading, influencing, and conveying meaning in accordance with the objective of the discourse. It is in this aspect that various modes of delivery become apparent, such as the scientific style, literary style, rhetorical style, and other forms of expression. Based on this classification, Qur'anic stylistic expression can be understood not only from the perspective of

wording and sentence structure, but also from the way the Qur'an communicates its message to humankind (Al-Aadili & Shardaghly, 2023; Faizin et al., 2025; Stewart, 2021).

In terms of its modes of delivery, there are several forms of Qur'anic stylistic expression (*uslub*), namely *uslub 'Ilmi*, *uslub Adabiy*, *uslub khithaby*, *uslub Iltifat*, and *uslub Al-Hakim* (Alsaied, 2024; Bakhits, 1436; Chukhanov & Kairbekov, 2024; Faizin et al., 2025). These forms are not intended to replace discussions of other varieties of stylistic expression, but rather serve as an initial framework for understanding how the Qur'an conveys its messages in a manner that is clear, beautiful, rhetorical, dynamic, and full of wisdom (Al-Aadili & Shardaghly, 2023; Alsaied, 2024; Kadhim & Al-Mulla, 2024).

Table 1. Modes of Delivery of Qur'anic Stylistic Expression

Mode of Delivery	Description & Character in the Qur'an
<i>Uslub 'Ilmi</i>	Scientific style: Clear, factual, and logical presentation of truths or information.
<i>Uslub Adabiy</i>	Literary style: Highlights linguistic beauty, deep emotion, imagination, and powerful spiritual/emotional influence.
<i>Uslub Khithaby</i>	Rhetorical style: Oratorical delivery structured to persuade, move, and guide the listener.
<i>Uslub Iltifat</i>	Dynamic shift style: Involves linguistic shifts (such as changing pronouns, tenses, or viewpoints) to create dramatic rhythm and maintain cognitive focus.
<i>Uslub Al-Hakim</i>	Wisdom-based style: Delivering a message or answering a question in a way that addresses what the listener <i>truly needs to know</i> , rather than just answering literally.

First, *uslub 'Ilmi* is a mode of delivery that is straightforward, clear, rational, and oriented toward the explanation of meaning. In this style, the Qur'an emphasizes the accuracy of information, clarity of message, and strength of argumentation. *Uslub 'Ilmi* can be found in verses that explain faith, law, the signs of Allah's power, and the principles of human life. An example appears in QS. Al-Anbiya': 30, "وَجَعَلْنَا مِنَ الْمَاءِ كُلَّ شَيْءٍ حَيٍّ" which explains that Allah made every living thing from water. This verse is expressed briefly, clearly, and rationally, thereby directing readers to reflect on the signs of Allah's power through a fact of life that is close to human experience. Thus, *uslub 'Ilmi* shows that the Qur'an does not only appeal to feeling, but also invites human beings to use reason in understanding the truth.

Second, *uslub Adabiy* is a mode of delivery that highlights linguistic beauty, depth of feeling, imagination, harmony of expression, and emotional influence. In this style, the Qur'an presents meaning through expressions that are beautiful and touch the soul. *Uslub Adabiy* appears in verses that contain descriptions of paradise, hell, the creation of the universe, the stories of earlier communities, and various parables that shape the reader's imagination and spiritual awareness. An example appears in QS. An-Nur: 35, "اللَّهُ نُورُ السَّمَاوَاتِ وَالْأَرْضِ." The expression "the light of the heavens and the earth" presents a beautiful and profound image of guidance, majesty, and the presence of Allah. In this regard, *uslub Adabiy* demonstrates that the beauty of Qur'anic language is not merely decorative, but serves as a means of presenting spiritual meaning in a more vivid and deeply moving way.

Third, *uslub khithaby* is a rhetorical and persuasive mode of delivery. This style employs forms of address, invitation, warning, dialogue, affirmation, and argumentation. Examples can be seen in expressions such as "يَا أَيُّهَا النَّاسُ" and "يَا أَيُّهَا الَّذِينَ آمَنُوا" and "يَا بَنِي إِسْرَائِيلَ." One example appears in QS. Al-Baqarah: 21, "يَا أَيُّهَا النَّاسُ اعْبُدُوا رَبَّكُمُ." This direct address to humankind establishes a communicative relationship between the revealed message and its audience. Through this style, the Qur'an does not merely provide information, but also calls, invites, and awakens human consciousness to respond to the divine message.

Fourth, *uslub Itifat* is a style of transition in expression, such as a shift from the third person to the second person, from the unseen form (ghaib) to direct address (mukhathab), or from one form of reference to another. This transition is not a linguistic error, but a strategy of *balaghah* intended to refresh the reader's attention, strengthen meaning, and create a sense of communicative closeness. An example appears in QS. Al-Fatihah: 2–5. At the beginning of the surah, Allah is referred to in the third person through the expression “الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ” but the expression then shifts to a direct form of address in “إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ.” This transition changes the atmosphere from praise to a dialogue of worship, so that the reader does not merely mention the attributes of Allah, but feels as though they are standing directly before Him.

Fifth, *uslub Al-Hakim* is a style that directs an answer toward what is more important than the literal question being asked. This style shows that the Qur'an does not always answer an issue merely at the surface level of the question, but instead guides human beings toward a more fundamental meaning. An example appears in QS. Al-Baqarah: 189, “يَسْأَلُونَكَ عَنِ الْأَهْلِ لَيْلًا قُلْ” “هِيَ مَوَاقِيْتُ لِلنَّاسِ وَالْحَجِّ.” This verse shows that when people ask about the crescent moons, the Qur'an directs the answer to their function as markers of time for human beings and for the pilgrimage. Thus, *uslub Al-Hakim* demonstrates that the language of the Qur'an does not merely answer questions, but also guides human beings toward what is more beneficial and valuable.

These five modes of delivery serve as a foundation for understanding the varieties of Qur'anic stylistic expression more broadly. This means that when the Qur'an employs *amtsal*, *jadal*, *aqşam*, *qashash*, *ijaz*, *ithnab*, *musawah*, *isti'arah*, *tasybih*, and *kinayah*, these forms may operate within different modes of delivery. A verse may be *Adabiy* because it uses a parable, *khithaby* because it employs direct address and argumentation, or *Ilmi* because it conveys meaning in a concise and rational manner. Therefore, the following discussion continues to treat the varieties of Qur'anic stylistic expression as distinct forms, while understanding them in relation to their modes of delivery.

Forms of the Varieties of Qur'anic Stylistic Expression

In the literature of *ulumul Qur'an* and Qur'anic exegesis, there are a number of discussions that can be classified within the study of Qur'anic stylistic expression. These forms include *amtsal*, *jadal*, *aqşam*, *qashash*, as well as elements of *balaghah* such as *ijaz*, *ithnab*, *musawah*, *isti'arah*, *tasybih*, and *kinayah*. Each of these forms has its own distinctive characteristics and functions, yet all of them demonstrate the Qur'an's distinctiveness in conveying meaning effectively, beautifully, and profoundly (Görgün, 2024; Haleem, 2020; Hussin et al., 2025; Rashwan et al., 2025).

Qur'anic *Amtsals*

Amtsals is the plural form of the word *matsal*, which means a parable or comparison. In general, *matsal* refers to likening one thing to another due to a particular similarity between them. The function of *amtsal* in the Qur'an is highly significant. Through parables, the Qur'an presents meanings that may be difficult to understand in a clearer and more affecting manner (Yaşar, 2024). An example appears in QS. Al-Baqarah: 261, namely the parable of those who spend their wealth in the way of Allah as being like a grain that grows seven ears of corn. This parable makes the meaning of the reward for giving charity more concrete and easier to imagine. Thus, *amtsal* is not merely a linguistic ornament, but a Qur'anic educational method for explaining teachings beautifully and effectively.

When connected to the modes of delivery discussed earlier, *amtsal* is closely related to *uslub Adabiy* because it presents the beauty of parable and imaginative power. However, *amtsal* can also support *uslub 'Ilmi* when a parable is used to clarify a concept and bring the reader closer to rational understanding. In other words, *amtsal* functions as a bridge between abstract meaning and concrete human experience.

Jadal in the Qur'an

Jadal means debate or the exchange of opinions accompanied by reasons used to defend a particular view (Miller, 2020). In the Qur'an, jadal is used to answer objections, correct erroneous understandings, and demonstrate the truth through strong argumentation. Human beings are described as creatures who frequently dispute, as stated in QS. Al-Kahfi: 54.

The style of jadal in the Qur'an is not the same as debate that merely aims to defeat an opponent. Qur'anic jadal is educational, guiding, and directed toward leading human beings to the truth. The Qur'an employs rhetorical questions, cause-and-effect reasoning, reminders of the signs of Allah's power, and the exposure of weaknesses in opposing arguments (Al-Swaiq, 2024; Hooker, 2024). One example can be seen in QS. Al-Baqarah: 258, namely the dialogue between Prophet Ibrahim and a king who disputed matters concerning God. In this verse, Prophet Ibrahim uses a strong argument to demonstrate the power of Allah, thereby rendering the opponent's objection powerless.

In relation to the modes of delivery, jadal is closely connected to *uslub khithaby* because it is dialogical, argumentative, and persuasive. However, jadal is also related to *uslub 'Ilmi* because it relies on the precision of argumentation and the strength of reasoning in guiding human beings toward the truth. Thus, jadal shows that the Qur'an does not merely convey teachings normatively, but also builds awareness through dialogue and argumentation.

Qur'anic Aqşam

Aqşam is the plural form of qasam, which means oath. In the Qur'an, oaths are used to strengthen a statement, affirm the truth, and remove doubt. Oaths in the Qur'an have a strong rhetorical function because they draw the listener's attention to the important message being emphasized (Khazaleh et al., 2025).

When Allah swears by time, the heavens, the earth, the sun, the moon, or certain created beings, this does not mean that Allah needs reinforcement in the way human beings need an oath. Rather, such oaths serve to indicate the importance of the message that follows. An example appears in QS. Al-'Ashr: 1–3, "وَالْعَصْرِ." Allah swears by time and then affirms that human beings are in loss, except those who believe, perform righteous deeds, counsel one another in truth, and counsel one another in patience. The oath at the beginning of this surah strengthens the reader's attention to the moral and spiritual message being conveyed.

Viewed from its mode of delivery, aqşam is closely related to *uslub khithaby*. This is because an oath functions to attract attention, reinforce the message, and build the listener's conviction. On the other hand, aqşam may also have an *Adabiy* dimension because the objects of oaths in the Qur'an often evoke a sense of beauty, majesty, and depth of meaning. Thus, aqşam is not merely a form of affirmation, but also a rhetorical strategy for awakening human consciousness.

Qur'anic Qashash

Qashash means stories or narratives. In the Qur'an, stories are used to convey lessons through past events, the experiences of the prophets, the conditions of earlier communities, and various occurrences that contain wisdom (Akrim & Gunawan, 2021; Sukhiashvili, 2020; Tottoli & Welle, 2021). Stories in the Qur'an are not presented merely as entertainment, but as a means of education, warning, and strengthening faith (Dagli, 2021; Yaşar, 2024).

The stories of Prophet Yusuf, Prophet Musa, Ashabul Kahfi, the family of Imran, and various other narratives show that the Qur'an uses narration as a way to build moral and spiritual awareness. One strong example appears in QS. Yusuf, which presents the journey of Prophet Yusuf from his childhood, through trials, false accusation, imprisonment, and eventually his attainment of an honorable position. This story does not merely recount events, but also teaches the values of patience, steadfast faith, self-control, and trust in Allah's plan. Through stories, readers do not only receive teachings theoretically, but also encounter concrete examples of struggle, patience, faith, injustice, and the consequences of human choices.

In relation to its mode of delivery, qashash is closely associated with *uslub Adabiy* because it uses narration, plot, depictions of events, and emotional appeal. However, qashash can also support *uslub khithaby* because stories are often used to provide warnings, admonish, or strengthen the hearts of listeners. Thus, qashash is a form of Qur'anic stylistic expression that is not only narrative, but also educational and transformative.

Qur'anic Stylistic Expression from the Perspective of *Balaghah*

After examining the modes of delivery and forms of Qur'anic stylistic expression, the next discussion is directed toward the elements of *balaghah*, which clarify how the beauty and precision of Qur'anic language operate at the levels of wording and meaning (Abubkr et al., 2024; Atabik, 2021). *Balaghah* is a discipline that discusses the beauty, precision, and effectiveness of expression. In the study of *balaghah*, good language is not only language that is grammatically correct, but also language that is appropriate to the situation, purpose, and condition of the interlocutor (Fontana, 2024; Masboogh et al., 2025).

In general, *balaghah* consists of three main branches, namely *'ilm al-ma'ani*, *'ilm al-bayan*, and *'ilm al-badi'*. *'ilm al-ma'ani* discusses the suitability of sentence structure to the context of discourse. *'ilm al-bayan* discusses ways of conveying one meaning through various forms of expression, such as *tasybih*, *majaz*, *isti'arah*, and *kinayah*. Meanwhile, *'ilm al-badi'* discusses additional beauty in wording and meaning. Through these three branches of knowledge, the beauty and miraculous nature of Qur'anic language can be analyzed more systematically (Aşkan, 2020; Görgün, 2024; Haleem, 2020; Uçar, 2024).

In the study of *balaghah*, there are several important forms of stylistic expression that demonstrate the power of the Qur'an, including *ijaz*, *ithnab*, *musawah*, *isti'arah*, *tasybih*, and *kinayah*. These forms are still understood as distinct parts of the varieties of Qur'anic stylistic expression, but in their application they may support different modes of delivery. *Ijaz* and *musawah* often strengthen a straightforward and rational style, whereas *isti'arah*, *tasybih*, and *kinayah* frequently reinforce a beautiful and imaginative style.

Ijaz

Ijaz is the expression of broad meaning through concise wording, while still conveying the intended meaning completely. In the Qur'an, *ijaz* demonstrates the ability of revelatory language to communicate messages that are dense, profound, and comprehensive through brief expressions (Yüksek, 2025). A very well-known example appears in the word of Allah Swt., “وَلَكُمْ فِي الْقِصَاصِ حَيَاةٌ” (QS. Al-Baqarah: 179).

This verse is very brief, yet it contains broad legal, social, and moral meanings. Outwardly, *qisas* may appear to be a severe punishment, but the Qur'an affirms that within *qisas* there is life. This means that legal firmness can prevent murder, maintain public security, and protect human life. Therefore, this verse becomes a strong example of *ijaz*, because its wording is concise while its meaning is very extensive.

In relation to its mode of delivery, *ijaz* can strengthen *uslub Ilmi* because meaning is conveyed in a concise, firm, and rational manner. However, *ijaz* may also appear in *Adabiy* and *khithaby* modes when the density of expression is used to present beauty or strong affirmation. Thus, *ijaz* shows that the conciseness of Qur'anic language does not reduce the breadth of meaning, but instead strengthens the reader's capacity for reflection and contemplation.

Ithnab

Ithnab is the expression of meaning through more extended wording due to a particular purpose, such as affirmation, reinforcement, clarification, or the preservation of clarity in the intended meaning. In *balaghah*, a lengthy expression is not viewed as a weakness when it corresponds to the needs of meaning and the context of discourse (Yayan Nurbayan, 2023).

An example of *ithnab* appears in the word of Allah Swt., “مَا الْحَاقَّةُ ۝ وَمَا أَدْرَاكَ مَا ۝ الْحَاقَّةُ ۝ وَالْحَاقَّةُ” (QS. Al-Haqqah: 1–3). In this verse, the word “الحاقَّة” is repeated several times. In terms of basic information, the word could have been mentioned only once, but the repetition has a *balaghah* purpose, namely to evoke a sense of awe, attract attention, and emphasize the

magnitude of the event of the Day of Resurrection. Thus, the additional wording in the verse is not a meaningless repetition, but has a strong semantic function.

Viewed from its mode of delivery, *ithnab* can be related to *uslub khithaby* because it is often used to emphasize and attract attention. However, in certain contexts, *ithnab* can also support *uslub 'Ilmi* when elaboration is required to preserve the clarity of legal rulings and meaning. This shows that the length of expression in the Qur'an is not a form of linguistic weakness, but rather a strategy to strengthen clarity, affirmation, and the influence of the message.

Musawah

Musawah is a condition in which the wording used is balanced with the degree of meaning conveyed. The expression is neither too concise, causing the meaning to become obscure, nor too lengthy, making it excessive. In the Qur'an, *musawah* demonstrates a balance between linguistic form and the content of the message (Yayan Nurbayan, 2023).

An example appears in the word of Allah Swt., “ وَمَنْ يَعْمَلْ مِثْقَالَ ذَرَّةٍ خَيْرًا يَرَهُ ﴿٧﴾ وَمَنْ يَعْمَلْ مِثْقَالَ ذَرَّةٍ شَرًّا يَرَهُ ﴿٨﴾ ” (QS. Az-Zalzalah: 7–8). This verse shows a beautiful balance between the arrangement of wording and the message being conveyed. The first part speaks about good deeds, while the second part speaks about evil deeds. Both are arranged in an almost identical pattern, thereby affirming the justice of Allah that every deed, however small, will receive its recompense.

In relation to the varieties of delivery, *musawah* can strengthen *uslub 'Ilmi* because it provides clarity and balance of meaning. However, the balance of its structure can also provide an aesthetic value that is closely related to *uslub Adabiy*. Thus, *musawah* demonstrates that the beauty of Qur'anic language can emerge from the balance between the form of expression and the degree of meaning it contains.

Isti'arah

Isti'arah is the use of borrowed or metaphorical meaning to produce an expression that is more vivid and profound. In *isti'arah*, a meaning is conveyed by borrowing an expression from another meaning because of a relationship of resemblance. This style makes the Qur'anic message stronger in both imaginative and emotional terms (Hussin et al., 2025).

An example appears in the word of Allah Swt., “ وَأَخْفِضْ لَهُمَا جَنَاحَ الذَّلِيلِ مِنَ الرَّحْمَةِ ” (QS. Al-Isra': 24). The expression “lower the wing” is not used in its literal sense, because human beings do not have wings. Rather, the expression is a metaphorical depiction of humility, gentleness, compassion, and respect toward one's parents. Through this style, the Qur'an does not merely command human beings to show devotion to their parents, but also presents an emotional image that touches the heart.

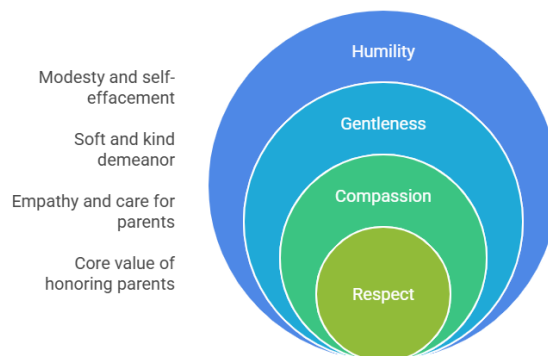


Figure 1. Qur'anic Metaphor for Parental Respect

Because of its metaphorical and imaginative nature, *isti'arah* is closely related to *uslub Adabiy*. This style shows how the Qur'an constructs meaning through vivid imagery, rather than through direct statements alone. Thus, *isti'arah* becomes a device of *balaghah* that strengthens emotional appeal and depth of meaning in the verse.

Tasybih

Tasybih is a style of comparison, namely comparing one thing with another because of a certain similarity between them. The function of *tasybih* is to make meaning clearer, more concrete, and more influential. In the Qur'an, *tasybih* is often used to explain abstract meanings through images that are easy to understand (Hussin et al., 2025).

An example appears in the word of Allah Swt., “مَثَلُ الَّذِينَ يُنْفِقُونَ أَمْوَالَهُمْ فِي سَبِيلِ اللَّهِ كَمَثَلِ حَبَّةٍ “أَنْبَتَتْ سَبْعَ سَنَابِلٍ” (QS. Al-Baqarah: 261). In this verse, those who spend their wealth in the way of Allah are likened to a grain that grows into seven ears of corn. This comparison makes the meaning of the reward for giving charity more concrete and easier to imagine. The reader does not only know that charity will be rewarded, but can also imagine the multiplication of reward like a seed that grows abundantly.

Tasybih has a strong relationship with *uslub Adabiy*, because it relies on imagery and comparison. However, *tasybih* can also support *uslub 'Ilmi* because it makes difficult concepts clearer and easier to understand. Thus, *tasybih* functions as a bridge between abstract meaning and the reader's concrete understanding.

Kinayah

Kinayah is an indirect expression used to convey a particular meaning in a more subtle, polite, and powerful manner. In *kinayah*, the implied meaning becomes the intended meaning, while the explicit meaning serves as its indication or evidence. This style shows that the Qur'an pays great attention to linguistic politeness (Alsemeiri & Nordin, 2023; Hussin et al., 2025; Yasmar et al., 2025).

An example appears in the word of Allah Swt., “أَوْ جَاءَ أَحَدٌ مِنْكُم مِّنَ الْغَائِطِ” (QS. An-Nisa': 43). The word “الغائط” originally means a low place on the ground, but in this verse it is used as a refined expression for relieving oneself. The Qur'an does not use a harsh or vulgar expression, but instead chooses language that is polite and dignified. This shows that Qur'anic *balaghah* is not only evident in the beauty of sentence structure, but also in the ethics and propriety of language.

In relation to its mode of delivery, *kinayah* is close to *uslub Adabiy* because it uses subtle and indirect expression. At the same time, *kinayah* also shows that Qur'anic stylistic expression pays attention to the ethics of communication, so that the message conveyed remains powerful without losing its politeness. Thus, *kinayah* demonstrates that the power of Qur'anic language does not always appear in direct expression, but also in the gentleness and courtesy of its mode of delivery.

Overall, these elements of *balaghah* show that Qur'anic stylistic expression operates in multiple layers. *Ijaz*, *ithnab*, and *musawah* demonstrate the Qur'an's precision in regulating the degree of wording according to the needs of meaning, while *isti'arah*, *tasybih*, and *kinayah* show the Qur'an's power in presenting meaning through imagery, comparison, and indirect expression. Thus, *balaghah* is not only a tool for observing the beauty of Qur'anic language, but also a means of understanding how the Qur'an conveys its message effectively, profoundly, and with wisdom.

Based on the discussion above, the varieties of Qur'anic stylistic expression can be understood through three interconnected layers. The first layer consists of varieties based on modes of delivery, such as *uslub 'Ilmi*, *uslub Adabiy*, *uslub khithaby*, *uslub Itifat*, and *uslub Al-Hakim*. The second layer consists of forms of stylistic expression, such as *amtsal*, *judal*, *aqşam*, and *qashash*. The third layer consists of rhetorical devices in *balaghah*, such as *ijaz*, *ithnab*, *musawah*, *isti'arah*, *tasybih*, and *kinayah*. These three layers should not be placed in opposition to one another, because each has a different function in explaining the beauty, precision, and power of Qur'anic language.

From the author's perspective, this layered structure is important because it prevents the discussion from falling into a merely descriptive tendency that only mentions terms and definitions. If the article only discusses *uslub 'Ilmi*, *Adabiy*, and *khithaby*, the study would be

too general and would not yet demonstrate the concrete forms of Qur'anic stylistic expression. Conversely, if the article only discusses *amtsal*, *jadal*, *aqşam*, *qashash*, and the elements of *balaghah* without a framework of delivery, the discussion would appear as a list of isolated terms. Therefore, the varieties of delivery need to be positioned as a conceptual framework, while the forms of stylistic expression and rhetorical devices in *balaghah* function as concrete explanations of how the Qur'anic message is constructed.

Through this pattern, *amtsal*, *qashash*, *tasybih*, *isti'arah*, and *kinayah* can be understood as having a strong relationship with *uslub Adabiy*, because all of them largely operate through the beauty of imagery, imagination, subtlety of meaning, and emotional appeal. Meanwhile, *jadal* and *aqşam* are closely related to *uslub khithaby*, because both contain elements of argumentation, affirmation, and persuasive force. As for *ijaz*, *ithnab*, and *musawah*, they demonstrate how the Qur'an regulates the degree of wording according to the needs of the message, whether through concise, extended, or balanced expression. Thus, each form of stylistic expression has a particular function and cannot be understood merely as linguistic ornamentation.

This layered reading also shows that the beauty of Qur'anic language does not stand alone as an aesthetic aspect, but is always connected to the functions of guidance, education, argumentation, and the formation of human consciousness. Parables do not merely beautify expression, but help readers understand abstract meanings. Oaths do not merely affirm messages, but awaken attention and awareness. Stories do not merely present narratives, but shape moral and spiritual understanding. Likewise, the elements of *balaghah* do not merely show the beauty of wording, but also reveal how meaning is conveyed effectively, politely, and profoundly.

Thus, the power of Qur'anic language does not lie only in the abundance of its stylistic forms, but in the precision with which each form is used in accordance with the purpose of the message. Qur'anic stylistic expression operates as a system of revelatory communication that integrates clarity, beauty, argumentation, politeness, and depth of meaning. Therefore, the study of the varieties of Qur'anic stylistic expression should not stop at the identification of terms, but should be directed toward an analysis of how each style functions in conveying the divine message to humankind.

CONCLUSION

This study shows that the varieties of Qur'anic stylistic expression (*uslub*) are more appropriately understood in multiple layers, namely through modes of delivery, forms of expression, and rhetorical devices in *balaghah*. *Uslub 'Ilmi*, *uslub Adabiy*, *uslub khithaby*, *uslub Iltifat*, and *uslub Al-Hakim* demonstrate the ways in which the Qur'an conveys its messages; *amtsal*, *jadal*, *aqşam*, and *qashash* reveal the concrete forms through which those messages are expressed; while *ijaz*, *ithnab*, *musawah*, *isti'arah*, *tasybih*, and *kinayah* demonstrate the precise relationship between wording and meaning. Thus, Qur'anic stylistic expression does not function merely as literary beauty, but as a strategy of revelatory communication that addresses human reason, emotion, and spiritual consciousness.

DECLARATION OF AI AND AI ASSISTED TECHNOLOGIES IN THE WRITING PROCESS

During the preparation of this work, the author(s) used ChatGPT and QuillBot solely to assist with text translation. After using these tools/services, the author(s) reviewed and edited the content as needed and take full responsibility for the content of the publication.

AUTHOR CONTRIBUTIONS

Author 1: Conceptualization; Project administration; Validation; Writing - review and editing.

Author 2: Conceptualization; Data curation; In-vestigation.

Author 3: Data curation; Investigation.

DECLARATION OF COMPETING INTEREST

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

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