

Stylistics In The Arabic Tradition Nazm Theory According To Al-Jahidz, Al-Khattibiy, Al-Baqillaniy And Al-Jurjaniy

Irwan Mus

Sunan Kalijaga State Islamic University, Yogyakarta

Correspondence Email: musirwan28@gmail.com

Article Info

Article history:

Accepted 04/28, 2025

Keywords:

Theory of Nazm

Al-Jahidz

Al-Khattibiy

Al-Baqillaniy

Abdul Qahir al Jurjani

ABSTRACT

This paper aims to explain how Stylistics in the Arabic Tradition, especially regarding the theory of *nazm* developed by al-Jahidz, al-Khattibiy, al-Baqillaniy and Abdul Qahir al-Jurjani. This theory is considered one of the theories of literary criticism that is still used today. The *nazm* theory developed by them is a combination of the existing theories of *nahwu* and *balaghah*. In this case they imply that in order to truly understand the concept of *nazm* theory, one is required to have in-depth knowledge in the study of language (linguistics) and also a broad knowledge of poetry and literature. So that what they mean about the theory of *nazm* and the beauty of literature can be conveyed and understood well.

Tulisan ini bertujuan untuk memaparkan bagaimana Stilistika dalam Tradisi Arab khususnya mengenai teori nazm yang dikembangkan oleh al-Jahidz, al-Khattibiy, al-Baqillaniy dan Abdul Qahir al-Jurjani. Teori ini dianggap sebagai salah satu teori kritik sastra yang masih digunakan hingga saat ini. Teori nazm yang dikembangkan oleh mereka ini merupakan kombinasi dari teori-teori nahwu dan balaghah yang sudah ada. Dalam hal ini mereka menyaratkan bahwa untuk benar-benar memahami konsep teori nazm ini, seseorang dituntut untuk memiliki pengetahuan yang mendalam dalam kajian Bahasa (linguistik) dan serta pengetahuan yang luas tentang syair dan kesastraan. Sehingga apa yang dimaksudkan oleh mereka mengenai teori nazm dan keindahan dalam bersastra dapat tersampaikan dan dipahami dengan baik.

This is an open access article under the [CC BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license.



1. INTRODUCTION

The stylistics of the Arab tradition, the embryo of which existed since the time of the Companions, then developed along with the rapid expansion of Islam beyond the Arabian Peninsula. The non-Arab response to Islamic teachings was very prevalent along with the rise of studies of Islamic sources through the medium of their language, so reliable linguists emerged, such as al-Farrâ al-Jâhiz, al-Rumâni, al-Khaṭṭâbi, al-Bâqilâni, al-Jubbâi, and al-Qâdi Abd Al-Jabbâr and Abdul Qahir al-Jurjaniy. They put forward stylistic theories in the format of *Balâghah* especially in the packaging of al-Nazm. There are several theories developed similar to those developed in Western stylistics, such as the theory of al-Bâqilâni

(4th century AH) that each poet had his own style. Similar to Buffon's theory: *le style c'est l'homme même* (style is the person himself).

The stylistic theory in *the packaging of al-Nazm* reached its peak during the time of al-Jurjâni (d. 471 H.) especially in his two books *Dalâ'il al-Ijâz* and *Asrâr Al-Balâghah*. He has laid the foundation of stylistic theories before the theories put forward by Charles Bally (1865-1947) or other Western Stylisticists, so it is not an exaggeration if Abdul Qâhir al-Jurjâni is mentioned as the founder of stylistic foundations.

In modern times, Arab stylistics was pioneered by Ahmad al-Syâyib and Amîn al-Khûli using the term *ilm al-Uslûb* or *al-Uslûbiyyah*. In its development there was a tug-of-war between those who clung to the *turâs* and those who opened wide the Western stylistic influence. However, both parties agree that *ilm al-Uslûb huwa ibn syar'iy li al-balâghah* (stylistic is the legitimate son of al-balagah). In contemporary times, *ilm al-Uslûb* is not only used to analyze biblical texts and classical works, but also to analyze journalistic, political and other discourses.

2. Methodology

The type of research in this article is to examine the theory *Nazm* using qualitative research. According to Moloeng, the qualitative method that is descriptive means that the data collected is in the form of words, images and not numbers.¹

The focus of this research is the Nazm Theory. There are two data sources in this study, namely: a). Primary Data Sources, according to Kaelan, are books that are directly related to the object of research material. If the object of the research material is related to a certain religious/cultural figure or his thoughts, then the primary source used is something directly related to that figure, such as the books and literature involved.² In this study, the primary data source is Theory *Nazm*, yang developed by al-Jahidz, al-Khattibiy, al-Baqillaniy and Abdul Qa>hir al-Jurja>ni.

. b). Secondary Data Sources, namely data obtained indirectly or through intermediaries, but still relies on the category or parameter that is a reference.³ In this study, secondary data sources are literary books, dictionaries, papers, magazines, literary journals and also the internet related to *the Nazm* Theory.

¹ Suharsimi Arikunto, *Research Procedure: A Practical Approach*, (Jakarta: Rineka Cipta, 2002), p. 6

² Kaelan, *Interdisciplinary Qualitative Research Methods in the Fields of Social, Culture, Philosophy, Arts, Religion, and Humanities*. (Yogyakarta: Paradigma, 2012). p. 156.

³ Siswanto. *Literary Research Methods*. (Yogyakarta: Pustaka Siswa, 2010). P. 71

The data collection techniques used in this study are reading techniques and recording techniques. Reading in principle has the main purpose of finding information related to research data. In addition, reading will also provide a breadth of view, especially in relation to the formal object of research.⁴ The steps taken by the researcher are reading, either by reading heuristic or hermanitics. Meanwhile, recording is the process of recording and recording data on data cards in a systematic and well-organized manner, in order to facilitate monitoring of research paths.⁵ Where recording is indispensable in primary and secondary data sources. The data analysis technique used in this study is the Miles and Huberman model. According to Miles and Huberman, there are four types of activities in qualitative data analysis,⁶ namely: a). Data Collection, the process of data collection is very necessary to obtain the truth on the purpose of the research. Researchers at this stage collect this data as follows: Through books or books related to Theory *Nazm* itself. And also read books on al-Jahidz, al-Khattibiy, al-Baqillaniy and Abdul Qa>hir al-Jurja>ni. Last Read carefully, and mark the text or in sentences that the researcher deems important.

The steps for presenting data carried out by the researcher are as follows: a). Clarifying the data that has been obtained in the data reduction in detail according to the theme in question, namely *the Naz}m* Theory. b). Presenting data that has been clarified previously in accordance with *the Naz}m* Theory. in a certain system or container so that later it is easy to control the research and easy to draw conclusions.

The final stage of the data collection process is verification and drawing conclusions. At this stage, the researcher concludes the results of the data presentation, then the researcher reports the results of the study completely and validly, where the data has been supported by solid evidence, then the researcher can draw credible conclusions about Stylistics in the Arabic Tradition: the *Naz}m Theory* According to Al-Jahidz, Al-Khattibiy, Al-Baqillaniy and Al-Jurjaniy.

3. Results and Discussion

The birth of Stylistics in the Arabic scientific tradition has a different background. In the West, this analysis is driven by the desire of literary critics to focus their analysis on the linguistic aspects of literary works. Meanwhile in Arabia, the stylistic of silatartaria is the background by the appreciation of its writers for poetry, speeches, and verses of the Qur'an.

The presence of the Qur'an encourages scholars to embrace the style of language. Thus, various theories and discussions emerged. In the book, *nazm al-Qur'an, Ay min al-*

⁴ Kaelan, Methods, *OpCit...*, p. 163

⁵ *Ibid*, p. 167.

⁶ Sugiyono. Understanding Qualitative Research. (Bandung: CV Alfabeta, 2008). p. 91

Qur'an, and *masail min al-Qur'an*, Al-Jahidz (3rd century AH) comes with the concept of *al-i'jaz* and *al-hazf* (ellipsis). According to him, the Qur'an is a language text full of its characteristics. Based on his findings, he applied them in compiling the theories of *balaghah* and *nazm*.

Meanwhile, Al-Khattabi (4th century A.H.) in his book *Bayan I'jaz al-Qur'an* explained that the change in the style of language is due to a change in purpose, each purpose also changes its style of use. Similarly, changes in language style follow changes in the method or way pursued by the speaker.

In the second half of the 4th century, al-Baqilani appeared. Departing from the discussion about the Qur'an, he also discussed the language style. According to him, the style of language is very related to the speaker. Speech can give an idea of the goals that exist in the speaker, but these goals can only be known through speech. Thus, according to him, the style of language is *fugsi* as a revelation of these goals.⁷

a. Al-Jahidz

The theory of nazm is increasingly widespread thanks to the efforts of al-Jahidz (255 AH)⁸ who stated that the miracles of the Qur'an lie in its composition. Al-Jahidz also has a book entitled *نظم القرآن* although no book has been found, but the title clearly reveals the content of the discussion. He was the first person to speak of nazm as the cause of the miracles of the Qur'an. He said that the source of the miracles of the Qur'an is its extraordinary nazm and *uslub* which is different from the Arabic *uslub*, both in the form of poetry and prose, including rhymes in it.⁹

In Al-Jahidz's view, nazm is the essence of the miracle of the Qur'an, it is nazm that makes the Qur'an able to give birth to the beauty of a language that has an effect on the soul and heart. This behavior cannot be challenged by humans, because when there are humans who oppose it, it will actually show the weakness of the human being even more.¹⁰

Al-Jahidz's view on the nazm qurani is summarized in the following points:

1) Al-Jahidz's view of the Qur'an is a limited logical view that is influenced by *zauq* and intuition.

2) Al-Jahidz's view of the Qur'an cannot be used as a neatly arranged rule because it is still in the form of fragments scattered everywhere.

3) Al-Jahidz's view of the *uslub* of the Qur'an from the aspect of nazm and *tarkib* is something of high value that gives birth to an important study related to the *uslub* of the Qur'an.

4) Discussing the meaning of *balaghiyah* in the study of the Qur'an conducted by Al-Jahidz is not his direct goal, but as an excess of his abhorrence of some Qur'anic phenomena, therefore it cannot be used as a general rule.

b. Al-Khathabiy

⁷Syihabuddin Qalyubi, 'Ilm Al-uslub STYLISTICS Arabic Language and Literature, 2017. Yogyakarta: Idea Press. p. 8.

⁸ His full name was Abu Uthman 'Amr bin bahr bin Mahbub with the nickname Al-Jahidz, born in Bashrah in 150 AH and died in 255 AH. See Abd al-Ghani Muhammad Sa'd Barkah, *al-Ijaz al-Qur'ani: Wujuhuhu wa Asraruhu*, (al-Qahirah: Maktabah Wahbah, 1989), p. 57.

⁹ Syaumi Dhaif, *An al-Balaghah al-Arabiyyah; Tathawwur wa Tarikh*, (al-Qahirah: Dar al- Ma'arif, 1965), hal. 109.

¹⁰ Abd al-Karim al-Khatib, *I'jaz al-Qur'an; Al-I'jaz fi Dirasah al-Sabiqin*, (Mishr: Dar al-Fikr al-Arabi, 1974), hal. 165.

Then there is Al-Khathabiyy (d. 388 AH/998 AD)¹¹ of the 4th century AH, he formulated the theory of "*an-nazm*". About this "*nazm*" al-Khattibiy wrote in his treatise entitled "*bayan I'jaz Al-Qur'an*". According to him, the number of styles is due to the change in goals so that each theme also changes its style. Similarly, the change in style that follows the change in the method or way that the speaker takes.

His thoughts on stylistics (*ilm al-uslub*) are as follows:

1. Indeed, the types of speech are very many or varied, the levels of rhetoric are very different, the degrees of eloquence *are varied* and not the same. Among them is *al-baligh ar-rashin al-jazl (eloquent composed)*. Among them are *al-fashih al-qarib as-sahl* (easy to understand). Among them are *al-jaiz al-Talq arrusl* (the fluent language that can be used). This is the primary, commendable division of speech, not the kind of reprehensible lowly speech that does not exist at all in the Qur'an. The first part is the highest level of speech. The second part is the intermediate and most reasonable one. The third part is the most vulnerable and close. The Qur'anic is a collection of each of these three parts.
2. The realization of speech is the existence of three elements, namely: words that contain meaning, the meaning inherent in the word, and the relationship between the two that is organized. If you study the Qur'an, you will find these elements in a position of high glory and priority, so that you do not see a single word that is more eloquent, richer in meaning and fresher or melodious or beautiful than the words of the Qur'an.
3. He rejects or rejects the idea of rhetorical miracles because of the lack of strength of the concept of *the limits of al-balahah* specified by the Qur'an, which in its description surpasses all the limits of *al-balaghah*. Behind that, he emphasized that what determines the existence of miracles is the existence of *an-nazm* (structure/composition) from which meanings arise, while words express meanings with primal power.
4. If you want to explain the nature of the difference between two words that are close in meaning, then measure each word by its opposite. Then it will be known that the opposite of the word *alhamdu* (praise) *adz-dzammu* (reproach) and the opposite of the word *asy-syukr* (gratitude/gratitude) is *al-kufrun* (disbelief, opposition). Sometimes the word *al-hamdu* (praise) is expressed only to things that are liked and disliked, while *ash-syukru* is only expressed to things that are preferred.
5. That the meaning of words is based on knowledge of the location of words in sentence expressions.
6. That *I'jaz* (expressing a few words with many meanings) is in its place and discarding words that are useless in speech including the kind of *al-balghah*.
7. There are two types of speech repetition, namely: one of them is reprehensible, it is a useless and meaningless repetition, because at that moment the expression becomes failed and useless. That is not found in the Qur'an. The other type is

¹¹ His full name is Abu Sulaiman Hamd bin Muhammad bin Ibrahim al-khathabi. He was born in 319 AH and died in 388 AH in Bust, an area in Kabul, Afghanistan. See Syauqi Dhaif, *Mu'jizat al-Qur'an*, ..., p. 205.

repetition that is necessary and good used in important matters that sometimes receive great attention and if left out, it is feared that there will be mistakes, forgets, and degradation of value.

In his discussion, al-Khattibiy has taken a rare stylistic step, namely choosing words and speech, as well as looking for words that are adjacent to the meaning and repetition of speech.¹²

which explains the miracles of the Qur'an with the theory of al-kalam which consists of three aspects, namely: lafzh hâmil (words, expressions or sentences that have meaning), the meaning of qâ'im (the meaning carried by the word), and ribâth lahuma nâzhim (the binding relationship between the two). Nazm in Al-Khattabi's view is the arrangement of kalam that is in accordance with its context (muqtahda al-hal), meaning that each word used has a high accuracy if used according to its purpose. Accuracy in the choice of words that are in harmony with the meaning in question is a fundamental component in the language of the Qur'an. The arrangement of the kalam in accordance with the context will have a certain effect according to the message it brings. The Qur'an, in al-Khattabi's view, has a nazm that is always in accordance with the message of each expression, and will have a strong influence on the soul and heart of the listener or reader. This is where the advantages of the Qur'anic nazm are compared to other nazm.¹³

c. Al-Baqillaniy

Nazm's theory grew further with the presence of Al-Baqillaniy (d. 403 AH/1013 AD.)¹⁴ with his book (عجاز القرآن) which explains the various miracles of the Qur'an, and among them the miracles of the Qur'an in terms of its structure and arrangement (*nazhmuhu wa ta'lifuhu*). According to al-baqillani, nazm is a structured structure of language that produces beautiful pronunciation, harmony, and meaning. In his view, the beautiful expressions of nazm that occur among the members of the balaghah are divided into: (1) the dimensions of the verse with their differences; (2) various non-rhyming rhythmic sentences; (3) rhythmic and rhyming sentences; and (4) free sentences. Through these methods accuracy and benefits are sought, as well as the understanding of meaning that is beautifully expressed, an orderly and gentle style of language.¹⁵

The Qur'an, according to him, has a beautiful nazm and is different from the nazm that applies among Arab balaghah experts. The Qur'an is not bound by the applicable rules, because it has a unique style of language and surpasses general literature in terms of its quality and artistry. Thus, the Qur'an, emphatically, cannot be categorized as literature, but as a miracle.¹⁶

Al-Baqilani's understanding of the language style is similar to the understanding that is developing today, namely how Buffon *expressed le style est l'homme meme* (style is the person himself) as mentioned above. According to al-Baqilani, the style of language is a typical way taken by every poet. Each poet has his own style of language.

¹² Syihabuddin Qalyubi, *OpCit.* Thing.. 43-46.

¹³ Abd al-Karim al-Khatib, *I'jaz al-Qur'an*; *Al-I'jaz fi Dirasah al-Sabiqin*, (Mishr: Dar al-Fikr al-Arabi, 1974), hal. 190.

¹⁴ His full name is Abu Bakr Muhammad bin al-Thayyib bin Muhammad bin Ja'far al-Qasim. He was born in Basrah and was one of the leaders of kalam science of the Ash'ariyah school, having many essays. His biography can be read in Ibn Khalkan 2/378, al-Nujum Al-Zahirah 4/234, Syazarat Al-Dzahab 3/160, Al-Ansab by Sam'aniy 61.

¹⁵ Issa J. Boullata, *The Amazing Quran*, (Tangerang: Lentera Hati, 2008), p. 118.

¹⁶ Abdul Karim Al-Khatib, *I'jaz al-Qur'an*: thing. 207

Furthermore, he said that style is closely related to the genre or type of literature, so that the Qur'an itself has its own language style, which is different from other Arabic styles. The arrangement of the Qur'an, including the elements of *I'jaz*, is different from the arrangement of the Arabs. It has a different style from what the Arabs are known for.

Al-Baqillani's theories of "*al-nazm*" or stylistics can be stated as follows:

1. The Qur'an has a specific *uslub* and is different in arrangement from the usual spoken *uslubs*.
2. The types of speech among the Arabs are limited to the following five types: (1) poetry, (2) rhythmic speech without rhyme, (3) rhyming balanced speech, (4) rhythmic balanced speech without rhyme, (5) free flowing speech. With regard to the first to the fourth types, al-Baqillani shows the role of the creative process in it. As for free speech, there is no need for a manufacturing process and it needs to be creative.
3. The speech of the eloquent differs clearly in *al-fashl* (separation) and *al-washl* (connection), *al-'uluw* (high, up) and *an-nuzul* (down, low), *al-bast* (length) and *al-iqtishar* (concise), *al-isti'arah* (figurative) and *at-tashrih* (clear, clear) and others that are part of speech. All of these are found in the noble Qur'an, and go beyond the limits of speech common among meaka in terms of eloquence, beauty and *balaghah*.

Al-Baqillaniy argues that the *balaghah-an* of the Qur'an is beautiful *in its nazm*, amazing in its composition, and its *power of balaghah* cannot be matched by creatures. Although the aspect of *balaghah-an* includes miracles, according to him it is built on the idea of "*an-nazm*", but Al-Baqillaniy does not explain to us what is meant by "*an-nazm*" in full. According to him, this thought still remains a mystery without limits. This theory was therefore challenged by some people of his time, including Al-jubbaiy and Abdul Jabbar.¹⁷

d. Abdul Qahir Al-Jurjaniy

Then came Abdul Qahir Al-Jurjaniy¹⁸, who studied, pondered and deepened what Abdul Jabbar explained. Abdul Jabbar's explanation is like a light for Abdul Qahir to go further in understanding and explaining the meaning of *nazm*. Abdul Qahir Al-Jurjaniy is like reaping the fruits of the seeds that have been planted and watered by Al-Qadhi Abdul Jabbar.¹⁹

Next, let's take a look at Abdul Qahir al-Jurjaney's explanation and thoughts related to *nazm*. In short, Nazm according to Abdul Qahir is:²⁰

تعليق الكلم بعضها ببعض وجعل بعضها بسبب من بعض

It means: "The association and association of one word (or expression) with another."

¹⁷ Syihabuddin Qalyubi, *OpCit*. Thing. 47-49.

¹⁸ His full name was Abu Bakr Abdul Qahir bin Abdul Rahman bin Muhammad al-Jurjaniy, died in 471 AH some say he died in 474 AH. He was from Persia. His biography can be read, 'Ilm Al-uslub STYLISTICS of Arabic Language and Literature by Syihabuddin Qalyubi Hal. 50.

¹⁹ Al-Mauwqif al-Adabiy Magazine, Monthly Magazine in the Field of Literature published by Ittihad al-Kuttab Al-Arab Damascus, Edition 347 March 2000.

²⁰ Abdul Qahir al-Jurjani, *Dal'il al-I'jaz Tahqiq al-Shaykh Mahmud Syakir*, (al-Riyadh: Maktabah al-Ma'arif, 1424), Cet. V, p. Sec. 15.

النظم هو توخي معاني الإعراب، أن لا نَظَمَ في الكلم ولا ترتيباً، حتى يُعَلَّقَ بعضها ببعض، وَيَبْنِي بعضها على بعض²¹

Nazm is to publish an expression in an editorial that is in accordance with the rule of i'rob, it is not said that Nazm is in an expression if it is not related and well arranged between the meaning and the pronunciation.

Nazm is an expression of meaning related to the purpose of the speaker of the language according to what is in his mind by arranging words, sentence arrangements, and ta'liq (the association of one word or expression with another, by using certain connection particles or conjunctions in the sentence structure so that a meaningful sentence is formed).²²

What is meant by *nazm* is to use the meaning of nahwu and its laws in a sentence, or to connect between words in the context, which gives birth to thoughts, where the desired meaning is born from the arrangement, not from other factors. Therefore, what is the target in nazm and ta'lif is the meaning, not the pronunciation.

Thus, *nazm* does not exist in words, nor in the order of words, until one part is connected with another, one part is built on top of another. Thus, the pronunciation follows the meaning, according to what is meant or desired by the mutakallim. Abdul Qahir explained the matter by saying: "Know that what is meant by nazm is that you make a sentence that is in accordance with the demands of nahwu, apply the rules and principles, and you understand the matode applied in nahwu without distorting it."²³

The essence of *nazm* is the formulation of expressions in ways that are truly eloquent about what is in the soul of the speaker and reveals what he wants to convey to others. This can only be done if the expression is a picture of the meaning that exists in his soul. Therefore, in formulating the expression, the speaker only follows the influence of the meaning on himself and arranges the expression according to the arrangement of meanings in it.

According to Abdul Qahir Al-Jurjaniy, *nazm* is organized on three main foundations, namely:

1) Compiling meaning in the soul that can simultaneously satisfy the mind and mind. On this basis, nazm is not a mechanical process but a soul process that can relate between feelings and logic. For this reason, Abdul Qahir distinguishes between the order of letters and the order of words. The arrangement of letters is simply the order of the letters in their pronunciation, without being related to the meaning. Meanwhile, the arrangement of words is not so, because we can trace the impact of the order and arrangement on the meaning in the soul. Abdul Qahir explained that *nazm* first influences the mind to form meaning in the soul, then sorts the pronunciation one by the other in its pronunciation.

2) Paying attention to the context, and the situation and the arrangement, which means combining one sentence with another. A single word cannot cause beauty or ugliness, unless it is associated with its position in the sentence.

3) Meaning of the meaning of nahwi. After explaining that nazm is impossible without connecting one word with another, and making one part the cause for another, and that the order of words in pronunciation or writing requires the order of meaning in the soul, he explains the third nazm language, which is about how to connect between words, saying

²¹ Abu Bakr Abdul Qahir bin Abdur Rahman Al Jurjani, Dalailul i'jaz, Kairo : Maktabah al Khaniji, 2004, hal 55.

²² Muhib Abdul Wahab, Tamam Hasan's Thoughts, (Jakarta: UIN Jakarta Press, 2002), p. 86.

²³ Abdul Qâhir al-Jurjânî, Dalâ'il al-I'jâz ..., hal. 63.

that the only way to connect one word with another is by Meaning of nahwi and irab, meaning by making sentences as required or regulated by the science of nahwu.²⁴

Syihabuddin Qalyubi formulated the theory of an-nazm al-Jurjani by collecting and synthesizing the expressions of al-Jurjani in the book *Dalail al-I'jaz* as follows:²⁵

a. an-Nazm is the relationship between the elements in a sentence, one of the elements is listed over the other and the existence of one element is due to the presence of another element;

b. The word an-nazm follows the meaning. Sentences can be arranged in speech because their meaning is already arranged in the soul;

c. The word should be placed according to its grammatical rules so that the function of all the elements in the sentence is known as it should be;

d. In a separate state, the letters that are united with the meaning have their own characteristics so that they are all placed according to the peculiarities of their meaning. For example, "ma" is placed for negation in the present context, the letter la is placed for the meaning of negation in the future context.

e. Words can change in the form of ma'rifah, nakirah, precedence, ending, ellipsis and repetition. All are placed in their respective portions and used as they should.

f. The peculiarity of a word is not in the number of meanings, but in its placement in accordance with the meaning and purpose desired by the sentence.

Examples of Nazm in the Quran and Its Explanation

(1) Al-Qur'an surah Maryam verse 4

(٢) قَالَ رَبِّ إِنِّي وَهَنَ الْعَظْمُ مِنِّي وَاشْتَعَلَ الرَّأْسُ شَيْبًا وَلَمْ أَكُنْ بِدُعَائِكَ رَبِّ شَقِيًّا

He said: "O my Lord, indeed my bones have been weak and my head has grown gray hair, and I have never been disappointed in praying to You, O my Lord.

What we focus on is the underlined sentence, as it is understood, according to him (abdul Qahir), in terms of the meaning of the word *isyta'ala* (burning/dense) in relation to the word *syaiiba* (gray hair) even though structurally it is related to the word *ar-ra's* (head). The word *isyti'ala* can be directly combined with the word *syaiiba* so that it becomes *اشتعل الشيب الرأس* (inflamed / dense gray hair) or *اشتعل الشيب في الرأس* (gray hair on the head). However, try to pay attention, is there any beauty in these last two sentences? Can beauty be found as found in surah Maryam verse 4 above? The secret of the style of the verse is that in addition to the meaning of shiny gray hair on the head, it also contains a comprehensive meaning in all parts of the head in a large amount so that not a single piece of black hair grows.

(3) Al-Qur'an surah Al-Baqarah verse 96

وَلَتَجِدَنَّهُمْ أَحْرَصَ النَّاسِ عَلَى حَيَوَةٍ.....

Means:

And indeed you will find them, the most greedy people for life.....

²⁴ Abdul Qâhir al-Jurjânî, *Dalâ'il al-I'jâz*, ..., hal. 101-102.

²⁵ Syihabuddin Qalyubi, *Stylistics of the Quran; The Meaning Behind the Story of Ibrahim*, (Yogyakarta: LKiS, 2009), pp. 14-15.

In this verse, Abdul Qa>hir al-Jurja>ni exemplifies how beautiful and subtle the arrangement of the Qur'an is by using the word *haya>h*. According to Al-Jurjani, the origin of this word gives the meaning that the desired life is life in the past and future. It's indescribable that you made ambitious from the start. How he is ambitious in the future and not ambitious in the past, but the nature of his ambition occurs in the time that is after..

(4) Al-Qur'an surah Al-An'am verse 100

وَجَعَلُوا لِلَّهِ شُرَكَاءَ الْجِنَّ ...

Means:

And they (the polytheists) make the jinn an ally of Allah...

In this verse, Aljurjani explains about the precedence of the word *shuraka>'* that preceding the word *shuraka>'* makes the arrangement more beautiful, better and more touching to the heart. On the other hand, if the word *shuraka>'* is placed at the end, it does not give more information about them that they worship the jinn and Allah SWT. Meanwhile, if it is first it will provide more information about the meaning it contains namely the meaning that they worship the jinn and Allah SWT at the same time, and the placement provides information that it is not appropriate for Allah SWT to have allies from jinn or from other jinn

The beauty of the three sequences, among others, can be found in the following two stanzas of the poem:

لا يعجبك من خطب خطبة # حت يكون من الكلام اصيلا
إن الكلام لفي الفؤاد وإنما # جعل اللسان علي الفؤاد دليلا

Means:

Do not be fascinated by orators, # until their sentences are accompanied by the authenticity of the expression.

The sentences are indeed in the conscience, # while the expression of language is used as evidence (postulate) for the conscience.

In addition to all this, the theory of literary criticism developed by al-Jurjaniy is also based on the beauty of expression. The beauty of expression starts from choosing the right words, accurate, dense and meaningful. The conformity of the structure with grammar, and the internal harmony of the editorial with the desired meaning are also criteria in criticizing Arabic literary works. Literary critics are also required to be able to see the contextual relationship (*al-'alâqah al-siyâqiyyah*) that occurs due to the conformity between the rules

of nahwu and the elements of sentences in the values of expression which in turn express emotional values (feelings).

Abdul Qahir's definition of *naz}m* as the rules of nahwu is not intended as nahwu rules that only determine the error and truth of a sentence, but at the level of structure and uslub which are substantially influential in producing meaning. From the beginning we can understand that the relationship between *naz}m* and nahwu is that *naz}m* must follow or apply the rules of nahwu. Rules that are not only related to sentence structure, not only related to the right and wrong of a sentence, but nahwu rules that give birth to meaning or are related to meaning. On many occasions Abdul Qahir stated that *naz}m* uses nahwi functions in stringing words. Among his statements related to this matter is as above: "Know that what is meant by *naz}m* is that you make a sentence in accordance with the demands of nahwu, apply the rules and principles, and you understand the matode applied in nahwu without distorting it".

He further explained that we will not see anything right or wrong in *the naz}m*, because right and wrong are in the discussion of the meaning of nahwu. In *naz}m*, all the rules of nahwu have been applied and used as they should. The rules of nahwu according to Abdul Qa>hir al-Jurja>ni are linguistic "rules" that have been firmly established in the minds of the general public who make the language a medium of communication. From this he tried to explain that *the naz}m* that distinguishes one kalam from another is not based on the accuracy of the language used or the correctness of the nahwu rules applied, but lies in its literary value. The rules of nahwu that are used by Abdul Qahir as a criterion for "literary depth" or "majesty of art" are by looking at all the discussions or chapters of nahwu, and then knowing the differences between the uses of each chapter in detail and depth. As in the chapters of fashl and washl, qashar and ikhtisha>s and so on.

For example, in the *chapters al-Qas}r* and *al-ikhtis}a>s}*, the terms used are different but the meaning is the same, namely 'focusing' means an effort to protrude, affirm, or emphasize one of the elements or parts of the sentence that is important. In this case regarding *al-Qas}r* and *al-ikhtis}a>s}* Al-Jurjaniy juxtaposed this theme with the theme of *Illa>*, *inna*, and *Innama>*, for example we include Q.S Faatir verse 28:

.... إِنَّمَا يَخْشَى اللَّهَ مِنْ عِبَادِهِ الْعُلَمَاءُ....

Means:

.... Indeed, the one who fears Allah among His servants is only the scholars....

In this verse I want to emphasize that among the people or servants of Allah who are most afraid of him, that is, only the scholars, and in the verse also the *isim maf'ul is preceded and at the end isim fa>'il is different from usual after the verb isim fa>'il is the maf'ul*, but this is different because it has the purpose of explaining the person who is most afraid and preaching only the scholars.

And in chapter *Majaz*, Al-majaz is a figurative language as well as *isti'a>rah*, the difference if *isti'a>rah* using an equal relationship, then majaz uses a relationship without an equal, there are two types, namely; *Al-Maya>from al-Mursal* and *Al-'Aqli*, Al-Jurjaniy named it *Al-Maya>Z Al-Hukmi* is a metaphor that lies in the *ISNA>D* (relationship), in other words connects an act, not with the actual perpetrator, but with the cause of the act or with its place, time and so on. For example, the Qur'an surah Al-Baqarah verse 2:

ذَلِكَ الْكِتَابُ لَا رَيْبَ فِيهِ هُدًى لِّلْمُتَّقِينَ

Means:

There is no doubt about this book (the Quran); guidance for those who are righteous. In essence, the one who gives guidance is Allah, but because the Qur'an plays such an important role for humans in obtaining guidance, the word (هدى) is linked (as a doer) to the Qur'an. The words in the redaction of this verse contain two types of meanings, namely the meaning of the word, such as: *al-hamd* means praise or gratitude that is most appropriate to be addressed only to Allah SWT, and the meaning of *nahwu*, such as: *al-ibtida>'*, *al-ikhba>r*, *al-fi'liyyah*, *al-maf'uliyyah*, *al-z}arfiyyah*, and so on. In terms of the editorial structure, the verse is arranged according to the arrangement of *nahwu*: subject (*al-hamd*) + predicate (*li Allah*). This verse also contains three types of arrangements, namely: the arrangement of the meaning of *nahwu* (*tartib ma'ana al-nahwi*), the arrangement of the meaning of sentences or phrases (*tartib ma'ana al-kalim*) according to the arrangement of the meaning of *nahwu*, and the arrangement of the words and phrases according to the order of their meaning.

In the chapter *Kinayah/Metonymy* (metonymy) is a kind of metaphor, such as *maja>z* and *the same'a>rah*. But the difference is the expression *kina>yah* It can be interpreted literally, but what is meant is figurative. Moreover *kina>yah* created based on 'customs' that are rooted in customs or traditions. Examples of Qur'anic verses that contain *kina>yah* is Surah Al-Kahfi verse 42:

وَأُحِيطَ بِثَمَرِهِ فَأَصْبَحَ يُقَلِّبُ كَفَّيْهِ عَلَىٰ مَا أَنفَقَ فِيهَا

Means:

And his wealth was destroyed; Then he turned his hands (as a sign of regret) against what he had spent on it....

The focus here is the sentence يقلب كفيه as a form of *kina>yah* which means 'flipping both palms', meaning; sad and regretful (people who are dominated by such feelings usually like to flip their palms).

4. Conclusion

After seeing the above explanation of stylistics in the Arab tradition: The *Theory of An-Nadm* according to Al-Jahidz, Al-Khattibiy, Al-Baqillaniy and Al-Jurjaniy, it can be concluded that Stylistics in the Arab tradition, the embryo of which existed since the time of the Companions, then developed along with the rapid expansion of Islam beyond the Arabian peninsula. The non-Arab response to Islamic teachings was very prevalent along with the rise of studies of Islamic sources through the medium of their language, so reliable linguists emerged, such as al-Farrâ al-Jâhiz, al-Rumâni, al-Khattâbi, al-Bâqilâni, al-Jubbâi, and al-Qâdi Abd Al-Jabbâr and Abdul Qahir al-Jurjaniy. They put forward stylistic theories in the format of Balâghah especially in the packaging of *al-Nazm*. The stylistic theory in *the packaging of al-Nazm* reached its peak during the time of al-Jurjâni (d. 471 H.) especially in his two books *Dalâ'il al-I'jâz* and *Asrâr Al-Balâghah*. He has laid the foundation of stylistic theories before the theories put forward by Charles Bally (1865-1947) or other Western Stylisticists, so it is not an exaggeration if Abdul Qâhir al-Jurjâni is mentioned as the founder of stylistic foundations.

Bibliography

Abd al-Karim al-Khatib, I'jaz al-Qur'an; Al-I'jaz fi Dirasah al-Sabiqin, (Mishr: Dar al-Fikr al-Arabi, 1974).

Abdul Qâhir al-Jurjânî, *Dalâ'il al-I'jâz Tahqiq al-Shaykh Mahmud Syakir*, (al-Riyadh: Maktabah al-Ma'arif, 1424), Cet. V.

Arikunto, Suharsimi. *Research Procedure: A Practical Approach*, (Jakarta: Rineka Cipta, 2002).

Emzir, *Qualitative Research Methodology (Data Analysis)*, (Jakarta: Rajawali Press, 2016).

Issa J. Boullata, *The Amazing Qur'an*, (Tangerang: Lentera Hati, 2008).

Kaelan, *Interdisciplinary Qualitative Research Methods in the Fields of Social, Culture, Philosophy, Arts, Religion, and Humanities*. Yogyakarta: Paradigma, 2012.

Muhbib Abdul Wahab, *Tamam Hasan's Thoughts*, (Jakarta: UIN Jakarta Press, 2002).

Syihabuddin Qalyubi, *Stylistics of the Quran; The Meaning Behind the Story of Ibrahim*, (Yogyakarta: LKiS, 2009)

Siswanto. *Literary Research Methods*. (Yogyakarta: Pustaka Siswa, 2010)

Sugiyono. *Understanding Qualitative Research*. (Bandung: CV Alfabeta, 2008)

Syauqi Dhaif, *An al-Balaghah al-Arabiyyah; Tathawwur wa Tarikh*, (al-Qahirah: Dar al- Ma'arif, 1965).

Syihabuddin Qalyubi, *'Ilm Al-uslub STYLISTIC Arabic Language and Literature*, (Yogyakarta: Idea Press. 2017).