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## "Shummun, Bukmun, 'Umyun" Words in Ayat Quranic: A Stylistic Analysis to Understand Language Nuances and Deep Meanings

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### Abstract

The Ayat of the Quran contains a wealth of meanings and deep nuances of language. In this study, we conducted a stylistic analysis of the words صَمَّ، عَمِيَ، بَكَمَ in Quranic Ayats to explore deeper nuances of language and meaning. This method of analysis involves tracing the use of these keywords in various ayat contexts and research related to the grammar and semantics of the Quran. The results showed that the words are often used in contexts emphasising the importance of listening, observing, and understanding the divine message. They also give a new dimension to understanding blindness and deafness in a spiritual context. This research provides further insight into the use of language in the Quran, illustrating how certain words evoke feelings, reflection, and deep appreciation of religious teachings. By stylistically analysing, this research contributes to a further understanding the use of Arabic in religious literature and bridges the gap between classical texts and contemporary understanding.

**Keywords:** stylistics, semantics of the Quran, deep meaning, nuances of language

### A. Introduction

The Quran, also known as "*kalamullah*" (the word of Allah), was revealed to Muhammad, His Messenger, and served as a guide for man, the Jinn, and the entire uniyayat. Moreover, the Quran is not given to the angels as a guide because the angels are only carrying out His commands. On the contrary, people who read it are rewarded (Asy-Sya'rowi, 1995).

The text of the Quran has something of interest to the reader or listener. Many stories illustrate this truth. The factors in the text of the Qur'an itself are already exciting, even if no

element of theological dogma requires believers to glorify it and believe in it. All Quranic texts contain this element (Syihabuddin, 2008).

The Arabs, who had expertise in the Arabic language and literature, first interacted with the Quran. Poems, sermons, warnings, and exhortations are part of the race, which happens everywhere. Exquisite ayats are hung in the Kaaba as a tribute to its composer and to be enjoyed by those who see or read it. The Arabs who lived at the time of the Qur'an's descent were the ones who understood best the uniqueness and quirks of the Qur'an, as well as the fact that man could not compile it. However, because the messages contained in the Quran are so new, some people cannot accept them. Therefore, the uniqueness and peculiarity of the Qur'an in terms of language is the first and foremost miracle addressed to man (Shihab, 1997).

The Quran has a powerful allure towards the reader or listener. However, many people need help explaining why that may be. The reader will need help to fully understand the contents of the Qur'an, which should be understood, enjoyed, and practised. To solve problems like this, you need much knowledge. One is Stylistic, which can be applied to various texts, such as the Quran (Syihabuddin, 2008). Research on the stylistic beauty of the Quran is still viral, especially among students. Due to the incredible content of the Quran, many people consider it a literary work. This is the reason why the language of the Quran cannot be matched by any literary work (Hizkil & Qalyubi, 2021). Although the Qur'an is not a literary work like poetry, prose, or novels, it is considered a benchmark against such great literary values. Therefore, the language of the Quran cannot be compared with any literary work. As quoted by Syihabuddin Qalyubi, Amin al-Khūlī said that the study of Qur'anic literature is part of the study of Qur'anic texts, and the use of language is characteristic of literature (Aminullah Nasution, 2022).

A stylistic study is an activity that looks at language from the creative perspective of its users. This study aims to broaden our horizons, understanding, and knowledge of language and how it is used in texts (literature). This study increases our understanding of how language can be created and used, such as deviation, repetition, emphasis, and the creation of new expressions. Thus, communication becomes a fresher and more creative (Nurdiyantoro, 2014).

Stylistics is tasked with bridging the study of language and literature by examining the relationship between language and literature. In simple terms, stylistics can be interpreted as linguistic studies whose object is *style*. Medium *style* is how a person's language is used in a particular context and for a specific purpose (Khitam, 2017). Style is a typical way of optimally expressing something to achieve the intended goal. On the other hand, stylistics can be defined as linguistic studies whose field of work is stylistics or indicates the understanding of the study of stylistics (Ratna, 2009). Stylistic studies cover various aspects of linguistics,

such as phonology, morphology, syntax, and semantics, according to Panuti Sudjiman. Literati conduct stylistic studies by utilising elements of rules in language and the effects caused by their use, examining the characteristics of language use in literary discourse, and examining deviations from the grammar (Gunarti & Ahmadi, 2021).

Stylistics, a linguistic science used to study texts, has attracted scholars and researchers to use it to analyse or discuss topics in texts such as literature, religion, and others. Many academics, including Syihabuddin Qalyubi, Abdullah bin Abd al-Wahab Al-'Umari, Shukri Muhammad 'Ayyad, Marwan Muhammad Sa'id Abdurrahman, and Ibrahim Aud, chose to investigate the theory and practice of *stilistica* (*uslubiyah*) in the Qur'anic text. This shows that the study of stylistics is critical in studying the text of the Qur'an. Thus, studying stylistics helps understand the Qur'an through language, sentence structure, and coverage of other language phenomena. Stylistics can also help to understand the text of the Qur'an correctly. Therefore, the intensity of stylistic research has experienced a dynamic development in studying the Qur'anic language. Of course, it aims to get the exact meaning so that people can understand the text of the Qur'an well and use it in everyday life. As mentioned in the Qur'an, he is referred to as *hudan lin nass*, which means the guide to human life (Fajariyah, 2020)

## B. Method

The word *uslu>b* comes from *salaba* (*ash-shay'*), which means to pluck, take, and master something. In addition, it means every road that stretches and rows of date palm tree fields (Qalyubi, 2013). In the phrase "أَخَذَ فُلَانٌ فِي أَسَالِيْبٍ مِنَ الْقَوْلِ", the word *uslu>b* can mean "art" (bin Mukram & Manzur, 1997). According to Buffon, a French thinker from the 18th century, *uslub* is man himself. This concept was later widespread and told by many authors, ultimately impacting the modern concept. So, for some people, *uslub* represents a person's (Ayyad, 1982). In terminology, the word *uslu>b*, according to al-Zarqani, is the way a person speaks or the way a person conveys the meaning and intent of their speech (Qalyubi, 2013). While the science that studies it is *uslu>b* or *uslu>biyyah*.

In Western literature, this discipline is called *stilistics*. The word "stylistic" comes from the English word "stylistic" or "stylistique". The word "style" comes from the word "tool for writing on wax plates." How precise the writing on the slab is depends on how proficient a person is at using the tool. Then, over time, it changed to beautiful writing skills, and the meaning of style changed to writing skills and the use of beautiful words (Qalyubi, 2013).

Stylistics, as a branch of literature that examines language style, is distinguished into two parts: 1) Descriptive Stylistics (Ch. Bally) sees style as the overall psychic expressive

power contained in a language and studies the exceptional expressive value contained in a language semantically, morphologically, and syntactically; 2) Genetic Stylistics (L. Spitzer) saw the style as a uniquely personal expression (Satoto, 2012).

Researchers limited the research to descriptive language style, consisting of three domains: lexical, grammatical, rhetorical, and symbolic. The goal is to ensure that the range of research is narrow enough.

1. Lexical (Lafadz's Choice and Its Effects/*Ikhtiyar al-Alfaz*)

According to Sowinski, lexical variations include the use of synonyms, homonyms, antonyms, wortfamilien (kinship of words), wortfelder (field of the meaning), abstract and concrete nouns, hyponyms, words that exhibit a particular ideology, loaned or loanwords, local and regional vocabulary, variety of languages, and stilfarbung (use of certain words that have taste value or connotation) (Sowinski, 2016).

2. Grammatical (Sentence Choice and Effects Caused/ *Ikhtiya>ru al-Jumlah &* Deviation)

*Ikhtiya>ru al-Jumlah*, or Sentence Structure Preference, is another stylistic component. Meant here is how the speaker chooses the sentence structure to convey his ideas. This type of grammar consists of several parts:

- a. Use of sentences without mentioning the *fa'il*;
- b. Use of different sentences; and
- c. Deviation from the rules used (Qalyubi, 2013).

3. Rhetorical and Figurative Language Style

The method used by speakers to grab the listener or reader's attention is what is known as rhetorical style, also known as rhetorical means (Purba, 2009). Examples of figurative language styles are allegories, personifications, similes, sarcasm, etc. On the other hand, euphemisms, paradoxes, tautology, polysyndeton, and so on are examples of this rhetorical style.

## C. Result and Discussion

### 1) lexical

As mentioned above, linguistics has much research. The study includes such things as synonyms, homonyms, antonyms, wortfamilien (kinship of words), wortfelder (field of meaning), abstract and concrete nouns, hyponyms, words that have a specific ideology,

loanwords or loanwords, local and regional vocabulary, variety of languages, and stilfarbung (use of certain words with meaning or taste). However, the authors limit their research to selecting and using appropriate meaning or stilfarbung lafadz.

In linguistics, this study is known as diction. At the same time, some scholars call it *Tansyiqu al-Alfaz* in Arabic literature, which means selecting words in writing and pronouncing them to give impression and clarity (Al Khuli, 1982).

In the Qur'an, Allah (swt) uses the words صم and بكم to indicate the meaning of the words deaf and mute. Then why does Allah Almighty use these words? That must be part of intentionality. However, there are other words comparable to it, such as the words طرش and خرس.

After conducting research, it was found that the word طرش is not used in the Quran because it has a lower level of deafness than the word صم (أَهْوَنُ الصَّمَمِ). صم means انسداد الأذن و ثقل انسداد السمع (ear congestion and difficulty hearing or deafness) (bin Mukram & Manzur, 1997). The word صم begins with "the silence of a horse that is deaf due to blood deposits in its ears because it is silent and does not want to walk or move; it is beaten to walk" (Al-Asyfiḥāni, 2015). Thus, Allah (swt) uses this word in the Qur'an to describe or equate a person's deafness with an animal that does not want to be properly instructed. Allah likened them to animals, as mentioned in Surah al-Anfal Ayat 22:

إِنَّ شَرَّ الدَّوَابِّ عِنْدَ اللَّهِ الصُّمُّ الْبُكْمُ الَّذِينَ لَا يَعْقِلُونَ

Artinya: "Surely the worst animal (creature) in the sight of God is deaf and deaf people who do not understand anything."

While Allah (swt) uses the word بكم to mean "mute," according to Al-Azhary, the word بكم is derived from the word خرس, which means "the mute of an animal that has no reason," and بكم means "mute for those who can speak." Therefore, Allah (swt) more correctly uses the word بكم to describe a person who can speak but does not want to use it (bin Mukram & Manzur, 1997). From the above, it is clear that the use of lafadz-lafadz in the Qur'an considers the proper arrangement of beauty and meaning.

## 2) Gramatikal

In this case, grammar includes sentence selection, the effect it causes, and deviation. Some sentences have different ways of conveying a message.

### a. Sentence selection and its effects

The repetition of sentences is found in sura al-baqarah ayats 18 and 171:

مَثَلُهُمْ كَمَثَلِ الَّذِي اسْتَوْفَدْنَا رَأً فَلَمَّا أَضَاءَتْ مَا حَوْلَهُ ذَهَبَ اللَّهُ بِنُورِهِمْ وَتَرَكَهُمْ فِي ظُلُمَاتٍ لَا

يُبْصِرُونَ (١٧) صُمُّ بَكُمْ عُمِّي فَهَمْ لَا يَرِ جِعُونَ (١٨)

وَمَثَلُ الَّذِينَ كَفَرُوا كَمَثَلِ الَّذِي يَنْعِقُ بِمَا لَا يَسْمَعُ إِلَّا دُعَاءً وَنِدَاءً صُمُّ بَكُمْ عُمِّي فَهَمْ لَا

يَعْقِلُونَ (١٧١)

The examples above are visually similar, but if you look closely, you will see the difference between the two. In surah al-Baqarah Ayat 17-18 and 171, there are differences in the use of words or lexical لايرجعون and لايعقلون Undoubtedly, these differences will have an impact on meaning. In surah al-Baqarah ayahs 17-18, the word لايرجعون is used because, in this ayat, Allah describes the state of hypocrites who have been given light or guidance from the Quran, but they do not follow it. God then closed their guiding light. Because they do not utilise the potential bestowed by Allah swt, they *are deaf*, do not hear instructions, *mute*, do not utter the correct sentences, are *blind*, and do not see the signs of the greatness of Allah swt. According to Jalalain Tafsir, from the error, "they will not return" to the right path (Jalalain, 2012). Imam At-Thabari, in his tafsir, Jami'ul Bayan fi Ta'wilil Qur'an, quotes several opinions of companions and later generations regarding Surah Al-Baqarah ayat 18. He quoted Ibn Abbas RA as interpreting them as deaf, mute, and blind to kindness. At-Thabari also quoted the opinion of Ibn Abbas, Murrâh, Ibn Mas'ud, and several companions regarding Surah Al-Baqarah ayat 18 that hypocrites cannot return to Islam. In a different narration, Ibn Abbas says hypocrites cannot return to the path of guidance and kindness. They cannot find salvation as long as they stay on the path of hypocrisy (Al-Thabari, 1420). The word لايرجعون is used to indicate that by paralysing all the instruments bestowed by Allah swt, they *are finally unable to return to conversion and realise their heresy*.

Then Allah swt uses the word لا يعقلون to describe a person who calls unbelievers to the truth like a shepherd shouting to his animals. Rasul or da'is are depicted as shepherds, while pagans who adhere to ancient traditions are depicted as animals. Although they heard shouts or invitations, they could not understand the call. In essence, such people are deaf, dumb, and blind because they cannot use the tools Allah swt has given them according to His will (Hafidz, 2016). According to Shaykh Abu Bakr Jabir al-Jazairi, the meaning of لَا يَعْقِلُونَ is not being able to understand the meaning of words and not being able to distinguish between some things because of the malfunction of the senses to understand and know what is in them, namely the mind (Al-Jazairi, 2008). The term لا يعقلون is used here to indicate that they have no control that prevents them from misbehaving, making mistakes, or following their parents' traditions, even though they are misguided and wrong.

b. Deviation

The principle of deviation

Example in ayats 42-43 of Yunus:

وَمِنْهُمْ مَنْ يَسْتَمِعُونَ إِلَيْكَ ۖ أَفَأَنْتَ تُسْمِعُ الصُّمَّ وَلَوْ كَانُوا لَا يَعْقِلُونَ (٤٢)

وَمِنْهُمْ مَنْ يَنْظُرُ إِلَيْكَ ۖ أَفَأَنْتَ تَهْدِي الْعُمْيَ وَلَوْ كَانُوا لَا يُبْصِرُونَ (٤٣)

42. *And among them, some people listen to you. Can you make those deaf people hear even if they do not understand?*

43. *And among them some see unto you, whether you can instruct those who are blind, though they cannot pay attention.*

In the example above, you can see deviations in various language structures, commonly called deviations. This deviation is seen in the verb *mudhori*'يسمعون, which means 'they listen', deviating from the use of ينظر, which means 'one sees or notices'. This deviation occurs in the transfer of editors from plural to singular. Had it not deviated and according to its structure, it would have read ..... ومنهم من يسمعون إليك....

Deviations in these two ayats show that the polytheists who listened to the Prophet's preaching were numerous, but few were willing to pay close attention to them.

### 3) Rhetorical and Figurative Language Style

#### a. Rhetorical Language Style

The author uses a tautological style of language, which involves the sometimes unnecessary repetition of words, groups of words, or synonyms (Ratna, 2009). What the author gives an example is only word repetition because it is to shorten the writing time. Namely in QS al-Baqarah ayats 17-18 and ayat 171:

مَثَلُهُمْ كَمَثَلِ الَّذِينَ اسْتَوْقَدْنَا نَارًا فَلَمَّا أَضَاءَتْ مَا حَوْلَهُ ذَهَبَ اللَّهُ بِنُورِهِمْ وَتَرَكَهُمْ فِي ظُلُمَاتٍ لَا يُبْصِرُونَ (١٧) صُمُّ بَكْمٌ عُمٌّ فَهُمْ لَا يَرِ جِعُونَ (١٨)

وَمَثَلُ الَّذِينَ كَفَرُوا كَمَثَلِ الَّذِي يَنْعِقُ بِمَا لَا يَسْمَعُ إِلَّا دُعَاءً وَنِدَاءً صُمُّ بَكْمٌ عُمٌّ فَهُمْ لَا يَعْقِلُونَ (١٧١)

In the example above, there is a repetition of *custom* or comparison tools in the form of ك and lafadz مثل. If discarded, it will not be a problem because there is already a representative, but both are mentioned in one ayat. This repetition of the word in the rhetorical style is called *tautology*.

#### b. Figurative Language Style

That is, to refine and provoke the public in communication, especially in politics, many figurative language styles are used, including:

- Majaz mursal/synecdoche style.

This style of majaz is a kind of figurative language that uses part of a thing to express the whole (*pars pro toto*) in Arabic linguistics, known as the rule of *itla>q al-juz wa ira>dah al-kull* or uses the whole to express part (*totum pro parte*) in Arabic linguistics known as the rule of *itla>q al-kull wa ira>dah al-juz*. There are not only two concepts above; in us, *al-Balaghah al-Wadhihah* mentioned there are eight relationships of the original meaning and meaning of majazi in majaz mursal: *as-Saba>biyyah*, *al-Musaba>biyyah*, *al-Juz'iyyah*, *al-Kulliyyah*, *I'tiba>ru ma> ka>na*, *I'tiba>ru ma> yaku>nu*, *al-Mahaliyyah*, *al-Ha>liyyah*. An example that uses the synecdoche style in ayat 97 of QS al-Isra' is as follows:

وَمَنْ يَهْدِ اللَّهُ فَهُوَ الْمُهْتَدِ وَمَنْ يُضِلِلْ فَلَنْ تَجِدَ لَهُمْ أَوْلِيَاءَ مِنْ دُونِهِ يُنَاصِرُونَهُمْ يَوْمَ الْقِيَامَةِ  
عَلَىٰ وُجُوهِهِمْ عُمِّيًّا وَبُكْمًا وَصُمًّا مَأْوَاهُمْ جَهَنَّمُ كُلَّمَا خَبَتْ زِدْنَاهُمْ سَعِيرًا



*Moreover, whosoever God appoints, he is instructed, and whosoever he deceives, ye shall find no helpers for them but him. Moreover, We will gather them on the Day of Judgment (dragged) over their faces, blind, mute and deaf. Their abode is the hell of Jahannam. Each time the flame of God will be extinguished, We will add more to the flame.*

The words *wuju>hihim* and *jahannam* in the above ayat are not the essential meaning, namely faces and hell. Here, what Allah Almighty wants is himself. So the word *wuju>hihim* does not mean 'their faces' but means 'themselves'. Because the face is a part of the body, even an important part of the human body, it can be interpreted that the relationship is *juz'iyyah*.

Moreover, *Jahannam* here does not mean hell in general but is part of the names of hell, including Jahannam, wail, etc. Thus, it can be interpreted that the relationship is *juz'iyyah*.

- Majaz *tasybih*/simile style

Tashbih is the explanation that one thing or some things have similar properties to others. The explanation uses the letters *ك, مثل, كأن* or the like, either express or implied (Al-Jarim & Amin, 2020). Alternatively, use comparison words (Ratna, 2009). As in QS al-Baqarah 17:

مَثَلُهُمْ كَمَثَلِ الَّذِي اسْتَوْقَدَ نَارًا فَلَمَّا أَضَاءَتْ مَا حَوْلَهُ ذَهَبَ اللَّهُ بِنُورِهِمْ وَتَرَكَهُمْ فِي ظُلُمَاتٍ  
لَّا يُبْصِرُونَ (١٧)

*"Their parable is like a man who lights a fire, so after the fire, it illuminates his surroundings. God removed their light and left them in darkness, unable to see.*

وَمَثَلُ الَّذِينَ كَفَرُوا كَمَثَلِ الَّذِي يَنْعِقُ بِمَا لَا يَسْمَعُ إِلَّا دُعَاءً وَنِدَاءً صُمُّ بُكْمٌ عُمْيٌ فَهُمْ لَا  
يَعْقِلُونَ (١٧١)

*Moreover, the parable of the pagans is like a shepherd who calls upon an animal that hears nothing but calls and cries alone. They are deaf, dumb and blind, so (therefore) they do not understand.*

In Ayat 17, Allah likens hypocrites who were initially given the light or instructions of the Qur'an, but the instructions were not used. Then, God shut

down the light of instruction that illuminated them. Like people who lit a fire to illuminate the place around them, the fire went out, so they were in complete darkness.

In the second example of Ayat 171 of QS al-Baqarah, Allah gives a parable for the infidels who accept all that the leader commanded and what their ancestors did so that they reject the true teachings of Islam and according to reason. They are like pets; when their master calls, they come; when they are driven away, they leave. He did not understand what he was called for or was expelled for. Thus, the unbeliever seemed to have no ears to hear, no tongue to speak, and no eyes to see and pay attention.

#### D. Conclusion

The style of language used in ayat containing the word صَمَّ، بكم، عي is very beautiful and varied. Several beauties range from lexical, grammatical, rhetorical, and figurative language styles. From the lexical level there are various stilfarbung languages or the use of certain words that have taste value or connotation in Arabic literature; some scholars give the name *tanshi>qu al-alfa>z}* namely the selection of words in writing and pronunciation and their use for clarity and their impression such as the word صَمَّ which is equivalent to the word طرش, Allah (swt) uses the word صَمَّ in the Qur'an to describe or equate a person's deafness with an animal that does not want to be properly instructed. At the grammatical level, it includes the choice of sentences and the effects caused along with deviations, such as differences in the use of words or lexical لايعقلون and لايرجعون. Of course, this difference will affect the meaning. Furthermore, from the aspect of rhetorical and symbolic language style, there are tautologies or word repetitions, majaz mursal / synecdoche style, and majaz tasybih / simile style that affects meaning.

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