STYLISTIC ANALYSIS OF SURAH AL-ZALZALAH

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Abstract
This study aims to describe the various kinds of language styles in surah al-Zalzalah. This research is classified as a qualitative research and it uses descriptive methods by describing as well as analyzing the data in surah al-Zalzalah. Meanwhile, it applied stylistic approach which aims to explore the characteristics of the text based on the language style used in surah al-Zalzalah. In addition, the stylistic approach is used to obtain hidden meanings in surah al-Zalzalah so that the minor and major themes of the surah are revealed. This research confirms the existence of rhetorical language in various forms of language style spread in surah al-Zalzalah which are able to have greater influence and effect on the hearts and minds of the readers. From this research, it is concluded that there are twelve language styles in surah al-Zalzalah that are grouped into three stylistic levels. Among those twelve styles, three language styles are at the phonological level (al-mustawā al-sawti), four language styles are at the syntactic level, and five language styles are at the imagery level (al-mustawā al-taṣwīri).

Keywords: al-Zalzalah, Stylistics, Phonological Levels, The Quran.

Abstrak
Penelitian ini bertujuan untuk mendeskripsikan berbagai macam gaya bahasa di dalam surah al-Zalzalah. Penelitian ini tergolong penelitian kualitatif dengan menggunakan metode deskriptif. Penelitian kualitatif adalah salah satu prosedur penelitian yang menganalisis data deskriptif dalam bentuk pidato atau tulisan yang diamati. Metode yang digunakan adalah metode deskriptif-analisis, yakni dengan cara mendeskripsikan sekaligus menganalisis data-data yang ada di dalam surah al-Zalzalah. Sementara pendekatan yang digunakan dalam penelitian ini adalah pendekatan stilistika yang bertujuan untuk mengeksplorasi karakteristik teks berdasarkan gaya bahasa yang digunakan di dalam surah al-Zalzalah. Selain itu, pendekatan stilistika digunakan untuk memperoleh makna tersembunyi dalam surah al-Zalzalah sehingga didapati tema minor maupun mayor surah tersebut. Penelitian ini menegaskan adanya bahasa retoris dalam

berbagai bentuk gaya bahasa yang tersebar di dalam surah al-Zalzalah yang mampu memberikan pengaruh dan efek yang lebih besar dalam hati dan pikiran pembaca. Dari penelitian ini disimpulkan bahwa di dalam surah al-Zalzalah terdapat dua belas (12) gaya bahasa yang terhimpun ke dalam tiga (3) level stilistika, yakni tiga gaya bahasa pada level fonologi (*al-mustawā al-sawti*), empat (4) gaya bahasa pada level sintaksis (*al-mustawā al-nahwi*), dan lima (5) gaya bahasa pada level imageri (*al-mustawā al-taṣwīri*).

Kata Kunci: *al-Zalzalah, Stilistika, Level Fonologi, Al-Qur'an.*

INTRODUCTION

Arabic is a medium in which the Qur'an is transmitted to deliver God' message to the prophet Muhammad and all the mankind. The Qur'an is explicitly stated that through Arabic, all the reminders from the prophet are delivered to the mankind.[1] Hence, the prerequisite for understanding the Qur'an is mastering the Arabic.[2]

The initial step to understand the Qur'an deeply is through linguistic and literary approaches before others approaches are applied such as psychology, science, history, social and so on so forth[3]. In this context, the main reason is that the Qur'an was revealed in Arabic. Thus it is important to understand the literary approach to understand the message of the Qur'an.

Stylistic is a linguistic approach to reveal the hidden message of the Qur'an. in general term, stylistic is a science that focus on investigating the language style. Specifically, stylistic is an approach to analyze the language used by an author to deliver its message ideas or feeling with a specific language.[4] The successful author or writer in delivering the ideas and thoughts is determining the attractive language used.[5]

The characteristic of an author was determined-one of them by the style fdof the language. It means the ideas may be the same, but the authors have each own language to deliver the ideas on their writing style. Hence each author has different level of creativity and innovation.[6]

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[1] QS. Fuṣṣilat [41]: 3, QS. Al-Ra'd [13]: 37, QS. Yūsuf [12]: 2, QS. Al-Syu'arā [26]: 195, QS. Al-Zukhrūf [43]: 3, QS. Al-Aḥqāf [46]: 12, QS. Al-Naḥl [16]: 103, QS. Al-Zumar [39]: 28, QS. Al-Syūrā [42]: 7, dan QS. Ṭāha [20: 113].

[2] Marjiatun Hujaz, Nur Huda, and Syihabudin Qalyubi, "Analisis Semantik Kata Zawj Dalam Al-Qur'an," *AL ITQAN: Jurnal Studi Al-Qur'an* 4, no. 2 (2018): 56, https://doi.org/10.47454/itqan.v4i2.684.

[3] Syafaatun Almirzanah, *Pemikiran Hermeneutika Dalam Tradisi Islam: Reader* (Yogyakarta: Universitas Islam Negeri Sunan Kalijaga, 2011), 231.

[4] Nur Huda, "Qasidah Burdah Imam Al-Busiri Dalam Pendekatan Jinas," *IJAS: Indonesian Journal of Arabic Studies* 1, no. 2 (2019): 1, https://doi.org/10.24235/ijas.v1i2.4876.

[5] Nur Huda and Ihsan Sa'dudin, "Stylistica of Maulid Simtud Durar's Repetition Created by Habib Ali Bin Muhammad Husein Al-Habsyi," *Jurnal Al Bayan: Jurnal Jurusan Pendidikan Bahasa Arab* 11, no. 2 (2019): 237, https://doi.org/10.24042/albayan.v11i2.4815.

[6] Habibullah Ali Ibrahim Ali, "Dirasah Al-Uslub Wa Al-Uslubiyah Fi Naqd Al-Araby," *LiNGUA: Jurnal Ilmu Bahasa Dan Sastra* 10, no. 1 (2015): 45, https://doi.org/10.18860/ling.v10i1.3033.

Frequently, when a reader recites a literary work, he or she will attract and attach to the work although he or she does not understand the work. Such attachment and attraction to the literary work is mainly because of language style delivered by the author. Literally, language style enables the reader to have certain degree of attraction and attention. Indeed, such attraction will be deeper if the readers understand the meaning of the work, and they will recognize the beauty of the work.[7]

The beauty of Qur'an, as a sacred text for Muslim, is concrete evidence that kind of attraction by reading or listening suddenly happens to the reader and listener. Qalyubi mentioned that psychological condition is not merely theological dimension, but also a sacred dimension of the Qur'an itself. Another example from the effect is the phonological and the intonation sound of the Qur'an during its recitation.[8]

Surely the Qur'an is different from song or poetry. Each verses or chapter on the Qur'an has magnificent values and sacred dimension that made the reader feels mysterious fascination, crying and to fell bunch of happiness.[9] Indeed, it is quite often that by listening to the Qur'an Allah bless a human being with *hidayah* (God's guidance) to unbeliever so he embraces Islam. For example is Ṭufail from Dousclan who is a leading poet in the age of Prophet Muhammad.[10] The recitation of Prophet Muhammad's on Al-Qur'an, QS. Al-Ḥāqqah made the hearth of Umar bin al-Khaṭṭāb becomes prudence and finally he confessed to be a Muslim.[11] In the other narration, Umar bin al-Khaṭṭāb confessed to be Muslim after he recited QS. Ṭāha and after he stroked his brother in law, Sa'id bin Zaid and his sister, Fatimah binti al-Khaṭṭāb for both of them became the follower of Muhammad. After Umar reciting QS. Ṭāha, he said *"mā aḥsana hāżā al-kalāma wa akramahu"*, " how beautiful and noble these words". Then, Umar asked Khabbab bin al-'Aratt to bring him to Prophet Muhammad and confess to be Muslim.[12]

Surely and undeniable, that the majestic aspects of the Qur'an are resting on its language style. The coherence and the beautiful rhyme have touched the hearts of Arabian community. Those who see the Qur'an as a poem have rejected by Walid bin al-Mugīrah, a famous Arabian poet in the

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[7] Nur Huda, "Gaya Bahasa Simtud Durar Karya Al-Habib Ali Bin Muhammad Husain Al-Habsyi" *Thesis*, (Yogyakarta: Pascasarjana UIN Sunan Kalijaga, 2017), 2, http://digilib.uin-suka.ac.id/id/eprint/27437.

[8] Syihabuddin Qalyubi, *Stilistika Al-Qur'an Pengantar Orientasi Studi Al-Qur'an*, 2nd ed. (Yogyakarta: Belukar, 2008), 9.

[9] Ziana Walidah et al., "Stylistic Analysis in Surah Al-Najm," *Izdihar: Journal of Arabic Language Teaching, Linguistics, and Literature* 3, no. 2 (2020): 130, https://doi.org/10.22219/jiz.v3i2.11624.

[10] Abdul Malik Ibn Hisyam, *Al-Sirah Al-Nabawiyah Li Ibn Hisyam*, vol. 2 (Mesir: Muṣṭafā al-Bābī al-Ḥalabī wa Aulādu, 1955), 383.

[11] Ahmad Ibn Ḥanbal, *Musnad Al-Imām Ibn Ḥanbal*, 1st ed. vol. 1 (Beirūt: Dār al-Kutub al-'Ilmiyah, 2008), 89.

[12] Muhammad Husain Haikal, *Al-Fārūq 'Umar*, 3rd ed., vol. 1 (Kairo: Maktabah linaḥḍah al-Miṣriyyah, 1963), 42.

pre Islamic age. He clearly stated that the rhyme of the Qur'an is atypical to poem in Arabian literature.[13]

Al-Zarqāni stated that at least there are seven (7) characteristic of the Qur'an. This characteristic is a distinctive quality that made the Qur'an different from other literary works. The distinctive qualities are a) The Qur'an has rhyme of *ḥarakat* (voiced), *sukūn* (voiceless), *madd* (long voice), and *gunnah* (insertion); b) The Qur'an is easily understood by the expert and non-expert; c) The Qur'an is accepted by reason and emotion; d) The Qur'an has accurate formulation and narration; e) The Qur'an has fast-variations in composing the sentence; f) The-Qur'an has global and specific style; g) The Qur'an has effective and efficient language style.[14]

The verses in the chapter (henceforth will be mentioned as surah) al-Zalzalah has a specific composition, such as beautiful style and beautiful phonological rhyme. The majority of 'Ulama (*Jumhur*) state that the verse is Makkiyah with Judgment Day as a major theme, such theme is principal and major tenet in the belief of Islam.[15]

Surah al-Zalzalah is one of surah that give detailed information about the Judgment day, and the other verses are surah al-Wāqi'ah, al-Qāri'ah, al-Fajr, al-Naba', al-Gāsyiah, al-Żāriāt, al-Qiyāmah, al-Insyiqāq, al-Takwīr, al-Infiṭār, al-Ḥāqqah, al-Nāzi'āt, al-Mursalāt, al-Takāṡur, al-Ma'ārij, dan al-'Âdiyāt. This surah, generally, can be identified as short surah, and the listeners physically and psychology understand the meaning, as it also is grabbing attention of the reader and listener of the chapter.[16]

The selection of surah al-Zalzalah in this research is reasonable, first is about the repetition which is usually found in only long surah of the Qur'an, indeed surah al-Zalzalah is a short surah. Literally, repetition used by author to attract the reader and to give effect of beauty in the Qur'an. Surah al-Zalzalah is a specific surah for it consists only eight (8) verses, and although it is short surah, but the repetitions are exists on the each verses. Aisyah argued that the repetition language style is to give degree of clarity, power, affirmation and certainty.[17]

Principally, many researches have been done in analyzing the stylistic study of the Qur'an. However, the studies and researches have different characteristic. Among of them is Syihabuddin

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[13] Syihabuddin Qalyubi, *'Ilm Al-Uslūb Stilistika Bahasa Dan Sastra Arab*, 2nd ed. (Yogyakarta: Idea Press, 2017), 84.

[14] Muhammad Abd al-Azim Al-Zurqani, *Manahil Al-Irfan Fi Ulum al-Qur'an*, vol. 2 (Kairo: Dar Ihya al-Kutub al-Arabiyah, 1918), 222–232.

[15] M. Quraish Shihab, *Tafsir Al-Misbah*, 5th ed., vol. 15 (Ciputat: Lentera Hati, 2012), 525.

[16] Aisyah Abdurrahmān Bintu Syāṭi', *Al-Tafsīr al-Bayāni Li Al-Qur'ān al-Karīm*, 7th ed., vol. 1 (Kairo: Dār al-Ma'ārif, 1977), 79.

[17] Aisyah Abdurrahmān Bintu Syāṭi', *Al-Tafsīr al-Bayāni Li Al-Qur'ān al-Karīm,* 79

Qalyubi[18] who revels the meaning behind the story of Ibrāhim in the Qur'an that consists of 186 chapters rendered within 25 surah(s). In the research of Qalyubi, he affirms that the story of Ibrāhim uses a specific language, such as the diction, sentence and nuanced discourse in the story. Otherwise, the story of Ibrāhim in the Qur'an is different from other stories. Although the theme, setting and technic of narration are having religious purposes, the stories are not limiting the artistic creativity in the story. Therefore, the story of Ibrāhim is a combination between religion and art. Another research is also done by Nur Huda about stylistic repetition on the surah *al-Mu'awwiżatain[19]* Huda finds the stylistic characters are on the phonology, morphology and syntaxes. All these aspects impress the reader and listener. The article by Munirah and Husain Syarifuddin[20] who mention that the cohesion and coherence on the translation of surah al-Zalzalah shows three cohesions, pronominal, conjunction, and ellipsis. Indeed the cohesions on the surah are addition, repetition, synonym and comparative result. The research from Ziana Walidaay at all[21] is about stylistic analysis of surah al-Najm. This research affirms that on the syntactic analysis, there are preference of proper noun and verb and on the semantic analysis is synonym and antonym. Indeed, in the imagery analysis of the chapter, the linguistic style are *isti'ārah*, *kināyah*, and *majaz.*

From the article and researches above, there is a clear substantive and distinctive subject on this research. From both formal and material object, the stylistic analysis on al-Zalzalah is hardly to find. Therefore, this research is necessary to expand the profound model of analysis in the Qur'anic studies.

This research confirms the existence of rhetorical language in various forms of language style that is spread in surah al-Zalzalah which is able to have a greater influence and effect on the hearts and minds of the readers. In addition, the various kinds of language styles contained in surah al-Zalzalah are able to provide a comprehensive description of situations and conditions that occur and are experienced by humans as a whole.

METHOD

This research is descriptive-quantitative. Moleong said that qualitative research is an analysis model to understand the phenomena on the objects from action, perception, motivation, behavior

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[18] Syihabuddin Qalyubi, *Stilistika Al-Qur'an: Makna Di Balik Kisah Ibrahim* (LKIS Pelangi Aksara, 2008), 215–216.

[19] Nur Huda, "USLŪB AL-TIKRĀR FĪ SŪRAH AL-MUAWIŻATAIN," *Indonesian Journal of Islamic Literature and Muslim Society* 5, no. 1 (2020): 83, https://doi.org/10.22515/islimus.v5i1.2393.

[20] Munirah Munirah and Husain Syarifuddin, "Analisis Nilai Kohesi Dan Koherensidalam Terjemahan Al-Qur'an Surah Al Al Zalzalah," *JURNAL KONFIKS* 1, no. 2 (2014): 23, https://doi.org/10.26618/konfiks.v1i2.177.

[21] Walidah et al., "Stylistic Analysis in Surah Al-Najm," 129.

that could be described comprehensively through words based on the context and method[22]. Descriptive research in this context attempts to describe linguistic phenomena in the surah al-Zalzalah and has purpose to describe the surah comprehensively regarding to the style of the surah.

In terms of collecting the data, the researchers use the 'simak' method and 'sadap' techniques. The 'simak' technique is not only related to spoken language, but also written language. Regarding the 'sadap'-writing technique, the researcher will take carefully the written language in form the script or narrative of the verses contained in surah al-Zalzalah. This is regarding to Mahsun's statement who states that 'sadap' of writings can be done on the ancient manuscripts, in the narrative of text, and in the languages of the mass media[23]. Meanwhile, some data collection techniques are (1) reading carefully and thoroughly surah al-Zalzalah fully (2) Marking and re-noting the text that became the data on this research, (3) Collecting and analyzing all language styles contained in the surah.

After the data collected, researcher analyze the data (1) By identifying the language style in the surah al-Zalzalah based on stylistic approach, (2) The data classified based on the theoretical approach (3) analyzing the data by noting the word and sentences in the surah al-Zalzalah based on stylistic model, (5) Interpreting the data based on the theoretical approach (6) concluding analysis and result.

RESULT AND DISCUSSION

The study results that in Surah al-Zalzalah there are twelve (12) language styles collected in three (3) domains of stylistic studies, namely phonology, syntax, and imagery. To find out each language style and its effects, the researcher will describe in detail as follows:

Phonological Level (*Al-Mustawā al-Ṣawti*)

This level is to analyze the phonological and the effect of sound to the coherence and meaning. Through phonological studies on the surah al-Zalzalah, this research finds three (3) linguistic style, alliteration, rhyme and assonance.

Alliteration

Alliteration is a repetition style from the same consonant.[24] The main purpose of alliteration is making melodious sound. In the Arabic term, this is called as *al-mujānasah al-istiḥlāliyyah*.[25]

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[22] Lexy J Moleong, *Metode Penelitian Kualitatif* (Bandung: Remaja Rosdakarya, 2014), 6.

[23] MS Mahsun, *Metode Penelitian Bahasa: Ṭahapan Strategi, Metode Dan Tekniknya* (Jakarta: Raja Grafindo Persada, 2014), 92–93.

[24] Gorys Keraf, *Diksi Dan Gaya Bahasa* (Jakarta: Gramedia Pustaka Utama, 2010), 130.

In surah al-Zalzalah, alliteration is found in the letter *hamzah* (ء) that repeated thirteen (13) times. *Hamzah* is a sound produced from laud-voiced (*al-jahr*) to low-voiced (*al-hams*) or vice-versa and the voice is influenced by the other voice.[26] When it is spoken, the vital cord is in the low position (*al-inzilāq*) and opens (*al-infitāḥ*)[27] the result is an explosive voice (*al-infijār*). Otherwise, the pronunciation of the *hamzah* blocks the opening between vocal cords and the closing of both vocal cords completely at the larynx. Air is not allowed to pass through the larynx, then the tendon is released and making a loud explosive sound.[28] Therefore, the speaker used this letter to express psychological emotions such as anger and shock[29]. The loud and explosive rhythm are simultaneously expressing and revealing the emotions that portray the emotion in the Day of Judgment. This is in accordance to the verse of God in the QS. Al-Hajj [22]: 2.

Rhyme

Rhyme is one of studies in phonology and usually used in the field of poetry. In Indonesian, this word is equivalent to *sajak* (rhyme). Literally rhyme is a repetition of the same sound at the end of each line.[30] Meanwhile, Herman stated that rhyme is the sound equation in the syllable of poetry.[31] In the Arabic literature, rhyme is equivalent to *qāfiyah* or *saj'*.[32] Indeed, in the Qur'anic studies (*ulūm al-Qur'ān*), these terms areequivalent to the term *fāṣilah*.[33] From the above mentioned views, the writer defines rhyme as form of repetition in the phoneme or syllabus at a certain distance located at the end of each verse.

Table 1. The last words in each verse of surah al-Zalzalah, meaning, vocal pattern, consonant pattern and syllable

Number of The last verse	Transcription of final words	Meaning	Vocal Pattern	Consonant pattern	Syllable
1	Zilzālahā	Ultimate Quaking	i-a-a-ā	z-l-z-l-h	CVCCVVCVCVV

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[25] Magdi Wahba, *A Dictionary of Literary Terms:(English-French-Arabic), with French and Arabic Indexes* (Beirut: Librairie du Liban, 1974), 10.

[26] Ahmad Mukhtar Umar, *Dirāsah Al-Ṣawt al-Lugawī*, 4th ed. (Al-Qāhirah: Âlam al-Kutub, 2006), 324.

[27] Sulaimad Fayyaḍ, *Istikhdāmāt Al-Ḥurūf al-'Arabiyyah* (Al-Riyāḍ: Dār Al-Mirrīkh li Al-Nasyr, 1998), 19.

[28] Sulaimad Fayyaḍ, *Istikhdāmāt Al-Ḥurūf al-'Arabiyyah* , 19.

[29] Muḥyiddīn Ramaḍān, *Ṣawtiyyāt Al-'Arabiyyah* (Oman: Maktabah al-Risālah al-Ḥadīšah, 1999), 83.

[30] Siswantoro, *Metode Penelitian Sastra: Analisis Struktur Puisi* (Yogyakarta: Pustaka Pelajar, 2011), 130.

[31] Herman J Waluyo, *Teori Dan Apresiasi Puisi* (Jakarta: Erlangga, 1995), 90.

[32] *Saj'* is a rhythmic between two different line (*fāṣilah*) in the end of *naṣr* (prose), either the differences in each line *fāṣilah* on *wazan* and *taqfiyah* or *fiqrah*. *Fāṣilah* in the prose is in accordance to *qāfiyah* in the poet. *Saj'* itself is a special character in the study of prose. Look at Sayyid Ahmad Al-Hāsyimi, *Jawāhir Al-Balāgah Fī al-Ma'āni Wa al-Bayān Wa al-Badī'* (Beirūt: Dār al-Fikr, 1994), 351.

[33] Nur Faizi, Syamsul Hadi, and Thoyyib Thoyyib, "Bentuk Repetisi Linguistik Dalam Al-Quran," *LiNGUA: Jurnal Ilmu Bahasa dan Sastra* 9, no. 1 (2014): 33, https://doi.org/10.18860/ling.v9i1.2555 .

Number of The last verse	Transcription of final words	Meaning	Vocal Pattern	Consonant pattern	Syllable
2	Aṡqālahā	Its contains	a-ā-a-ā	ʼ-ṡ-q-l-h	CVCCVVCVCVV
3	Mālahā	What is wrong with it?	ā-a-ā	m-l-h	CVVCVCVV
4	Akhbārahā	Recount everything	a-ā-a-ā	ʼ-kh-b-r-h	CVCCVVCVCVV
5	Awḥālahā	Inspired by lord to do so	a-ā-a-ā	ʼ-w-ḥ-l-h	CVCCVVCVCVV
6	Aʿmālahum	Consequence of their deeds	a-ā-a-u	ʼ-ʿ-m-l-h	CVCCVVCVCVC
7	Yarah	God will see it	a-a	y-r-h	CVCVC
8	Yarah	Atoms weight of evil will see it	a-a	y-r-h	CVCVC

C = Consonant, V = Short Vowel, VV = Long Vowel

In the surah al-Zalzalah, the repetitions (fāṣilah) of consonants are *lam* (ل) and *ra'* (ر). It is on the syllable CVCVV *lahā* on the verse 1, 2, 3, 5 and *rahā* on the verse 4. Otherwise, there were also repetitions of syllables CVCVC *yarah* on the verse 7 and 8. The consonant repetition of lam and ra' which exists mainly on the syllable is reasonable. Based on the articulation, *lam* is a consonant that located in the middle between hard (*syiddah*) and soft (*rakhāwah*) consonant. This sound is formed when air passes through the larynx and moves two vocal cords, and then the air flows down to the throat and both sides of mouth are in a narrow channel that can produce weak rustling. When air flows from one or both sides of the mouth, the tip of the tongue also ties to the palatal. In this way, the air is transferred between the center of the mouth and exits from both sides.[34]

The articulation of *ra'* is similar to letter *lam* that includes voiced consonants (*majhūr*) and located between hard (*syiddah*) and soft (*rakhāwah*). *Ra'* 'is formed through air flowing rapidly from the lungs through the larynx, then the air moves the two vocal cords towards the throat and mouth until the air reaches the point of exit, and the tip of the tongue meets the edge of the upper palatal, so the breath becomes narrow.[35]

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[34] Ibrāhīm Anīs, *Al-Aṣwāt al-Lugawiyyah* (Mesir: Maktabah al-Anjelū al-Miṣriyyah, 1975), 64.

[35] IIbrāhīm Anīs, *Al-Aṣwāt al-Lugawiyyah* (Mesir: Maktabah al-Anjelū al-Miṣriyyah, 1975), 66.

These two consonants have something in common, indeed as the most obvious consonants. Both *lam* and *ra'* have the character of *żalqiyyah majhūrah*, a voiced consonant produced from the radix, and indeed both of them are having similarities in the articulation (*al-makhārij*). The repetitions of the letter form loud and thunderous sound. In addition, it increases the loudest sound (*majhūr*) which is in the context of speech, it conveys a strong image. This auditory imagery indicates a strong and noisy movement. Within the nature of *mahjūr,* there is a clear intention to produce text that had strong sound to convey a loud and thundering condition. The slow and strong rhythms are produced to convey a general meaningful message delivered and explained to the listener[36]. Thus, there is no doubt that the "*author*" deliberately uses repetition to strengthen the extraordinary meaning of direct relationship between the sound and the repeated letters, in this case is the horrific situation of Day of Judgment.

Assonance

The language style that shows repetition of vowel is called as assonance.[37] The purpose of using assonance is to obtain a robust effect or to present the beauty of language. This language style is commonly used in both poetry and prose corresponds to the term *tajānus ṣawti* in Arabic literature.[38]

The sound *alif* or long vowel sound represented in symbol as ā (*harakah ṭawīlah*) is one of most distributed vowels in surah al-Zalzalah, and repeated thirteen times. The aim is to present a strong melodious harmony with fluidity or slow stream. The combination of long (*madd*) and soft (*layyin*) letters will produce a various rhythmic between high and low. The letters are produced from a cross section length that flows with the exhaled air and slows down the rhythm that calming the tension. [39] In addition to producing a melodious effect, readers or listeners are also directed to the situations and conditions of the Day of Judgment through a high rhythm on one hand and slow down on the other rhyme.

Syntactic Level (*Al-Mustawā al-Nahwi aw al-Tarkībi*)

Language style in this level will explain in depth anything related to syntax. Syntax level in stylistic studies is different from syntax in general. The syntax here means a discussion that emphasizes something different from habit. Ambiguous and deviated words are discussed at this

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[36] Syākir Hadi Al-Tamīmī, *Dirāsāt Fī Al-Adab al-'Arabī*, 2nd ed. (Bagdād: Maṭba'ah al-Burhān, 2008), 112.

[37] Keraf, *Diksi Dan Gaya Bahasa*, 130.

[38] Wahba, *A Dictionary of Literary Terms:(English-French-Arabic), with French and Arabic Indexes*, 34.

[39] Ibtisām Ahmad Hamdān, *Al-Asas al-Jamāliyyah Li al-Īqā' al-Balāgī Fī al-'Aṣri al-'Abbāṣi* (Suriah: Dār al-Qalam al-'Arabi, 1997), 155.

level. In addition, the chosen words are reasonable and significant concern in this study.[40] Through the investigation, the researcher found at least four (4) styles of language, namely deviation of verb and verbal-noun, reposition (*taqdīm*), epizeuxis, and anaphora.

Deviation of Past-Verb (māḍī) Zulzilat and Objective Complement;Verbal-Noun (mafʿūl muṭlaq/maṣdar) Zilzālahā

Generally, the verb *māḍī* is a form of verb that describes a past event or action. Surely, this is a general definition that does not take into account the context of situation. The first verse in surah al-Zalzalah is presented with the form of past verb or *māḍī zulzilat*. Surely, it is ambiguity since *fiʾil māḍī* (past-verb) is used to describe past-events. However, the verb *zulzilat* does not refer to the past-events; but on the contrary, it refers to an extraordinary event that surely will come. An argument for certainty is the presence of *iżā* in the initial sentence, it is a conjunction used for events that were certainly happened (*al-maqṭūʿ bihi*) and indicated the meaning of something true to come (*mustaqbal*). This is different if the conjunction used indicates uncertain thing like "*in*" (*al-mujawwaz*). [41] The emerging effect for the reader is more real and led to imaginary that an extraordinary event that is terrible and terrifying will surely happen.

Further, it is the use of objective complement; verbal-noun (*mafʿūl muṭlaq/maṣdar*) *zilzālahā* on the first verse of al-Zalzalah. Commonly, the function of verbal-noun is to intensify *ʿāmil* (*muʾakkid li ʿāmilihi*), specifically it works as *ʿāmil* (*mubayyin linawʿihi*), and to explain the number *ʿāmil* (*mubayyin li ʿadadihi*).[42]

The use of *ḍamīr* (pronoun) on the phrase *zilzālahā* is kind of deviation on Arabic grammar. Surely, the use of the style is reasonable. The combination of *zilzāl* along with pronoun *al-'Arḍ* is in relation with spontaneous narration of the next verse; that is the outburst of earth from all its burdens. Binti Syāṭi' stated that the use of pronoun is to figure out the outrage condition that is beyond compare.[43]

Hysteron (al-Taqdīm)

An example of hysteron (*al-taqdīm*) in surah al-Zalzalah is prioritizing adverbs over other word order. The adverb *yawmaiżin* (يومئذ) precedes the verb *tuḥaddiṣu* (تحدث) along with the *fāʾil* (subject) and *mafʿūl bih* (object). Surely, repositioning word order is reasonable. The reposition of word order in the context of *yawmaiżin* is intended to show a powerful transition by presenting to the listener an aforementioned description of the enormity of the Day of Judgment. Thus, there is no

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[40] Qalyubi, *Stilistika Al-Qur'an: Makna Di Balik Kisah Ibrahim*, 74.

[41] Muhammad Fahruddin Al-Rāzī, *Al-Tafsīr al-Kabīr Wa Mafātīḥ al-Gaīb*, vol. 32 (Beirūt: Dār al-Fikr, 1981), 57.

[42] Muhammad bin Muhammad Al-Raʿyāni, *Al-Kawākib al-Durriyyah Syarḥ ʿalā Mutammimah al-Ajurrumiyyah*, 8th ed., vol. 2 (Beirūt: Dār al-Kutub al-'Ilmiyah, 2013), 348.

[43] Bintu Syāṭi', *Al-Tafsīr al-Bayāni Li Al-Qur'ān al-Karīm*, 1:83.

assumption or supposition that the expression of *yawmaiżin* is a separated sentence from the previous verse[44]. The emerged effect is that the reader or listener will focus on the extraordinary and terrible event from the shaking earth. In addition, this imagery incident leads the reader to carefully understand the sequence of events at the end of the Day.

Epizeuxis

The language style that shows the repetition of words or expressions in one idea directly and successively is called epizuexis[45]. This language style corresponds to the term *tikrār tawkīdī* in Arabic literature.[46] This language style is commonly brief sentence with extensive ideas.

The repetition style in surah al-Zalzalah is found in the first and second verses. The word *al-arḍu* is repeated twice sequentially and also with brief idea. This kind of repetitive language style is deliberately expressed by the "*author*", that is Allah, and to underpin and improve the belief of reader. The "author" attempts to emphasize and grab the attention of the listener or reader into a very extraordinary event, namely the Day of Judgment with great shocks so that the listener will also remember to the God that created the shock.[47]

The repetition of *al-arḍu* is significance for the verb is delivered in form of a passive perfective verb (*fi'l māḍī mabnī majhūl*) in the first verse. This emphasizing the extraordinary events on the Day of Resurrection, and it is not by whom the Day was created. Thus, it is clear that the repetition of the word *al-arḍu* in surah al-Zalzalah is intended to strengthen the faith and obedience of soul on this extraordinary event, this is conveyed by al-Suyūṭi[48] in classifying one of the repetition functions as a form of *ta'kīd.[49]* The imagery effect to the listener or reader is full attention on the reading of text and the incident inside the text.

Anaphora

A language style that shows the repetition of word, phrase, or sentence on each subsequent line is called anaphora[50]. This repetition has certain purposes. This repetition in Arabic literature is equivalent to the term *tikrār al-ṣadārah*.[51]

The repetition style of phrases or sentences in surah al-Zalzalah is on the seventh (7th) and eighth (8th), as the verse narrates *fa man ya'mal miṡqāla żarratin* and *yarah*. The two verses are

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[44] Bintu Syāṭi', *Al-Tafsīr al-Bayāni Li Al-Qur'ān al-Karīm*, 1-87.

[45] Keraf, *Diksi Dan Gaya Bahasa*, 127.

[46] Muhammad Ali Al-Khuli, *A Dictionary of Theoretical Linguistics* (Beirūt: Librairie du Liban, 1982), 58.

[47] Bintu Syāṭi', *Al-Tafsīr al-Bayāni Li Al-Qur'ān al-Karīm*, 1:84.

[48] Mohammad Luthfil Anshori, "AL-TAKRÂR FÎ AL-QUR`ÂN (Kajian Tentang Fenomena Pengulangan Dalam al-Qur`an)," *AL ITQAN: Jurnal Studi Al-Qur'an* 1, no. 1 (February 15, 2015): 74, https://doi.org/10.47454/itqan.v1i1.4.

[49] Muhammad Luthfil Anshori, "Uslūb Al-Tikrār fi Al-Qur'an al-Karīm," *LISANIA: Journal of Arabic Education and Literature* 1, no. 1 (July 1, 2017): 69, https://doi.org/10.18326/lisania.v1i1.56-73.

[50] Keraf, *Diksi Dan Gaya Bahasa*, 127.

[51] Wahba, *A Dictionary of Literary Terms:(English-French-Arabic), with French and Arabic Indexes*, 17.

close together and equal in term of word order. The aspects of verses are appropriate phonetically and semantically and interrelated-integrated one another. However, the reader' attention is grabbed by two opposing phrase.

The repetition of these two verses definitely brings a rhythmic tone which has a special effect on the ears. There are at least two interesting aspects that can be explored. *First* is musical aspect in which a harmonious and solid rhythm presented in the form of repetitions. This harmony shows the ultimate beauty and quality of literature that is beyond compare[52]. *Second* is the combination of antonymic (good and evil). Certainly the combination of two opposites will produce beautiful expression and influential to reader's soul. The two verses also emphasize that the smallest deed is visible in the "Vision" of Allah, and either good or bad deeds of human beings will definitely be rewarded by God.

Imagery Level (*Al-Mustawā al-Taṣwīri*)

The attention of imaginary level focuses on the abstract concepts, certain events that happen, an individual psychology, also views and illustrations that are perceptible and also human behavior in form of imaginative descriptions. Through this study, the researcher found at least five (5) language styles, namely anastrophe, asyndeton, polysyndeton, chiasmus, and personification.

Anastrophe

Another term for anastrophe is inversion; it is a language style that shows an opposite direction from position of word order in a sentence[53]. The style of language which operates to convey this particular concern in Arabic literature is equivalent to the term *al-taqdīm wa al-ta'khīr.*[54] Anastrophe styles are often found in the Qur'an. In the surah al-Zalzalah, the style can be seen in the fourth and sixth verses, that is the phrase *yawmaiżin*.

In the fourth verse, the phrase *yawmaiżin* is used to disturb the reader by presenting the previously description of the Day of Judgment. The risen effect is that the reader knows clearly that the *yawmaiżin* is integrated and part of previous verse. Surely, this particular attention has much to do with the extraordinary event that is terrible shaking in the previous verse. On the sixth verse, the repetition of the phrase *yawmaiżin* aims to associate series of conditions and to grab reader's attention to the previous verse in form of strict warnings on reader's mind.

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[52] Muhammad Afif Amrulloh, "Kesamaan Bunyi Pada Sajak (Kajian Fonologi al-Qur'an Dalam Surat al 'Asar)," *Jurnal Al Bayan: Jurnal Jurusan Pendidikan Bahasa Arab* 9, no. 1 (2017): 100, https://doi.org/10.24042/albayan.v9i1.1082.

[53] Keraf, *Diksi Dan Gaya Bahasa*, 130.

[54] Wahba, *A Dictionary of Literary Terms:(English-French-Arabic), with French and Arabic Indexes*, 17.

Asyndeton

Asyndeton is a language style that refers to solid reference; it derived from several words, phrases, clauses, or equivalent sentences connected by conjunctions. [55] This language style in Arabic literature is equivalent to the term *tajāwur*. [56] However, in Arabic rhetoric studies (*balāgah*) the term is equivalent to the word *faṣl*.[57]

Within the surah al-Zalzalah, asyndeton can be seen on the sequence of the fourth and the fifth verse.

يَوْمَئِذٍ تُحَدِّثُ أَخْبَارَهَا ﴿٤﴾ بِأَنَّ رَبَّكَ أَوْحَىٰ لَهَا ﴿٥﴾ يَوْمَئِذٍ يَصْدُرُ النَّاسُ أَشْتَاتًا لِّيُرَوْا أَعْمَالَهُمْ ﴿٦﴾

"That Day, it will report its news, because your Lord has commanded it. That Day, the people will depart separated [into categories] to be shown [the result of] their deeds"

The solid references can be seen clearly in all three verses above. The phrases *akhbārahā bianna rabbaka* and *yawmaiẓin yaṣduru* are connected without conjunction. The function of this language style is the unity of all elements and confirms that all elements are connected. The phrase *bianna rabbaka* is a continuation explanation of the phrase *tuḥaddiṡu akhbārahā*. The earth that announces the news of the coming of Day of Judgment (verse 4th) is closely related to Allah's commands-mandates and instructions (verse 5th). Indeed, humans being will be woken up to be shown all their deeds (verse 6th) and that events are series on the Day of Resurrection (verse 4th). For example, if only the author uses the letter *waw* (و) as conjunction, it will give such impression that three solid references are different from other. So the use of the asyndeton style in this context is very appropriate.

Polysyndeton

Polysyndeton is a language style of solid reference in the form of words, phrases, clauses, or sequential sentences and each others are connected through conjunctions.[58] In Arabic literature, this style is the opposite of asyndeton. The polysyndeton style is equivalent with the term *al-waṣl*.[59] The purposes of using this style are 1) connecting one sentence to another sentence that has the same structure both *khabariyyah* and *insyā'iyyah,* 2) eliminating mistakes or assumptions that appears differently from the intended sentences formed in from different structure.[60]

In the surah al-Zalzalah, the polysyndeton can be found in the first to third and seventh to eighth. In the verse 1-3 and 7-8, each verse is associated with the conjunction *waw* (و / and) and *fa'*.

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[55] Keraf, *Diksi Dan Gaya Bahasa*, 131.

[56] Qalyubi, *'Ilm Al-Uslūb Stilistika Bahasa Dan Sastra Arab*, 147.

[57] Al-Hāsyimi, *Jawāhir Al-Balāgah Fī al-Ma'āni Wa al-Bayān Wa al-Badī'*, 178.

[58] Keraf, *Diksi Dan Gaya Bahasa*, 131.

[59] Wahba, *A Dictionary of Literary Terms:(English-French-Arabic), with French and Arabic Indexes*, 428.

[60] Al-Hāsyimi, *Jawāhir Al-Balāgah Fī al-Ma'āni Wa al-Bayān Wa al-Badī'*, 172–173.

Even though the structure of the sentence looked different, the conjunction is actually a form of affirmation confirming the coherence of three verses. The seventh and eighth verses are delivered in the same structure to emphasize that good and bad deeds are two different things but have the same consequences (reward) before Allah SWT. Good and bad deeds, no matter how small it is, it will be rewarded by-Him.

Chiasmus

Principally, the chiasmus is almost similar to the anaphora style, which is the repetition of phrase or sentence is equal to the next phrase or sentence. What makes different is that between two sentences are contrasted with one another. In other words, chiasmus is language style that shows the repetition of two or equal phrases by contrasting the two phrases or sentences. In Arabic literature, chiasmus is often denoted as *muqābalah ʿaksiyyah* or *taṣālun al-kalām*.[61]

In surah al-Zalzalah, chiasmus style is explicitly delivered in seventh and eighth verse. The sentences *man yaʿmal miṡqāla żarratin* and *yarah* are repeated two times continuously. However, in the model of sentence repetition, there are words compared with each other, namely the word *khairan* (good) and *syarran* (bad). In addition to having melodious effect, the readers attracted to understand two words that are clearly opposing each other and have different meanings.

Personification

Personification is a figurative language that describes inanimate objects as if they are human[62]. In Arabic literature this term is often referred to as *tajsīd* or *tasykhīṣ*.[63]

The example of personification can be seen in the surah al-Zalzalah, the fourth verse.

$$ يَوْمَئِذٍ تُحَدِّثُ أَخْبَارَهَا ﴿٤﴾ $$

"That Day, it will report its news"

The word *tuḥaddiṡu* lexically means to tell. Indeed, the subject is an inanimate object that is earth. Bintu Syāṭi' by quoting al-Ṭabari's view states that the speaking earth is a figurative form or *tamṡīl*, meaning the condition of the earth and all its unprecedented changes inform and explain the information to the subject (*mā lahā*). [64] This is in accordance to the statement of al-Zamakhsyari who emphasizes that the speaking earth is a parable ordered by Allah for all things that can occupy and replace oral speech. [65] Indeed, there are some scholars among of them is al-Ṭabrasi, who

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[61] Syamsul Hadi, *Kamus Istilah Linguistik* (Yogyakarta: Gadjah Mada University Press, 2019), 90.

[62] Keraf, *Diksi Dan Gaya Bahasa*, 140.

[63] Hadi, *Kamus Istilah Linguistik*, 145.

[64] Bintu Syāṭi', *Al-Tafsīr al-Bayāni Li Al-Qurʾān al-Karīm*, 1:87.

[65] Mahmūd bin Umar Al-Zamakhsyari, *Tafsīr Al-Kasysyāf ʿan Haqāiqi al-Tanzīl Wa ʿUyūn al-ʾAqāwīl Fī Wujūh al-Taʾwīl*, 3rd ed. (Beirut: Dār al-Maʿrifah, 2009), 1216.

convinces that the earth speaks like humans. The reason is Allah made the earth be able to speak like humans who tell humans deeds, bad and good, on earth. The first emerging effect is that at the end of the day, the reader or listener sees that the earth is also a speaking creature likewise human.

CONCLUSION

Based on the analysis, the language style in surah al-Zalzalah can be classified into three levels of stylistic domains; phonology, syntax, and imagery. At phonological level (*al-mustawā al-sawti*), the alliteration, rhyme, and assonance styles are investigated. Stylistic analysis on phonology finds the essence of surah al-Zalzalah sound more melodious and impresses reader's attention, especially in terms of musicalization of beautiful rhythm. Thus, it is possible to note about certain effects comes into the reader's soul. Indeed, at the syntactic level (*al-mustawā al-nahwī*), the analysis finds about the deviation of the verb and verbal noun, *taqdīm*, epizeuxsis and anaphora. The use of this style, at this level is plausible of having its own effect on the reader or listener. The appearing effect on this language style is a focused attention (*tarkīz*) on the reading and the meaning desired by the author. At the imagery level, the analysis finds language styles such as anastrophe, asyndeton, polysyndeton, chiasmus, and personification. The appropriate use of language style at this level allows the reader or listener to take advantage on their imagination. The reader led by the "author" to be an audience and allowed to describe the images, thoughts, or movements provided by the "author".

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