

Stylistic Analysis of the Eschatological Narrative in the Qur'an

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Abstract

This study aims to analyze the stylistic aspects of Surah Az-Zumar verses 71–74, focusing on the eschatological representation of the Qur'an through linguistic elements. This study employs a qualitative approach, utilizing library research. The primary data consists of Surah Az-Zumar verses 71–74 and classical and modern exegeses collected through documentation. Data analysis uses qualitative content analysis based on the Qalyubi stylistic framework, encompassing phonological, morphological, syntactic, and semantic levels. Phonological analysis reveals a consistent end-rhyme pattern and internal rhythm, reinforced by assonance and tempo variations, which create significant emotional and aesthetic impacts. Morphologically, the strategic use of passive forms, such as "sīqa" and "futiḥat," emphasizes eschatological events and enhances visual imagery, thereby building dramatic tension. From a syntactic perspective, formulaic repetition and stylistic ellipsis highlight the narrative contrast between the destinies of the inhabitants of Paradise and Hell, clarifying the divine message of justice and engaging readers emotionally. Semantically, the employment of musyākalah and muqābalah khilāfi enriches the narrative by subtly contrasting the two destinies through word choice. In conclusion, stylistic elements in Surah Az-Zumar verses 71–74 are not merely aesthetic embellishments but serve as profound theological tools, shaping readers' cognitive, affective, and spiritual experiences of eschatological reality.

Keywords

Az-Zumar; Eschatology; Stylistics; Qalyubi; Linguistic Analysis.



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INTRODUCTION

The Qur'an, the sacred scripture of Islam, contains theological teachings and legal principles and exhibits a rich linguistic beauty and rhetorical power (Ghofur et al., 2021; Munawaroh et al., 2024). This quality can be immediately experienced by anyone who reads it through harmonious sound patterns, precise and meaningful word choices, and an effective style of expression that resonates with readers of various intellectual levels (al-Qaṭṭān, 1994). The language of the Qur'an appeals to both reason and emotion, as it harmoniously balances truth and beauty. Furthermore, the Qur'an conveys meanings through distinctive rhetorical devices characterized by efficient yet profoundly expressive vocabulary (Qalyubi, 2017).

These unique linguistic phenomena form the object of Qur'anic stylistic studies (Qalyubi, 2017). Stylistics is a branch of linguistics concerned with language style, emphasizing variations in language use, especially within complex and deliberately structured literary contexts (Sopian, 2017). Sopian (2017) emphasizes that the Qur'anic language style is theistic and deeply influenced by context and theme, thus forming an authentic rhetorical style (*uslūb*) that reinforces moral and monotheistic messages. The choice of diction and sentence structure in Qur'anic narratives consistently aligns with the theme and context, creating profound impressions and reinforcing fundamental values such as monotheism, patience, and the struggle between truth and falsehood (Sopian, 2017). According to Qalyubi (2017), Qur'anic stylistics examines explicitly the uniqueness of the Qur'an's linguistic style in structuring sentences and selecting vocabulary.

The Qur'an is far from an ordinary text; it possesses a highly distinctive and unique linguistic style in conveying each divine message (Haleem, 2001). Therefore, stylistic analysis is crucial in Qur'anic studies, as only through this approach can each verse's expressive force, structural uniqueness, and rhetorical content be comprehensively revealed (Abdul-Raof, 2004; Qalyubi, 2017; Sopian, 2017). Unlike pragmatics, which confines analysis to speech acts and the function of language in context (Abdul-Raof, 2006), or semiotics, which focuses on the relationships between signs, symbols, and meaning within Qur'anic verses (Abdullah et al., 2016), stylistics instead investigates in depth how the divine message is constructed through elements of sound, word choice, morphological forms, and syntactic arrangements that collectively create emotional, aesthetic, and spiritual effects for the reader (Qalyubi, 2017; Sopian, 2017).

Meanwhile, hermeneutics does offer an interpretative approach and is often employed in literary criticism. However, its foundations in skepticism and relativism risk reducing the Qur'an to

merely an ordinary literary text, resulting in relatively tentative interpretations (Kasim & Haddade, 2022; Zainol et al., 2018). In contrast, Qur'anic stylistics focuses on uncovering the aspects of *i'jāz al-Qur'ān*—the miraculous and unique nature of its language—while positioning the Qur'an as a divine revelation possessing distinctive linguistic features and a structure unlike any other text (Haleem, 2001; Qalyubi, 2017). It affirms the superiority of stylistic analysis over other approaches in examining the Qur'an.

The stylistic approach is highly relevant for application to various themes in the Qur'an, one of which is eschatology—a theme that occupies an especially central position and is explored in greater depth than in any other scripture (Günther, 2020; Rahman, 2009). Eschatology in the Qur'an describes end-time events and affirms foundational principles of faith such as monotheism (*tawḥīd*), divine justice, resurrection, the immortality of the soul, Paradise, and Hell. Interestingly, discussions of these "last things" are not merely doctrinal but also showcase a distinctive richness of linguistic style. The Qur'an frequently employs powerful imagery, a pictorial style, and various terms and linguistic structures to dramatically portray the Day of Judgment and eschatological events (Günther, 2020). Therefore, eschatological studies in the Qur'an cannot be sufficiently undertaken through thematic or theological approaches alone; they also require stylistic analysis to uncover the expressive power, rhetorical effects, and linguistic beauty that construct the eschatological message. Through stylistics, researchers can examine how narrative structure, imagery, sound repetition, and variations in diction reinforce the messages of the Hereafter that form the core of the Qur'an's teachings.

The standard portrayal of eschatology in the Qur'an generally revolves around descriptions of the pleasures of Paradise and the torments of Hell—two recurring themes in the Qur'anic eschatological verses (Rahman, 2009). One of the distinctive stylistic features of the Qur'an in presenting this theme is its juxtaposition of the promise of Paradise for the righteous alongside the threat of Hell for wrongdoers (Haleem, 2001). A prominent example of this phenomenon can be found in Surah Az-Zumar, verses 71–74. In this passage, the Qur'an vividly depicts the journey of two groups of people toward their ultimate recompense—some being driven to Hell and others to Paradise—through a complex narrative and engaging dialogue. The strength of these verses lies in their rich stylistic elements: lexical contrasts, effective sentence structures, cosmic dialogues between the inhabitants and the guardians of Hell or Paradise, and dramatic effects that intensify the eschatological atmosphere. The uniqueness and intensity of the linguistic style in these verses make

Surah Az-Zumar 71–74 particularly worthy of stylistic analysis within the framework of the eschatological theme, as they convey powerful theological messages while also providing an aesthetic and emotional experience for the reader.

Linguistic studies of Surah Az-Zumar have been conducted from various perspectives; however, they remain partial and have not fully addressed the stylistic aspects within the eschatological verses, particularly verses 71–74. Arnita et al. (2024), for instance, highlight the aspect of *al-ṭibāq* (antithesis) in Surah Az-Zumar, identifying a dominance of *ṭibāq ijāb*, which underscores a contrasting style in semantic construction. This study importantly reveals semantic oppositions characteristic of Qur'anic rhetoric but stops short of a stylistic synthesis within the eschatological narrative context. Meanwhile, Kamala & Rohmad (2022) analyse forms and functions of directive speech acts within the same Surah, including both direct and indirect utterances. Their analysis demonstrates linguistic potential in Surah Az-Zumar but does not explicitly connect this potential with the stylistic power of visually and emotionally representing Paradise and Hell.

Furthermore, stylistic approaches to eschatological themes have been applied to other surahs beyond Surah Az-Zumar. For example, Ulumuddin (2022) analyses Surah Al-Qiyāmah using four stylistic dimensions—phonological, lexical, grammatical, and rhetorical. He finds that the selection of sounds, words, and rhetorical styles in the Surah is not accidental but carefully crafted to underscore the atmosphere of the apocalypse with vigorous emotional intensity. A similar approach is observed in the study conducted by Ghofur et al. (2021) on Surah Al-Zalzalah. They identified twelve rhetorical figures distributed across three stylistic levels: phonological, syntactic, and imagery. The use of alliteration, rhyme, and assonance was noted at the phonological level. In the syntactic domain, stylistic devices such as deviation, hysteron, anaphora, epizeuxis, and structural variations were found. Imagery employed devices such as anastrophe, asyndeton, polysyndeton, chiasmus, and personification, collectively producing a significant emotional and intellectual impact on readers.

Basir's (2025) research further strengthens these arguments through a comparative study between the dialogues of Hell's inhabitants in the Qur'an and those depicted in the film *Siksa Neraka* (2023) by Anggy Umbara. His analysis demonstrates that the Qur'anic expressions exhibit far greater rhetorical complexity than the film's dialogues. Qur'anic verses employ hyperbole, paradox, meiosis, and cynicism intensely and profoundly, while the film predominantly utilizes short sentences and epizeuxis. This comparison highlights the expressive strength of the Qur'an's depiction of

eschatology, which lies in its message content and rich stylistic elements. Additionally, Sopian et al. (2022) assert, in their stylistic study of classical Arabic literary texts, that the strength of stylistics lies in a text's ability to simultaneously evoke emotional, spiritual, and argumentative effects, whether through sound choice, diction, or sentence structure. These findings underscore the importance of stylistic analysis of eschatological verses to reveal the affective and cognitive dimensions produced by the Qur'anic linguistic style.

From the above exposition, it can be concluded that although stylistic studies on eschatological themes have advanced, there has yet to be a study that explicitly examines Surah Az-Zumar verses 71–74 as a dramatic representation of humankind's transition to Hell and Paradise. These verses offer a richness of stylistic features in diction, grammatical structure, and phonological effects, which rhetorically accentuate the contrast between humiliation and exaltation. This research seeks to fill this gap by providing a comprehensive stylistic analysis of the depiction of entry into Hell and Paradise in Surah Az-Zumar, contributing to studying Qur'anic language and aesthetics in an eschatological context. Accordingly, this study aims to reveal the forms and functions of stylistic elements—including phonological, morphological, syntactic, and semantic aspects—that construct the aesthetic experience and reinforce the eschatological message in Surah Az-Zumar verses 71–74.

METHOD

This study employs a qualitative approach utilizing content analysis to examine the linguistic dimensions and rhetorical messages in Surah Az-Zumar verses 71–74. The study focuses on stylistic aspects—investigating how these verses' linguistic structure and characteristics create aesthetic and semantic effects through sound choices, grammatical forms, and diction (Qalyubi, 2017). stylistic approach, categorizing the analysis into five levels: phonological (al-mustawā al-ṣawṭī), morphological (al-mustawā al-ṣarfī), syntactic (al-mustawā al-naḥwī or al-tarkībī), semantic (al-mustawā al-dalālī), and imagery (al-mustawā al-taṣwīrī). However, this research applies only to the first four levels due to the minimal presence of visual imagery elements within the examined verses.

The primary data consists of the text of Surah Az-Zumar verses 71–74, sourced from the digital edition of the Mushaf published by the Ministry of Religious Affairs of the Republic of Indonesia (2020), accessed through the website <https://quran.kemenag.go.id>. The analysis involves eight systematic stages of qualitative content analysis: (1) data collection of the verses and classical-modern exegeses (tafsir); (2) repeated readings to identify patterns of sound, structure, and meaning;

(3) initial coding of prominent stylistic forms; (4) grouping codes into stylistic categories based on Qalyubi's stylistic levels; (5) refining the most relevant categories; (6) thematic and pattern analysis (such as sound repetition, parallel structures, and semantic oppositions); (7) interpretation of rhetorical functions and theological messages; and (8) validation of findings through source triangulation (Sirilakshmi et al., 2024).

To strengthen validity, interpretations of stylistic forms are juxtaposed with explanations found in classical and modern tafsir literature. The analysis also draws upon theories from Arabic linguistics and modern stylistic approaches, notably Abdul-Raof's (2004, 2018) and Qalyubi's (1997, 2017) Qur'anic stylistics. Relevant prior research is further referenced to enrich interpretations and enhance the generalizability of the findings.

FINDINGS AND DISCUSSION

Findings

The findings of this study reveal the strategic role of stylistic elements in constructing the power of the eschatological message in Surah Az-Zumar verses 71–74. Utilizing Qalyubi's stylistic framework, the analysis encompasses four primary levels—phonological, morphological, syntactic, and semantic—each of which displays distinct linguistic features and rhetorical effects that intensify the narrative of humanity's transition toward Paradise and Hell. Sound devices such as rhyme, assonance, and repetition are shown to create a dramatic atmosphere and enhance the reader's emotional engagement. Meanwhile, the use of passive and active forms, parallel structures, ellipses, and carefully selected diction collectively establish thematic contrasts and reinforce the divine message of justice regarding the ultimate fate of human beings.

These findings demonstrate that the strength of eschatological verses lies in their dogmatic or theological content, the beauty of their linguistic structure, and the richness of stylistic devices employed. This analysis further reveals that Surah Az-Zumar verses 71–74 possess unique features that have not been widely explored in previous studies, particularly regarding the interplay between aesthetic effect and the depth of spiritual meaning. To clarify the contribution of each stylistic element, the following section presents the findings at each level in a systematic table.

Phonological Level

Table 1. Phonological Level Analysis of Surah Az-Zumar Verses 71–74

Aspect	Findings & Distinctive Features in Surah Az-Zumar 71–74	Effect/Impression	Comparison with Similar Verses
Rhyme	Consistent end-rhyme "-īn" across the four verses (e.g., <i>khālīdīn</i> , <i>mutakabbirīn</i> , <i>khālīdīn</i> , <i>‘āmilīn</i>), creating thematic symmetry and cohesion. This pattern is known as <i>saj‘</i> in Arabic rhetoric, characteristic of Qur’anic narration.	It generates musical harmony, reinforces thematic emphasis, and evokes a sacred and dramatic atmosphere at the moment of judgment. The rhyme also facilitates the internalisation of the message and memorability.	Surahs Al-Qiyāmah and Al-Zalzalah also emphasise rhyme, yet Az-Zumar exhibits greater consistency in constructing narrative contrasts of the Hereafter.
Assonance & Tempo	Vowel repetition in words such as <i>jā’ūhā</i> , <i>abwābuhā</i> , and <i>khazanatuhā</i> (pattern: a/u/a) creates progressive assonance. The tempo shifts from slow (<i>jā’ūhā</i>) to rapid (<i>khazanatuhā</i>), signalling heightened emotional tension.	Establishes emotional dynamics—from solemnity (slow) towards dramatic climax (rapid). This prosodic effect intensifies readers' emotional engagement and enhances narrative intensity.	Surah Al-Insiyiqāq similarly employs assonance, but Az-Zumar more prominently uses tempo shifts for dramatic effect.
Sound Repetition	The repeated suffix "-hā" in <i>jā’ūhā</i> , <i>abwābuhā</i> , and <i>khazanatuhā</i> strengthens phonological cohesion, marking the narrative's three critical eschatological stages.	Directs attention to narrative progression, enhances visualisation, and deepens emotional impact for readers.	Surah Al-Qiyāmah also utilises sound repetition, albeit less powerfully, compared to the progressive structure of Az-Zumar.

The phonological aspects of Surah Az-Zumar verses 71–74 encompass rhyme, assonance, tempo, and sound repetition. The consistent use of the terminal "-īn" rhyme establishes thematic symmetry and cohesion, intensifying the sacred and dramatic atmosphere within the eschatological narrative. The progressive assonance pattern found in words such as "*jā’ūhā*," "*abwābuhā*," and "*khazanatuhā*" creates an emotional dynamic that moves from a solemn tone toward a dramatic climax, while variations in tempo further enhance the narrative’s intensity. The repetition of the "-hā" sound marks three significant stages in the narrative, reinforcing the visualization of events and the reader's emotional engagement. Compared to similar verses in Surah Al-Qiyāmah, Al-Zalzalah, and Al-Insiyiqāq, Surah Az-Zumar demonstrates a more consistent and progressive phonological pattern, thereby producing a more pronounced dramatic and rhetorical effect in constructing eschatological contrasts.

Morphological Level

Table 2. Morphological Level Analysis of Surah Az-Zumar Verses 71–74

Aspect	Findings & Distinctive Features in Surah Az-Zumar 71–74	Effect/Impression	Comparison with Similar Verses
Passive Verbs	The dominance of passive verbs: <i>“sīqa”</i> (were driven), <i>“futiḥat”</i> (were opened), <i>“qīla”</i> (it was said). The imagery and dramatic tension. The narrative focuses on the event rather than the agent. The passive form is evoking fear, hope, and contrast between the used for both groups (the disbelievers and the righteous), yet the nuance differs (threat versus honour).	Shifts attention from the agent to the event, constructing visual effect of awe—strongly accentuates the passive and active voices in the two groups.	Surah Al-Qiyāmah also employs the passive voice, but Az-Zumar more strongly accentuates the passive and active voices in the two groups.
Active Verbs	In verse 74, the active form (<i>“qālū”</i> : they said) is used to present the direct personal engagement of the Paradise's dwellers. It stands in contrast to the pressure and the contrast is not as from the passive structures in the authority depicted in the verses explicit as in Az-Zumar. verses about Hell.	Highlights the freedom, joy, and engagement of uses active forms for the expression of gratitude by the Paradise's dwellers. It stands in contrast to the pressure and the contrast is not as from the passive structures in the authority depicted in the verses explicit as in Az-Zumar. on Hell.	Surah Al-Wāqī'ah also uses active forms for the dwellers of Paradise, but differing contrast to the pressure and the contrast is not as from the passive structures in the authority depicted in the verses explicit as in Az-Zumar.

Table 2 outlines the distinctive use of passive and active verbs in Surah Az-Zumar verses 71–74. The predominance of passive verbs such as *“sīqa”* (were driven), *“futiḥat”* (were opened), and *“qīla”* (it was said) shifts the narrative focus from the agent to the event, constructing vivid visual imagery and dramatic tension that accentuates divine authority while evoking awe, fear, and hope. Notably, the passive form is employed for the disbelievers (with a nuance of threat) and the righteous (with a nuance of honor), reinforcing eschatological contrast. In contrast, verse 74 employs the active verb *“qālū”* (they said) to directly express the gratitude of the dwellers of Paradise, highlighting their freedom and joy. This contrast between passive and active structures intensifies the emotional and rhetorical dynamics of the narrative, enhancing its emotional and rhetorical impact. Compared to similar verses such as those in Surah Al-Qiyāmah and Al-Wāqī'ah, Surah Az-Zumar more distinctly demonstrates the different functions and effects of passive and active forms, thereby deepening both the theological message and the reader's affective experience.

Syntactic Level

Table 3. Syntactic Level Analysis of Surah Az-Zumar Verses 71–74

Aspect	Findings & Distinctive Features in Surah Az-Zumar 71–74	Effect/Impression	Comparison with Similar Verses
Formulaic Repetition	The parallel structure <i>“wa sīqa allāzīna ... zumarā ...”</i> appears in verses 71 and 73. This repetition marks the two final destinies of humankind symmetrically, facilitates internalisation of	Emphasises divine justice, strengthens narrative cohesion and symmetry, and facilitates internalisation of	Surah Al-Mu'minūn also uses a parallel structure, but Az-Zumar's is subtler

Aspect	Findings & Distinctive Features in Surah Az-Zumar 71–74	Effect/Impression	Comparison with Similar Verses
	though with differences in content and the message. narrative detail.		and more dramatic.
Stylistic Ellipsis	The omission of the particle “ <i>wa</i> ” in “ <i>futiḥat abwābuhā</i> ” (verse 71) and its delay and shock for Hell, Al-Zalzalah also addition in verse 73 (“ <i>wa futiḥat</i> warm welcome for Paradise. feature ellipsis, but the <i>abwābuhā</i> ”). For Hell, the gates open Enhances emotional and narrative effect is not as suddenly (creating a shocking effect); for theological contrast. strong as in Az-Zumar. Paradise, the gates open in a welcoming manner (creating a warm effect).		

Table 3 illustrates Surah Az-Zumar verses 71–74's distinctive syntactic features through formulaic repetition and stylistic ellipsis. The formulaic repetition appears in the parallel structure “*wa sīqa allazīna ... ilā ... zumarā(n), ḥattā izā jā’ ūhā futiḥat/wa futiḥat abwābuhā wa qāla lahum khazanatuhā...*” in verses 71 and 73, which marks the two ultimate destinies of humankind symmetrically, thereby reinforcing narrative cohesion and symmetry, and facilitating the internalization of the message of divine justice. Meanwhile, the stylistic ellipsis is evident in the variation of the particle “*wa*” in “*futiḥat abwābuhā*” —for Hell, the gates open suddenly (without “*wa*,” creating a shocking effect); for Paradise, the gates open in a welcoming manner (with “*wa*,” creating a warm effect). This subtle difference produces a dramatic effect, strengthening the emotional and theological contrast within the narrative. Compared to similar verses such as those in Surah Al-Mu'minūn, Al-Qiyāmah, and Al-Zalzalah, Surah Az-Zumar demonstrates a more subtle and dramatic use of parallel structure and ellipsis, resulting in a more substantial rhetorical and narrative impact in conveying its eschatological message.

Semantic Level

Table 4. Semantic Level Analysis of Surah Az-Zumar Verses 71–74

Aspect	Findings & Distinctive Features in Surah Az-Zumar 71–74	Effect/Impression	Comparison with Similar Verses
Musyākalah	The use of the verb “ <i>sīqa</i> ” for both groups (the disbelievers and the righteous) serves as a balanced expression rather than a uniformity of meaning. For the disbelievers, “ <i>sīqa</i> ” rhetorical effect and means being driven in humiliation; for the righteous, it means being escorted with honour and compassion.	Reinforces expressive harmony, builds contrast in meaning, and enriches the narrative of eschatology. It creates a striking but rhetorical effect and strengthens narrative cohesion.	Surah Al-Baqarah, verses 257–258, also employs <i>musyākalah</i> , Az-Zumar is richer in nuance and contextual depth.
Muqābalah	The pairs “ <i>maṣwā</i> ” (abode) vs “ <i>ajr</i> ” It	strengthens moral	and Surah Al-Baqarah also

Aspect	Findings & Distinctive Features in Surah Az-Zumar 71–74	Effect/Impression	Comparison with Similar Verses
<i>Khilāfī</i>	(reward) and " <i>al-mutakabbirīn</i> " (the theological arrogant) vs " <i>al-ʿāmilīn</i> " (the righteous workers) form oppositions that are choices, not always direct antonyms, but are reader's constructed through associations of consequences of actions in this value and moral consequence.	contrasts, employs human existential although not as deepens the complex or contextual reflection on the as in Az-Zumar.	<i>muqābalah</i> , not as

Table 4 summarises the semantic aspects of Surah Az-Zumar 71–74, highlighting the distinctive feature of *musyākalah*—the use of the verb "*sīqa*" for two groups with different meanings to achieve expressive harmony and narrative contrast—as well as *muqābalah khilāfī*, namely, the opposition of terms such as "*maṣwā*" versus "*ajr*" and "*al-mutakabbirīn*" versus "*al-ʿāmilīn*," which reinforces moral contrast, affirms existential choices, and deepens readers' reflection. Compared to similar verses in Surah Al-Baqarah, Surah Az-Zumar offers greater complexity and richness in nuance and context.

Discussion

The phonological analysis of Surah Az-Zumar verses 71–74 demonstrates that the Qur'an not only conveys theological messages explicitly but also packages these messages with aesthetically meaningful sound structures. Phonological elements such as rhyme, assonance, and rhythm are deliberately and functionally employed to enhance the emotional and rhetorical effects of the divine messages embedded in these verses. The consistent use of the terminal rhyme "*-īn*" in all four verses creates a rhythmic and symmetrical musical effect. In the Qur'an, rhyme serves as an element of sound beauty and a tool to reinforce meaning, establish conceptual connections, and build thematic cohesion throughout a passage (Habibi, 2025; Sopian, 2017). It is evident in Surah Az-Zumar verses 71–74, where rhyme strengthens the contrast between the fate of the inhabitants of Hell and Paradise while simultaneously uniting the verses within the broader eschatological theme of humanity's final journey to their respective ultimate abodes.

The sequence of words "*jā'ūhā*," "*abwābuhā*," and "*khazanatuhā*" displays a consistent assonantal pattern, characterized by the repetition of the vowels a/u/a and the terminal rhyme "-hā." This sound pattern provides phonological beauty and functions as a means of emotional emphasis within the narrative (Keraf, 1991). These three words represent three critical stages in the eschatological sequence—the arrival of the denizens of Hell or Paradise (*jā'ūhā*), the opening of the gates (*abwābuhā*), and the address of the keepers (*khazanatuhā*)—where the emphasis produced by

vocal and rhyming similarities serves to direct the reader's attention and emotional response. The study by Al-Shloul et al. (2025) confirms that the impact of vowels in the Qur'an extends beyond phonetics to encompass emotional elements that elicit affective responses from listeners.

Each of these words carries its emotional resonance: "*jā'ūhā*" evokes a mental image of the arrival at the final destination, "*abwābuhā*" depicts the moment of transition and tension. At the same time, "*khazanatuhā*" marks the climax of judgment or reception. The prosodic effect generated by repeating vowels and rhyme further intensifies the narrative. Findings by Kraxenberger & Menninghaus (2016) show that words at the end of phrases featuring prominent sounds through assonance and rhyme are more readily recognized as emotional, whether expressing joy or sorrow. Therefore, the sound patterns in "*jā'ūhā*," "*abwābuhā*," and "*khazanatuhā*" not only beautify the text but also shape a profound affective experience throughout the unfolding of the narrative.

Furthermore, the tempo created by the alternation of long and short syllables, as well as the stress patterns in these words, plays a significant role in shaping the emotional atmosphere of the verses. "*Jā'ūhā*" is pronounced slowly and majestically; "*abwābuhā*" is lighter yet still slow; "*khazanatuhā*" is faster and denser—this progression of tempo gradually heightens the emotional tension and blends closely with the narrative's meaning. Qalyubi (2017) asserts that tempo also affects the intensity of the listener's emotional engagement with the text. Sopian (2017) further highlights that in the Qur'anic narratives, patterns of sound and rhythm not only embellish the text but also create dramatic impressions and reinforce thematic messages, such that every shift in rhythm and assonance in eschatological verses contributes to the reader's spiritual experience and deep reflection.

The morphological aspects of Surah Az-Zumar verses 71–74 reveal that the use of passive verbs such as "*sīqa*" ("were driven"), "*futiḥat*" ("were opened"), and "*qīla*" ("was said") carries significant stylistic implications. Grammatically, these passive structures remove the agent from the surface of the text, directing the reader's attention to the event and the subject experiencing it, thereby focusing the narrative on the eschatological experience of humanity rather than on the acting agent (Qalyubi, 1997; Qub'a et al., 2025). Abdul-Raof (2018) emphasizes that the passive form in the Qur'an creates an atmosphere of awe, intensifies visual imagery, and deepens the emotional impact within narratives of significant events. It is evident in the use of "*sīqa*" and "*futiḥat*," which portray people being driven toward their place of recompense, accompanied by the opening of the gates of Hell and Paradise, thus evoking profound emotional tension and spiritual awareness (Nofal, 2013).

The passive verb “*qīla*” in “*qīla udkhulū abwāba jahannama khālidīna fihā*” asserts a command without explicitly mentioning the agent, shifting the focus to the authority of the command itself, which implicitly originates from the angels as executors of God’s will (al-Hilāl, 2022). This passive structure reinforces the sense of absolute and irrefutable divine decree (Qub’a et al., 2025). In contrast, in verse 74, the active form “*qālū*” (“they said”) explicitly presents the subject—the inhabitants of Paradise—who directly express their gratitude. This contrast between active and passive forms generates a strong emotional dynamic: the passive structure affirms authority and a sense of awe, while the active form highlights the freedom, joy, and personal involvement of the dwellers of Paradise.

Sopian (2017) asserts that such morphological contrast is a hallmark of the Qur’anic narrative, where the choice of verb forms is highly strategic in constructing dramatic effects and strengthening the reader’s internal impression. Additionally, a study by Fadila et al. (2024) on Surah Ad-Dhuha also found that selecting verb forms (perfect, imperfect, imperative) in the Qur'an serves specific purposes in emphasizing meaning and reinforcing the message conveyed. Thus, in Surah Az-Zumar verses 71–74, morphological structures function not only as means of conveying information but also as rhetorical mechanisms that activate the reader's moral and spiritual consciousness, deepening existential reflection on the paths of destruction and salvation.

At the syntactic level, there is formulaic repetition in Surah Az-Zumar verses 71 and 73, appearing in the identical structure: “*wa sīqa allazīna ... ilā ... zumarā, hattā izā jā’ūhā futiḥat/wa futiḥat abwābuhā wa qāla lahum khazanatuhā ...*”. Such repetition plays a significant role in constructing meaning and delivering the divine message in the Qur’an. Abdul-Raof (2004) identifies four primary functions of formulaic repetition: (1) a communicative function as exhortation or warning; (2) a rhetorical function reflected in diaphora (*al-tawkid al-lafzi*) and epizeuxis; (3) a linguistic function that strengthens textual cohesion; and (4) a textual function that includes conceptual and intertextual connectivity, and textual progression.

The formulaic repetition in these two verses serves a complex stylistic function. The parallel structure “*wa sīqa allazīna ... zumarā ...*” describes the two ultimate destinies of humankind: the disbelievers who are driven to Hell (in verse 71) and the God-conscious who are led to Paradise (in verse 73). This repetition falls under the category of *tawkid lafzi*, that is, the repetition of the same word or phrase in a sentence or consecutive sentences to emphasize meaning (Abdul-Raof, 2004). According to Christiansen (2020), formulaic repetition in the Qur'an is a versatile rhetorical device

to instill and reinforce fundamental values within the Qur'anic worldview. In Surah Az-Zumar verses 71 and 73, the repetition of the formulaic structure emphasizes the exact eschatological moment: people are driven, the gates are opened, and the keepers speak. However, subtle differences—such as the absence of the conjunction "*wa*" in "*futiḥat abwābuhā*" (verse 71) and the difference in the words of the keepers—reveal profound contrasts in meaning. The identical opening structure underscores divine justice in the process, while subsequent variations highlight, with rhetorical force, the apparent difference in the final fate.

Linguistically, sentence structure repetition strengthens the cohesion between the two narrative segments, making syntactic comprehension easier and presenting symmetry in the eschatological depiction. On the textual dimension, this repetition marks a thematic progression from the depiction of punishment to the depiction of reward while weaving conceptual connections across the verses within a unified discourse network. Thus, the formulaic repetition in verses 71 and 73 serves not only as a rhetorical ornament but also as a structural device, effectively and evocatively framing the Qur'an's theological message. It should be noted that in the formulaic repetition of Surah Az-Zumar verses 71 and 73, there is a significant stylistic detail in the form of stylistic ellipsis, namely the omission of the conjunctive particle "*wa*" in verse 71, as previously mentioned. In verse 73, the particle "*wa*" is understood as *wāw al-ḥāl* (al-Galāyīnī, 2018), which makes "*futiḥat abwābuhā*" an adverbial clause (*ḥāl*) modifying "*ḥattā izā jā' ūhā*"; thus, the phrase "*wa futiḥat abwābuhā*" ("and the gates were opened") indicates that the gates of Paradise open simultaneously with the arrival of the God-conscious as a symbol of welcome and honor.

Conversely, in verse 71, the similar phrase "*futiḥat abwābuhā*" appears without the particle "*wa*," which, stylistically, creates a narrative pause and implies a delay in the opening of the gates of Hell (Abdul-Raof, 2004). According to Ibn 'Āsyūr (1984), the omission of this particle signifies that the gates of Hell had previously been closed and are then suddenly opened before its inhabitants, producing a shocking effect that deepens the sense of terror and fear. This minor difference not only enhances the visualization and emotional atmosphere within the narrative but also serves a powerful communicative function in emphasizing the eschatological distinction between the fate of Hell's and Paradise's inhabitants.

Research by Sopian (2017) also demonstrates that formulaic repetition and syntactic variation in Qur'anic narrative play an important role in creating dramatic impressions and reinforcing thematic messages, such that every minor change in sentence structure can alter the psychological

and spiritual impact on the reader. A study by Fadila et al. (2024) on Surah Ad-Dhuha also affirms that the selection of syntactic elements—such as the use of subjects, objects, and conjunctions—in the Qur'an is always intended to enhance meaning and rhetorical effect. Thus, at the syntactic level, Surah Az-Zumar verses 71–74 display a structural precision that not only enhances the narrative but also effectively and profoundly frames the Qur'an's theological and emotional message

The semantic level of Surah Az-Zumar verses 71–74 reveals the rhetorical and aesthetic complexity of Qur'anic language through the stylistic devices of *musyākalah* and *muqābalah khilāfi*. *Musyākalah* is evident in the use of the verb “*sīqa*,” which semantically carries different connotations in the contexts of Hell (compulsion, humiliation) and Paradise (honour, compassion), thereby reinforcing expressive harmony and the structural cohesion of the narrative (al-Hilāl, 2022; al-Ṭabarī, n.d.; Ibn ‘Āsyūr, 1984). The interpretations of al-Zamakhsharī (1987) and al-Rāzī (1999) enrich this semantic dimension, for example, by noting that the verb “*sīqa*” refers to the “conveyance” of Paradise's inhabitants or that they need to be led because they are awestruck by the manifestation of God's grandeur and beauty, making them hesitant to enter Paradise immediately. It demonstrates that *musyākalah* is not merely a uniformity of form but a stylistic strategy to construct contrasts in meaning and intensify rhetorical effect without sacrificing semantic richness.

Meanwhile, *muqābalah khilāfi* exhibits subtle oppositions in meaning. *Muqābalah khilāfi* is a rhetorical device that presents two or more corresponding meanings, followed by a sequence of contrasting meanings, although the contrasts are not always direct antonyms (Aiman & Siregar, 2017; al-Hāsyimī, 2017; al-Suyūṭī, 2019). In Az-Zumar 71–74, *muqābalah khilāfi* is seen in word pairs such as “*maṣwā*” versus “*ajr*” and “*al-mutakabbirīn*” versus “*al-‘āmilīn*,” which are not always strict antonyms but are constructed through associations of values and moral consequences. The diction “*maṣwā*” for Hell accentuates the sense of an eternal prison, while “*ajr*” for Paradise highlights the noble reward for good deeds, clarifying the contrast between punishment and reward in the Hereafter (al-Ālūsī, 1994; al-Aṣḥānī, n.d.). The juxtaposition of “*al-mutakabbirīn*” (the arrogant) and “*al-‘āmilīn*” (the righteous workers) affirms moral and theological opposition, in which arrogance is the root of disbelief, while righteous deeds are the concrete manifestation of piety (taqwa) (al-Ālūsī, 1994; al-Sa’dī, 2000; Wijaya et al., 2024).

The foregoing discussion demonstrates that the semantic stylistic structure in Surah Az-Zumar verses 71–74 not only reinforces thematic cohesion but also underlines a moral and theological value system that is both aesthetic and argumentative, deepening the reader's affective

and reflective experience (Sopian, 2017). Recent studies have affirmed that semantic analysis, focusing on relations of antonymy, synonymy, and associative meaning, is essential to understanding the persuasive power and beauty of the Qur'anic message (Abqary, 2024; Ahmad & Ghafar, 2025).

CONCLUSION

This study reveals that stylistic elements—at the phonological, morphological, syntactic, and semantic levels—play a central role in shaping the eschatological message of Surah Az-Zumar verses 71–74. Patterns of rhyme, assonance, sound repetition, and variations in tempo from slow to rapid work together to create a dramatic atmosphere that heightens emotional tension and intensifies the reader's engagement throughout the narrative. The use of passive and active forms, parallel structures, and syntactic ellipsis not only accentuates the contrast between the destinies of the inhabitants of Hell and Paradise but also clarifies the divine message of justice and the spiritual experience of humanity in the face of the final reckoning. Careful diction and semantic relations such as *musyākalah* and *muqābalah khilāfī* enrich the narrative's nuances and construct the depth of its moral message in both reflective and argumentative dimensions. Thus, the stylistic features in these verses do not merely serve as aesthetic embellishments but also function as effective theological instruments for embedding eschatological messages deeply within the cognitive, affective, and spiritual domains of the reader.

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