

## Stylistics of Single-Āyah Stories in the Quran

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### Abstract

Stylistics, as a scientific discipline, derives from the methods of expression and the reasons for choosing one form of expression over another, as well as the relationships between the expression and its speaker. The primary application of stylistics is in the literary aspect of texts. This study utilizes stylistics as a tool for understanding the structure and style of the Quran. The present study, with a descriptive-analytical method and library study, aims to examine the stylistics of single-Āyah stories in the Quran and conducts a linguistic analysis at three levels: phonetic, lexical, and grammatical. The linguistic features found in the single-Āyah stories of the Quran cause a variation in style. Among the elements that have the most significant impact on the stylization of the stories is the element of repetition. The technique of repetition emerges with various functions at the levels of letters, words, and sentences. Additionally, elements such as contrast, conditional sentences, exclamatory sentences, nominal sentences, and emotional expressions transform the audience's feelings based on the specific aim of each story. Stylistic changes occur under the influence of various factors in these stories, and the style changes in accordance with the meanings and objectives of the narratives. By employing linguistic characteristics and rhetorical elements, the style of speech

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varies based on the audience's state and the specific goals of the narrative. Stylistic changes such as the number of verbs, changes in the arrangement and frequency of letters, and changes in the tone of the style of the narratives correspond to their content and expressive style.

**Keywords:** Literary Style, Stories, Quranic Tales, Single-Āyah.



### **Introduction**

Stylists believe that specific choices made by an author from the raw materials of grammar, various sentence structures, vocabulary, and so on are of great importance and these choices play a significant role in creating the author's unique style. Studying these choices and the role they can play in constructing meaning helps analysts achieve a more precise analysis of the text (Meqdadi, 1999 AD/1378 SH: 319). Scholars of rhetoric have historically paid attention to the phenomenon of context, encapsulating it in the precise phrase, "For every occasion, there is a suitable expression." The term "Discourse Stylistics" in the tradition of Islamic linguistics and Arabic literature emerged as the science of rhetoric and eloquence and has been translated as "Speech," "Preaching," and "Discourse." Within this science, concepts such as contextual indicators, implicit and obligatory implications, serious intention and usage, and so on have developed.

These concepts entered European and American linguistics in the 1970s and gradually expanded, leading to the emergence of discourse stylistics in Western literature. The Quran, as a text, is a subject of linguistic study, and therefore, examining its stylistics and uncovering its distinctive style helps us understand God's motivations for the creation of the text. Essentially, the goal of stylistic studies is to analyze texts and literary works to discover and explain the characteristics and features governing them. This is achieved through the analysis of stylistic elements, including the linguistic and lexical structures of the work, the thoughts and emotions of the speaker, and the functions of literary and rhetorical devices, which contribute to defining the individual style of the author. In this respect, exploring how and why these choices are made guide us toward the intellectual and stylistic characteristics of the author. It should be noted that stylistics studies the emotional aspect of language and examines the reasons for choosing a specific style and its relationship to the intended meaning of the author. By analyzing the frequency of various processes in the text, one can gain insight into the experiences, thoughts, and inner world of the author; this possibility is particularly

significant in determining style in narrative discourse because the concept of style means making a choice among the potential options available in language, revealing the author's motivations as well. In the Holy Quran, due to the diversity of topics and their repetition across different surahs, various linguistic styles have been employed to convey these themes. Although commonalities can be observed among them, stylistic changes occur at different linguistic levels in the narratives. A single-Āyah story is a narrative shorter than a short story, where the elements of plot, characterization, and setting are presented concisely and skillfully. A single Āyah story encompasses all the elements of a short story but is characterized by brevity and often features a shocking and surprising ending (Mir Sadeghi, 2015 AD/1394 SH: 305). Considering the specific features and attractions of the structural-narrative aspects of single-Āyah stories in the Quran, this paper examines the stylistics of single-Āyah stories based on linguistic analysis at three levels: Phonetic, lexical, and grammatical. The central question of this study is: 'What are the prominent stylistic features of single Āyah stories in the Quran?'

**The Single-Āyah stories of the Holy Quran include:**

Row	Story Title	Āyah Address
1	Prophet Ezekiel and escape from the death of the children of Israel	al-Baqarah/243
2	Nimrod and Ibrahim's argument	al-Baqarah/258
3	Prophet Uzayr and showing the resurrection	al-Baqarah/259
4	Showing the resurrection to Abraham	al-Baqarah/260
5	Prophet's Companion in the Cave	al-Tawbah/40
6	The Kingdom of Solomon	al-Baqarah/102

**1. Definition of Style**

Linguistically, the word "Style" is derived from Arabic, originally meaning "To melt gold and silver and to cast them." (Ibn Manzūr, 1984 AD/1405 AH: 438) This term is a simple, three-letter root in Arabic and refers to the process of melting and casting gold and silver. Additionally, "*Sabīkah*," meaning a piece of melted and cast gold or silver, is derived from it (Gholamrezai, 2008 AD/1387 SH: 15-16). The author of "*al-‘Ayn*" has translated the word "*Sabaka*" as "To melt

and to cast." (al-Farāhīdī, 1988 AD/1409 AH: under term "Style") The English equivalent of the word "Sabk" is "Style," which can mean a tool with a metal tip used for writing on soft pages (Simon and Schuster, 1972). Various definitions by distinguished authors and researchers across different periods can serve as a basis for describing style. In literary terms, style refers to the specific method of perceiving and expressing thoughts through the combination of words and the choice of vocabulary. The manner of expressing style gives a literary work its unique character in terms of form and meaning, and this character, in turn, is dependent on the speaker's or writer's way of thinking about reality (Bahar, 1990 AD/1369 SH: 1, 11). "The general method of the writer in terms of composition, expression, thought, and feeling." (Mandour, 1981 AD/1360 SH: 24)

Some define style as: "The method that a poet, writer, or artist chooses to express their subject or art; that is, the way of composing, writing, and presenting an artistic work; in other words, style is the presence of the individual that appears in their work knowingly or unknowingly." (Nasr Isfahani and Tala'i, 2011 AD/1390 SH: 95) It is the specific manner that the writer or poet uses to convey their concepts; in other words, it refers to how the writer or poet expresses what they say (Mir Sadeghi, 1993 AD/1372 SH: 124). The style of prose, "Like poetry, is necessarily born from within itself." (ibid: 95, quoted from Westland, 1992 AD/1371 SH: 107) Style is "A product of the characteristics and nature of language, as well as the framework for expressing dominant ideas in the narrative." (Biniaz, 2008 AD/1387 SH: 101) Given that there are various approaches and perspectives on stylistics, different definitions have been formulated. Some define stylistics by emphasizing the examination of linguistic choices and techniques, such as Joseph Mistick, who states:

"Stylistics is the study of selections and methods used in linguistics, metalinguistic, and techniques for recognizing beauty, industries, and special strategies used in verbal communication." (Fotuhi, 2012 AD/1391 SH: 92) "The issue that is based on the concept of selection: The choice of this or that option at various levels of language, namely, semantic, grammatical, and phonetic levels of

language." (Mohajer and Nabavi, 1997 AD/1376 SH: 105) "Style, in the sense of language choice, means that an individual cannot use all the structures and words of the language in their speech." (Fotuhi, 2012 AD/1391 SH: 37) Therefore, the fundamental task of stylistics is to examine the types of selections and the reasons for preferring one option over others (ibid: 39). "It arises from modes of expression and the reasons for choosing one form of expression over another, as well as the relationships of expression with the speaker." (Sagharvaniyan, 1999 AD/1369 SH)

Others refer to the role of language in defining itself. For example, Paul Simpson states: "Stylistics is a method of textual analysis in which language occupies a privileged position." (Simpson, 2004: 2) Some mention the application of stylistics in expressing specific ideas. Charles Bally considers stylistics to be the examination of the tools of expression that language employs to convey specific thoughts (Kawaz, 2007 AD/1386 SH: 36). Some scholars introduce stylistics as a branch of linguistics: "Stylistics is a branch of linguistics that investigates the diverse linguistic features and seeks to establish rules for the specific choices of individuals or social groups in language." (Crystal, 2008: 460)

Others, like George Saintsbury, emphasize the significance of meaning in their definitions: "Style is the selection and arrangement of language, accompanied by secondary consideration of the meaning intended to be conveyed." (Walc, Rene, 1996 AD/1375 SH: 4, part 2, 237) This implies that style does not include only the characteristics of the surface expression in the manner of speaking and arranging words but also the manner in which meaning and content are manifested is a focus of the study of stylistics.

Shamisa writes in "Generalities of Stylistics" that the concept of style is evident; however, "Providing a comprehensive and exhaustive definition of it is difficult." (Shamisa, 1999 AD/1378 SH: 13) He states that scholars have failed to define style and could only say what style is not. V. A. Vinogradov, a Russian stylistician, notes: "In literature, few terms are as subjective and ambiguous as the concept of style" (ibid: 15). Therefore, stylisticians, instead of offering a

comprehensive and complete definition of style, have explained it from various perspectives.

Nevertheless, the important characteristics of the definitions presented can be extracted as follows: Style means the totality of words, vocabulary, and their combinations, in terms of the rules of language and the meanings of each word, as well as the manner of imagination and expression of those imaginations with respect to the emotional states of the writer. Stylistics examines linguistic choices and specific techniques and devices, with language playing a special role in it. Stylistics is an analysis of the expressive tools employed for specific thoughts, and besides stylistic analysis, it describes the purpose and effects of those tools. In fact, style refers to the manner of individuals' linguistic behaviors, with important features of style including the repetition and purposeful continuity of specific linguistic behaviors in a work or text and a particular method or manner of expressing thoughts that the speaker or writer employs, selecting words, expressions, and phrases to convey their ideas.

Language can be studied from two axes: The paradigmatic (or associative) axis and the syntagmatic (or substitution) axis. The paradigmatic axis is the horizontal axis of language and refers to the relationships established between each word and the words before and after it, as well as the grammatical cohesion among its components. In contrast, the syntagmatic axis is the vertical axis of discourse, where the poet or writer makes selections, choosing their vocabulary from linguistic resources. Generally, for a long time, two aspects of form and meaning have been intended in the analysis and criticism of a work. The form has a broad scope in stylistic studies, and style can be investigated across three structures: "Linguistic," "Literary," and "Semantic." Here, we will only focus on the linguistic aspect. Stylistics of prose includes phonological, lexical, and syntactic analyses; therefore, in this text, the micro-stories will be examined at three levels: phonetic, lexical, and grammatical.

## **2. Phonetic Level**

This examines the structure of sounds according to the articulation of

letters and their meanings. In simple terms, it can be said that "Phonemes, due to their special flexibility in meaning, have a decisive role just like other elements of language. This type of function contributes to the individuality of language and the solidity of the phonetic texture of the speech." (Alipour, 1999 AD/1378 SH: 200-220) Attention to the rhythmic order of stories, the musicality of the end-of-verse, the meanings of letters, the qualities of letters, and attention to parallelism and phonetic balance are among the stylistic features considered at the phonetic level. Generally, the correspondence of letters is considered at both the phonetic and semantic levels. These features are particularly significant in the single-verse stories of the Quran, especially due to their brevity and rhythmic quality.

The art of repetition has the greatest function in creating music and phonetic balance in stories. Many writers consciously or unconsciously repeat certain phonemes and vowels in their writings, thereby enhancing the musical level of their written language. Repetition at various levels, in diverse forms, gives rise to rhetorical beauties like pun and parallelism. The arrangement of letters with the repetition of those that have a soft quality in pronunciation, such as the words "*Naṣrah*" or "*Yaḥyā*," produces a smooth and melodious sound, making the transfer of meaning perceivable and understandable for the audience. Similarly, the repetition of letters with a hard quality in pronunciation, such as the word "*Ātāhu*" or "*Ittaba'ū*," is related to their meaning and enriches tools for conveying meaning, such as imagery.

### 3. The Kingdom of Solomon Story

"*Wa Ittaba'ū mā Tatlū al-Shayāṭīn 'alā Mulki Sulaymāna...*" (al-Baqarah/102)

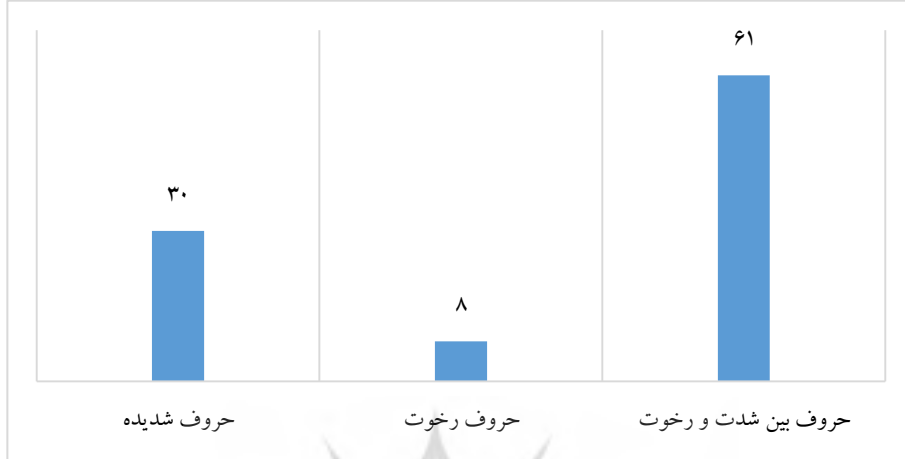
In the story of Kingdom of Solomon, where images of the confrontation between good and evil form in the mind, the number of letters used in the story is as follows, totaling 310 letters.



Used Letter in the Kingdom of Solomon Story	Frequency of Use
Hamza	54
Bā'	10
Tā'	13
Jīm	1
Ḥā'	5
Khā'	2
Dāl	3
Dhāl	1
Rā	13
Zā	2
Sīn	6
Shīn	4
Ḍād	2
Ṭā	2
‘Ayn	10
Fā	10
Qāf	4
Kāf	7
Lām	35
Mīm	32
Nūn	30
Hā	12
Wāw	29
Yā	23
Total	310

The intermediary letters (L, N, R, ‘, M, Y, W) have a higher density compared to the letters of lethargy (H, Ḥ, Kh, Gh, Sh, S, Ṣ, Ḍ, Z, Ṣ, Th, Dh, F); and the intensity letters (J, D, T, K, Q, Ṭ, B) have a certain prevalence. The letters "L," "M," "N," and "W" are repeated and possess qualities between strength and lethargy. As can be seen in the chart, intensity letters constitute 30 percent and letters with a lethargic quality make up 8 percent of the used letters, while intermediary letters account for 61 percent.

### Frequency chart of letters in terms of intensity and weakness in the story of Kingdom of Solomon



In terms of the qualities of voiced (*Jahr*) and breath (*Hams*) (Th, H, Sh, Kh, Ṣ, S, K, H, F, T), the text contains a higher occurrence of voiced letters, where the breath flows during pronunciation, compared to voiceless letters (ʿ, B, J, D, Dh, R, Z, Ḍ, Ṭ, Z, ʿ, Gh, Q, L, M, N, W, Y), where there is no breath flow during pronunciation. Therefore, it creates a hard and swift phonetic quality, and the images arising from the meaning of the verse are combined with sound, enhancing the quality of meaning comprehension in the audience's mind. In this story, the letter "W," which possesses a voiced quality, is repeated 29 times. The pronunciation of this letter is clear and aligns with the meaning of the story; it is repeated at the beginning of key statements in the narrative, announcing the people's obedience to the devils, when it refers to the faith of the Prophet Solomon, when it mentions the disbelief of the devils, and then at the beginning of the announcement of the descent of two angels and at the start of the dialogue between the two angels and the people. Finally, it is repeated at the outset of revealing the fact that, despite knowing the futility of their actions, they engaged in this behavior.

### Frequency chart of voiced (*Jahr*) and breathe (*Hams*) letters in the story of Kingdom of Solomon



The sounds in this story are similar to the sounds found in the Psalms; the letter "N" is repeated 30 times in this story, creating a phonetic balance in this verse. The nasal sound of "N," especially in its geminated form, gives a musical quality to the voice, which we also observe in the recitation of the Psalms. The repetition of the letters "L," "M," "W" and "Y," which have the highest frequency in this story, reinforces the hypothesis that the choice of letters and the rhythm of the speech resemble the common language of the people during the time of the Prophet Solomon.

#### 4. The Story of Prophet Ezra

"*Aw Kalladhī Marra 'alā Qaryatin wa Hīya Khāwīyatun 'alā 'Urūshihā...*" (al-Baqarah/259)

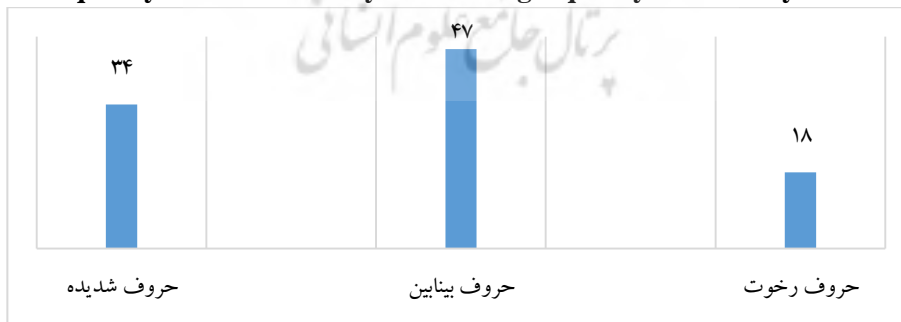
The story of Prophet Ezra depicts the scene of resurrection; the letters (ʾ, L, M, Y, H, ʿ, T) have the highest frequencies in this story, totaling 227 letters.

Used letter in the Ezra Story	Frequency of use
Hamza	40
Bāʾ	9
Tāʾ	12
Thā	6
Hā	2
Khā	1
Dāl	2
Dhāl	2
Rā	7

Used letter in the Ezra Story	Frequency of use
Zā	1
Sīn	2
Shīn	4
Ḍād	1
Ṭā	1
Zā	3
ʿAyn	12
Fā	4
Qāf	7
Kāf	7
Lām	31
Mīm	19
Nūn	9
Hā	17
Wāw	11
Yā	18
Total	227

According to the chart, intermediary letters account for 47 percent, intensity letters for 34 percent, and soft and lethargic letters for 18 percent. Generally, it can be said that the weight of letters with an intensity quality is heavier than those with soft and lethargic qualities, which aligns with the emotions present in the story. For example, the letter "Tā" is among the explosive letters that carry intensity in pronunciation, corresponding with the severity of the occurrence of death after a hundred years and the resurrection and ensuing events.

#### Frequency chart of intensity and lethargic quality in the story of Ezra



As the chart shows, most letters in this micro-story often possess a voiced quality; the letters (‘, ’, M, Y, and H) which are frequently repeated in the verse, all have a voiced quality. The clear pronunciation of these letters, which vibrates the vocal cords, corresponds with the occurrence of death and the revival of Prophet Ezra after one hundred years. Additionally, the letter "ء," which appears most frequently, is one of the guttural letters that aligns with the moment of Ezra's life-breath reaching his throat, serving as a metaphor for experiencing death.

Frequency chart of *Jahr* and *Hams* letters in the story of Ezra



### 5. The Story of the Prophet's Companion in the Cave

"*Illā Tanṣurūhu faqad Naṣarahu Allāh...*" (al-Tawbah/40)

This story depicts a scene of pursuit and escape, ultimately leading to salvation through divine assistance. The frequently occurring letters in this micro-story are (‘, L, H, N, Y) comprising a total of 178 letters.

Used letter in the Prophet's Companion in the Cave	Frequency of use
Hamza	32
Bā'	2
Tā'	6
Jīm	3
Ḥā	3
Khā	1
Dāl	3
Dhāl	5

Used letter in the Prophet's Companion in the Cave	Frequency of use
Rā	7
Zā	4
Sīn	2
Ṣād	3
ʿAyn	5
Ghayn	1
Fā	6
Qāf	1
Kāf	6
Lām	27
Mīm	6
Nūn	13
Hā	15
Wāw	10
Yā	13
Total	178

According to the chart, 45 percent of the letters in this story have qualities between strength and weakness, 30 percent possess strength, and 24 percent have softness. As a result, the overall average of the letters shows that those with intensity qualities outweigh the softer letters, which aligns with the tumultuous theme of pursuit and anxiety present in the story. The sound of the letter "ل," being the most frequently used letter in the story, carries a quality of strength and evokes the reprimand and dominance indicated in the verse. Furthermore, the sound of the letter "H" suggests vibrations, oscillation, and chaos.

**Frequency chart of intensity and lethargic quality in the story of Prophet's Companion in the Cave**



The ratio of *Jahr* letters to *Hams* letters in this story is noteworthy, as voiced letters account for 83 percent while only 16 percent are voiceless. This predominance creates a hard and swift sound that fits the story's theme, culminating in the climax of pursuit and the anxiety of being trapped by enemies.

**Frequency chart of *Jahr* and *Hams* letters in the story of Prophet's Companion in the Cave**



**6. The Story of Abraham's Debate with Nimrod**

"*Alam Tara Ilalladhī Ḥājja Ibrāhīma fī Rabbihī an Atāhullāhul Mulka...*" (al-Baqarah/258).

This story illustrates the verbal struggle between the forces of truth and falsehood. The frequently occurring letters in this story are (ʿ, L, M, W) totaling 166 letters.

Used letter in the Story of Abraham's Debate with Nimrod	Frequency of use
Hamza	37
Bā'	9
Tā'	7
Hā	4
Dāl	1
Dhāl	4
Rā	9
Sīn	1
Shīn	2
Ḍā	1
Ghayn	1
Fā	5
Qāf	5
Kāf	2
Lām	23
Mīm	14
Nūn	6
Hā	11
Wāw	4
Yā	20
Total	166

**Frequency chart of intensity and lethargic quality in the Story of Abraham's Debate with Nimrod**

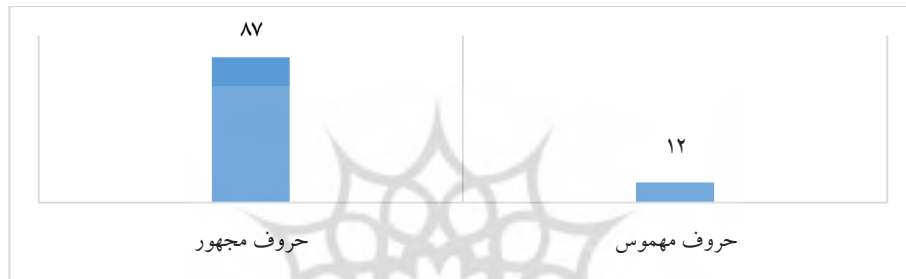


As observed, the letters with qualities between intensity and lethargic account for 45 percent, letters with strength make up 36 percent, and letters with weakness constitute 17 percent. This distribution of letters with qualities of intensity and lethargic creates an auditory rise and



fall that evokes the ups and downs of the debate between Prophet Abraham and Nimrod. Additionally, the letter "م", which appears 37 times in the story, carries a quality of strength that corresponds with the intensity of the argument. The letter "M" is also frequently used, as the stillness inherent in "M" leads to the closure of the lips and the trapping of air within the mouth, symbolizing Nimrod's state and his defeat against the words of Prophet Abraham.

**Frequency chart of *Jahr* and *Hams* letters in the story of Abraham's Debate with Nimrod**



The chart clearly displays the significant distance between *Jahr* letters and *Hams* letters, with all the frequent letters in the mistory (ع, ل, ي, م) having a *Jahr* quality. The resulting harsh and swift sound from the *Jahr* letters better conveys the image of the struggle between truth and falsehood.

## 7. The Story of Prophet Ezekiel and the Escape from the Death of the Children of Israel

"*Alam Tara Ilallahhina Kharajū min Dīyārihim wa Hum Ulūfun...*" (al-Baqarah/243).

This story portrays the absolute power of Allah and His omnipresence over disobedient servants. The frequently occurring letters in this micro-story include (ع, ل, م, و) which have been repeated 9, 9, 18, and 20 times, respectively. The total number of letters in this story is 106, earning it the title of the shortest single-verse story in the Quran.

Used letter in the Story of Prophet Ezekiel and the Escape from the Death of the Children of Israel	Frequency of use
Hamza	20
Tā'	3
Thā	2
Jīm	1
Ḥā	2
Khā	1
Dāl	1
Dhāl	3
Rā	6
Sīn	2
Shīn	1
Ḍā	1
'Ayn	1
Fā	3
Qāf	1
Kāf	3
Lām	18
Mīm	9
Nūn	7
Hā	6
Wāw	9
Yā	6
Total	106

**Frequency chart of intensity and lethargic quality in the Story of Prophet Ezekiel and the Escape from the Death of the Children of Israel**



As the chart clearly indicates, the ratio of letters with qualities of intensity and lethargic in this story is lower than in other stories. Soft

letters account for 19 percent, hard letters for 27 percent, and the majority—52 percent—are in-between. Since the servants do not possess the power to stand against the will of Allah, one side of the conflict in the story does not need to express intensity letters; instead, letters with qualities of lethargic are used. Only letters with qualities of strength belong to Allah. For example, the letters "H" and "Dh" in the word "Ḥadhar" are soft, while the letter "R" has an in-between quality. Consequently, the sound produced by this word conveys the fear of rebellious people fleeing from the city. In contrast, the hard letters "Q," "T," and "ʾ" in the phrase "Faqāla Lahum Allāhu Mūtū" (And Allah said to them: Die) enhance the perception of divine authority in the command.

**Frequency chart of *Jahr* and *Hams* letters in the story of Prophet Ezekiel and the Escape from the Death of the Children of Israel**



According to the chart, 83 percent of the letters in the story are *Jahr*, while only 16 percent are *Hams*. Furthermore, the frequently occurring letters (ʾ, M, W) are all voiced, creating a sharp sound that corresponds to the meaning of Allah's invincibility and dominion over disobedient servants, thus increasing the audience's understanding.

### 8. Story of Showing Resurrection to Abraham

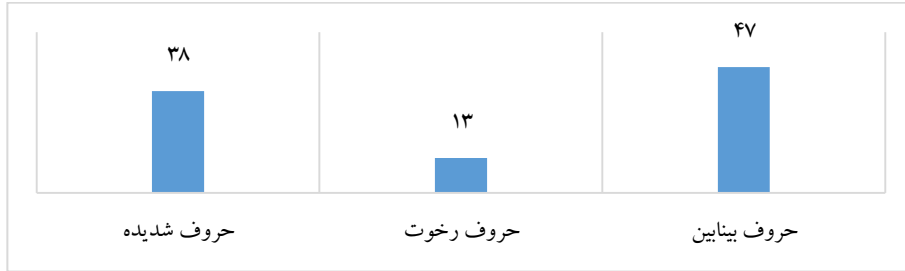
"*Wa idh Qāla Ibrāhīmu Rabbi Arinī Kayfa Tuḥyil Mawtā...*" (al-Baqarah/260)

This story depicts the scene of the prophet's request and how it was received. The frequency of the letters in this story is shown in the table below, indicating that the frequently occurring letters include (ʾ,

L, Y) which appear 28, 19, and 13 times, respectively, with a total of 144 letters in the story.

Used letter in the Story of Showing Resurrection to Abraham	Frequency of use
Hamza	28
Bā	6
Tā'	5
Thā	2
Jīm	3
Hā	2
Khā	1
Dāl	1
Dhāl	2
Rā	6
Zā	3
Sīn	1
Ṣād	1
Ṭā	2
'Ayn	7
Fā	3
Qāf	5
Kāf	6
Lām	19
Mīm	10
Nūn	9
Hā	4
Wāw	5
Yā	13
Total	144

**Frequency chart of intensity and lethargic quality in the Story of Showing Resurrection to Abraham**



As the chart indicates, in this story, the ratio of letters with strengths is greater than those with softness or weakness. Hard letters constitute 38 percent, while soft letters make up 13 percent. Among the three frequently occurring letters, "ʾ" carries a quality of strength, while the other two, "L" and "Y," have an in-between quality. Since the audience for this story includes all people, some of whom may deny or doubt resurrection; letters with intensity sounds are used to assertively remind them of the existence of resurrection.

**Frequency chart of *Jahr* and *Hams* letters in the story of Showing Resurrection to Abraham**



The ratio of *Jahr* and *Hams* letters also creates a sharp and intensity sound, resonating with the theme of confronting the deniers of resurrection. For example, when Abraham presents his request, the divine response "*Qāla awalam Tu'min*" (He said: Did you not believe?) includes the letters (Q, ʾ, W, T, M, and N) all of which are *Jahr*. The sound produced aligns with the meaning of God's astonished inquiry.

## 9. Vocabulary Level

One important aspect of linguistic studies of literary texts is the identity of the words in the text. In fact, the most prominent variables in a text are the words themselves; the choice of words by any writer is among the most significant tools in their creativity and expression, laying the foundation for crafting a literary work and its style. The more importance and precision the writer gives to their choice of words, the closer the technical prose is to high levels of eloquence and beauty of expression. Consequently, stylisticians pay attention to the words in the text for counting, analyzing statistics, and examining morphological structure and semantic features.

The type of words selected by an author, along with their frequency in the text, reflects the style, thought, and characteristics of the writer (cf. Fatouhi, 2011 AD/1391 SH: 250).

Linguistic balance refers to the equilibrium created by the repetition of two or more grammatical elements that exist within a structure larger than the syllabic linguistic unit. This should be examined at the levels of words, phrases, and even groups of words within a sentence, whether completely or imperfectly homogeneous (Safavi, 2004 AD/1383 SH: 207-209). Every literary work consists of words whose interaction and combination create the literary effect; therefore, the engineering of word arrangement in poetry is of great significance. Changes in word structure can transform style. Attention to the roots and various meanings of the derivatives of a word, which influence the choice of word structure in relation to the content of the verses, is important. At this level, attention to the lexical and functional meanings of words has become important for style formation. The manner of word selection, the co-occurrence and substitution of words, balance in vocabulary, and the frequency of each word in a verse are additional aspects considered at this level.

### 9.1. The Kingdom of Solomon Story

This story is characterized by assonance and has a specific rhythm. The balance and assonance occur in the words *Ittaba'ū* (they followed) + *Tatlū* (you recite), *Hārūt* + *Mārūt*, and *Yauḍurruhum*

(they harm them) + Yanfa‘uhum (they benefit them). Additionally, derivatives of the root *‘Ilm* appear in the verse, with the word *Ya‘lamūn* (they know) appearing once at the beginning and once at the end of the verse. Between these two occurrences, we find four verbs *Yu‘allimān* (they both teach), *fa Yata‘allamūn* (they learn), *wa Yata‘allamūn* (and they learn), and *‘Alimū* (they learned), all from the root *‘Ilm*. We also observe different forms from the root *Kufr*, such as *mā Kafara* (did not deny), *Kafarū* (they disbelieved), and *Falā Takfur* (so do not deny). Besides this, the word *Shayāṭīn* (devils) appears twice, the word *Ya‘lamūn* twice, and the word *Sulaymān* (Solomon) also appears twice in the verse. The repetition of words contributes to the aural balance and musical coherence of the story.

### 9.2. The Story of the Prophet Ezra

This story is rhythmically structured through the use of antithesis, repetition, and assonance. The words *Qaryah* (village) + *khāwīyah* (desolate), *‘Urūshahā* (their thrones) + *Mawtāhā* (deaths) + *Nunshizuhā* (we do not rise) + *Naksūhā* (we do not fall)), and *Ba‘atha* (resurrection) + *Labith* (stayed) are examples of assonance. We also see a type of antithesis in the words *Labithta* (you stayed) + *Labithtu* (I stayed) and *Yawman* (a day) + *Yawmin* (day). The repetition of the words *‘Alā* (upon) three times, *Labitha* (to stay) three times, *Mi‘ata ‘Āmin* (hundred years) twice, *Yawm* (day) twice, *Qāla* (he said) four times, and *Unzur* (look) three times has played a role in creating the musicality of the verse.

### 9.3. The Story of the Prophet's Companion in the Cave

In this verse, the words *Idh* (when) appear three times, *Allāh* (God) four times, *Kalimah* (word) twice, *Alladhīna* (those who) twice, and *Kafarū* (they disbelieved) twice. Additionally, there are related words that share the same root and demonstrate antithesis, including *Tanşurūh* (you help him) + *Naşarah* (his help) and *Thānī* (second) + *Ithnayn* (two). Furthermore, the words *al-Suflā* (lower) and *al-Ulyā* (upper) also exhibit balance, creating the rhythm of the verse and rendering it assnant.

#### 9.4. The Story of the Debate Between Prophet Ibrahim and Nimrod

The musicality in this verse is achieved through the rhetorical device of paronomasia, which involves two words that have similar sounds, are derived from the same root, or are identical. The paronomasia and repetition are present in the following words: *Yuhyī* (He gives life) + *Uhyī* (I give life), *Yumīt* (He causes death) + *Umīt* (I cause death), *Ātāhu* (I bring to him) + *Ya'tī* (he comes) + *Fa'ti* (so come), all of which come from the root *Atā*. The words *Rabbih* (His Lord) + *Rabbī* (my Lord) also demonstrate a root similarity. Additionally, the words *Ibrāhīm* (Abraham) three times, *Qāla* (he said) three times, *Allāh* (God) three times, and *Alladhī* (who) three times appear at the beginning and end of the verse. The contrasting words al-Mashriq (the east) and al-Maghrib (the west), *Yuhyī* (He gives life) and *Yumīt* (He causes death) are also present in the story; opposition is one of the most frequently used rhetorical devices. In this story, the author juxtaposes words that, while sitting together and being close, establish a form of inconsistency and contrast, emphasizing the discourse and enhancing the beauty and elegance of the speech. Contradiction, or antithesis, involves two terms that are opposed in meaning; the contrast between two meanings and their divergence adds to the beauty and delicacy of the speech (Erfan, 2009 AD/1388 SH: 247 and 248).

#### 9.5. The Story of Prophet Ezekiel and the Escape from the Death of the Children of Israel

Throughout the verse, the sound of the glottal stop at the beginning of words creates the musicality of the verse: *A lam* (Have not)) + *Alladhīna* (those who) + *Ulūfun* (thousands) + *al-Mawti* (death) + *Allāh* (God) + *Ahyāhum* (gave them life)) + *Innā* (indeed)) + *Allāh* + *al-Nās* (people) + *Akthar* (most) + *al-Nās*. Similarly, related words such as *al-Mawt* (the death) and *Mūtū* (die), contrasting words like *Mūtū* (die) and *Ahyāhum* (gave them life), and repeated words like *al-Nās* (the people) appearing twice and *Allāh* also appearing twice contribute to the rhyme and rhythm of the verse.



### 9.6. The Story of Showing the Resurrection to Ibrahim

The sound of (*Ā*) at the end of the words is repeated from the beginning of the verse to the end: *al-Mawtā* (the dead) + *Balā* (yes) + *'Alā* (upon) + *Sa'yā* (striving). This repetition gives the verse its musical quality. Additionally, phrases like *Liyatma'inna* (so that he may be reassured) + *Faşurhunna* (then bring them close) + *Minhunna* (from them) + *Ud'uhunna* (call them) and *Ij'al* (make) + *Jabal* (mountain) along with the repetition of the words *Qāla* (he said) four times and *Thumma* (then) twice, as well as the paronomasia present in the words *Faşurhunna* and *Ud'uhunna*, contribute to the musicality of the verse.

### 10. Syntactic and Grammatical Level

This level focuses more on sentence analysis. A sentence represents only a linguistic description at the syntactic level; therefore, it is appropriate to pay attention to combinations and syntactic types in relation to their connection with the text and other elements of the text ('Abdullāh Jabr, 1988:15 and 16). Syntactic balance refers to the "Repetition of syntactic structures, the co-occurrence of parallel elements, created through displacement and substitution of sentence elements." (Akhlaqi, 1997 AD/1376 SH: 114–116)

Syntactic variables used in the structure of a literary work are a function of the author's perspective regarding the subject expressed. By examining these syntactic variables, one can clarify the author's linguistic connection with their viewpoint and worldview. The degree of certainty, doubt, denial, etc., regarding a specific issue is expressed through syntactic variables, and the speaker's perceptions of a subject are indicated in their discourse aspect. Generally, this refers to the speaker's perception of something or their belief about the correctness of the meaning of a sentence, which is expressed by the level of decisiveness of the speaker in stating a proposition, implicitly indicated by grammatical elements. This represents the overall intention or aim of a speaker, as well as their adherence to the truth of a statement or the believability, obligation, and desire related to it (Fotouhi, 2012 AD/1391 SH: 285). Syntax and morphology are two

very important tools in analyzing text styles. Syntactic variations give rise to stylistic transformations. Two structurally distinct combinations convey different meanings ('Abd al-Ra'ūf, 2011 AD/1390 SH: 105). The syntactic level refers to the co-occurrence axis of discourse, where words are placed in a specific arrangement, creating an intensity verbal and semantic connection between them. Analyzing the syntactic level helps us uncover linguistic secrets, interpret the structural system of the text, understand the way words and sentences are combined, and grasp the relationship between them. Sometimes, the context of phrases and the way they are structured attract attention regarding their formulation, and this grants a certain stylistic quality to the writing (Shamisa, 1999 AD/1378 SH: 156). Stylistics at the syntactic layer examines the dominant sentences in the text and the frequency of sentence types. Fronting and delaying elements, omission, repetition, vocative forms, and interrogation are among the syntactic features studied at this level. Additionally, attention to grammatical changes, such as alterations in conjunctions, nominal and verbal sentences, subject and object nouns, plays a major role in analyzing stylistic changes at this level. All these applications result from the author's conscious choice, which carries specific semantic weight. The grammatical relationship among sentences can fundamentally be summarized in two layers: Discrete syntactic style and parallel syntactic style. Discrete style carries a group of independent thoughts that are arranged side by side in short, independent sentences, each conveying an independent thought, and they can be separated by a period. This style enhances the speed of thought and excitement, accelerating the pace of the story and narration (Fotouhi, 2012 AD/1391 SH: 276); however, parallel style is employed in longer sentences, creating a more serene style. This style connects independent sentences with a coordinating conjunction and represents a type of composite style where the sentences are dependent on one another, slowing down the movement of the style. This style is used to explain important and ambiguous content.

One of the methods of analyzing sentences is the analysis of sentences in terms of speech acts. "In speech acts, only the apparent

meaning is not considered; rather, it also implicitly includes temporal, spatial, cultural conditions, etc., and encompasses what is left unsaid in a text." (Yar Mohammadi, 2006 AD/1385 SH: 35) This type of action is divided into five groups, which are:

- 1) Declarative and Assertive Acts: This act is meant to express an event or report on a process. This type of act signifies the speaker's commitment to the truth of a proposition and shows that the speaker attempts to convey their mental state and belief to the listener (Akmajian, 2003 AD/1382 SH: 389);
- 2) Commissive Acts: This act is used to express a request, issue an order, make a suggestion, or propose a question. The intent of the commissive act is based on the fact that this type of act represents the speaker's effort to encourage and compel the listener to take certain actions;
- 3) Expressive Acts: This serves to express feelings, attitudes, and individuals' mindsets regarding events. Through such acts, the speaker shares their internal state and emotions with the audience;
- 4) Commitment Acts: This act expresses the speaker's commitment to the realization of an action. The speaker commits to the truth of their words, and this act is often accompanied by expressions of oath;
- 5) Declarative Acts: This act is used for naming an event and announcing an occurrence. This act concerns actions that, if successfully performed, result in changes in society. Verbs such as to declare, to condemn, and to appoint carry this type of action (cf. Searle, 2006 AD/1385 SH: 13–19).

### 10.1. The Kingdom of Solomon Story

In the Arabic language, two sentences that are identical in terms of being declarative or assertive and are semantically related are connected by the conjunction "*Wa*" (and). In this short story, we observe the frequent use of the letter "*Wa*." The sentences in the story are parallel, meaning that the sentences are conjoined, creating a chain of disconnected but parallel sentences, which slows down the style in

order to elucidate the multiple and ambiguous aspects of the story for the listener. The repetition of the conjunction "Wa" among the phrases contributes to the coherence and strength of the lexical chain throughout the verse.

*Wa+Ittabi 'ū+mā Tatlū+al-Shayāṭīn+ 'alā+Mulki+Sulaymāna*  
*Wa+mā+Kafara+ Sulaymānu*  
*Wa+lākinna+al-Shayāṭīna+Kafarū+Yu 'allimūna+al-Nāsa+al-*  
*Sihru*  
*Wa+mā+Unzila+ 'alā+al-*  
*Malakayna+bibābila+Hārūta+wa+Mārūta*  
*Wa+mā+Yu 'allimāni+min+Aḥadin+Ḥattā+Yaqūlā+innamā+Na*  
*ḥnu+Fitnatun+*  
*falā+Takfur*  
*Wa+mā+Hum+biḍārrīna+biḥī+min+Aḥadin+illā+biidhni+Allāh*  
*Wa+Yata 'allamūna+mā+Yaḍurruhum+wa+lā Yanfa 'uhum*  
*Wa+laqad 'Alimū+laman+Ishtarāhu+mā+lahū+fī+al-*  
*Ākhirati+min+Khalāq*  
*Wa+Labi 'sa+mā+Sharaw+biḥī+Anfusahum+law+Kānū+Ya 'lam*  
*ūna*

In general, in the syntactic structure of the short story, the frequency of conjunctions takes precedence, and the predominance of conjunctions and short sentences indicates the connection of this structure with the phonetic level of the text and subsequently with the overall structure of the short story. The speech act in this story is an assertive and declarative one; the author seeks to convey their belief regarding the absolute divine power and the unity of deeds and to achieve this goal, they resort to recounting a historical event. In most phrases of the verse, (*Mā*) is used, which alternates between negation and as a relative pronoun and this combination is repeated grammatically, creating a phonetic balance in the verse. Whenever the narrator speaks of a truth that not everyone can be aware of or unveils something behind the scenes, such as discussing the internal states of individuals, they use nominal sentences: *Wa laqad 'Alimū laman Ishtarāhu mā lahū fil Ākhirati min Khalāq* and *Labi'sa mā Sharaw*

*bihī Anfusahum law Kānū Ya‘lamūn.* This is because nominal sentences have more emphasis and certainty compared to verbal sentences (Suyūfī, 2000 AD/1421 AH: 1, 558). Additionally, the literary device of "*Taḍmīn al-Muzdawaj*" or coordinating two or more sentences by maintaining rhyme in the last word of both sentences occurs between the first two phrases: *Wa Ittaba‘ū mā Tatlū al-Shayāṭīnu ‘alā Mulki Sulaymāna* and *Wa mā Kafara Sulaymānu.*

### 10.2. The Story of Ezra the Prophet

This short story uses six phrases with a disconnected syntactic style, which gives a sharp tone to the narrative and creates excitement in the flow of the story.

*Aw Kalladhī Marra ‘alā Qaryatin wa Hīya Khāwīyatun ‘alā  
‘Urūshihā  
Qāla Annā Yuhyī Hādhihillāhu Ba‘da Mawtihā  
Fa’amātahullāhu Mi’ata ‘Āmin Thumma Ba’athahu  
Qāla kam Labithta  
Qāla Labithtu Yawman aw Ba‘da Yawmin  
Qāla bal Labithta Mi’ata ‘Āmin Fanzur ilā Ṭa‘āmika wa Sharābika  
lam Yatasannahu wanzur ilā Himārika wa Linaj‘alaka Āyatan  
linnāsi wanzur ilal ‘Izāmi kayfa Nunshizuhā thumma Naksūhā  
Laḥman falammā Tabayyana lahū Qāla A‘lamu annallāha ‘alā  
KulliuShayīnuQadīr:*

As we can see, four out of the six phrases begin with the verb "Qāla" ("said"), and through the repetition of sound and the identical syntactic structure, the author convinces the audience of the belief in resurrection. The speech act in this story is also of the assertive and declarative type, as the author, while recounting a historical event, aims to persuade the audience regarding the belief in resurrection.

The natural arrangement of a sentence in the standard Arabic syntax is defined in verbal sentences (verb + subject + object), but the creator of this work sometimes displaces this structure from its original position within the sentence according to the figurative purposes. In general, "When the speech moves according to the

natural orbit of the language, the speaker's viewpoint on the subject is neutral and natural, but as soon as one of the elements of the sentence is displaced from its natural position, the status of that element changes in the speaker's view. Usually, a linguistic element placed at the beginning of a sentence is elevated and emphasized." (Fotouhi, 2012 AD/1391 SH: 272)

In this short narrative, the phrase "*Yuhyī Hādhihillāhu*" (God brings this to life) places the object before the subject. The aim of this inversion is to express astonishment and disbelief regarding how this event occurs—whether life after death can be renewed, where this takes place, and at what time (Faḍlullāh, 1998 AD/1419 AH: 73). Moreover, the phrase "*Fa'amātahullāh*" (So God caused him to die) also has the object placed before the subject, emphasizing God's power over causing death and giving life. Additionally, in this verse, we encounter a rhetorical question whose answer serves as a reprimand to the deniers of the resurrection, with the grammatical structure and phonetic balance of the narrative functioning to convey its thematic essence.

### 10.3. The Story of the Prophet's Cave Companion

This narrative consists of four phrases connected by the conjunction "*Wa*" (and), which leads to a parallel syntactic style. From the perspective of speech acts, a persuasive action prevails in the narrative, aimed at stirring the audience's emotions to draw attention to the desired behavior—supporting God's messenger. This narrative begins with the conditional sentence "*Illā Tanṣurūhu faqad Naṣarahullāhu*" (If you do not help him, then God has already helped him), which was originally a conditional phrase (*In+Lā*); the speaker uses "*In*" (if) as a conditional when they are uncertain about the fulfillment of the condition in the future. Therefore, the author's use of this structure is precise; through this syntactic structure, they reprimand the audience and encourage them to assist the Messenger of God. The first phrase of the narrative is longer than the others, creating a calm style that invites the audience to pause and ponder. Additionally, in the phrase "*Naṣarahullāh*" (God has helped him), the

style of "*Taqdīm mā Haqquhū al-Ta'khīr*" (placing what should come later first) is used, placing the object before the subject to indicate that if you do not assist His Messenger, God Himself will help him, and God's support and backing are sufficient for him—even when the disbelievers expelled him from the city and sought to kill him (Zuhaylī, 1990 AD/1411 AH: 217). In this narrative, the audience experiences a rise and fall in the pleasure of visualizing perilous scenes and escaping from them, which creates a contrast between hope and fear, prompting them to pursue the continued encouragement of the verse.

#### 10.4. The Story of the Argument between Abraham and Nimrod

This narrative includes five phrases with a disconnected syntactic style; this style enhances the pace and excitement within the narrative. In terms of speech acts, it displays an assertive and declarative action as the author conveys the principle of divine lordship through the recounting of a true story.

The beginning of the short narrative opens with the interrogative sentence "*Alam Tara...*" (Did you not see...) and addresses the listener directly. This direct engagement is the speaker's attempt to elevate their discourse beyond repetitive and tedious expository styles; the question serves to express astonishment at those who deny God's lordship. As the narrative continues, through the imperative verb "*Fa'ti bihā*" (So bring it), the speaker challenges the denier of God's lordship along with the antagonist of the story to a showdown, thereby defeating all deniers through this argument. The rhetorical device of *Tadmīn al-Muzdawaj* is employed in the two phrases "*Idh Qāla Ibrāhīmu Rabbī Alladhī Yuhyī wa Yumīt*" (When Abraham said, "My Lord is He who gives life and causes death") and "*Qāla Ana Uhyī wa Umīt*." (He said, "I give life and cause death")

Furthermore, the repetition of the *Hamzah* in the words of the verse such as (*Alam, Ilā, Alladhī, Ibrāhīma, An Atāhu, Allāhu, al-Mulka, Idh, Ibrāhīmu, Alladhī, Anna, Uhyī, Umītu, Ibrāhīmu, fainna, Allāh, Ya'tī, Fa'ti, al-Maghrib, Alladhī, Allāhu, al-Qawma, al-Zālimīn*) has created a balance in vocabulary alongside phonetic and

syntactic balance. The author has also employed the style of putting what should come later first in the phrase "*Ātāhullāhul Mulka*" (God has given him dominion) to indicate that the falsehood that led Nimrod to claim divinity and deny the Creator of beings stemmed from God's kindness, which expanded His favors upon him (Karami, 2023 AD/1402 SH: 339).

### **10.5. The Story of Prophet Ezekiel and the Escape from the Death of the Children of Israel**

This narrative consists of three phrases with a disconnected syntactic style to quickly convey the story and reach the main message and goal intended by the author: "Indeed, God is full of grace towards mankind, but most people do not show gratitude." The creator of this work uses emotional action to express feelings and attitudes, creating a mindset regarding a historical event. This narrative also begins with the astonished interrogative phrase "*Alam Tara*" (Did you not see), expressing surprise at the actions of those who still do not believe in God's absolute power and think that by fleeing the city, they can escape God's dominion, authority, and will. As the imperative verb "*Mūtū*" (Die!) is introduced, this absolute power is clearly showcased. The functions of the astonished question and the command verb align well with the meaning and purpose of the short narrative; the type of verbs used in a text is crucial and determinative, and their aspects especially manifest in the verb of the sentence. Aspect indicates "A form or dimension of it that signifies news, possibility, demand, desire, emphasis, hope, and some other matters." (Farshidvard, 2003 AD/1382 SH: 381) Some of the most commonly used aspects of the verb include indicative, subjunctive, desiderative, epistemic, and emotional aspects (Fotouhi, 2012 AD/1391 SH: 288).

Among these aspects, it can be said that the subjunctive aspect, which includes imperative, prohibitive, and conditional forms, is more prominent in this short narrative. The sentences and verbs used by the author are predominantly declarative, reflecting that this syntactic style of the narrative has been employed based on the specific purpose of the verse. Additionally, the repetition of similar letters in other



words of the verse has also contributed to a balance in sound alongside grammatical cohesion.

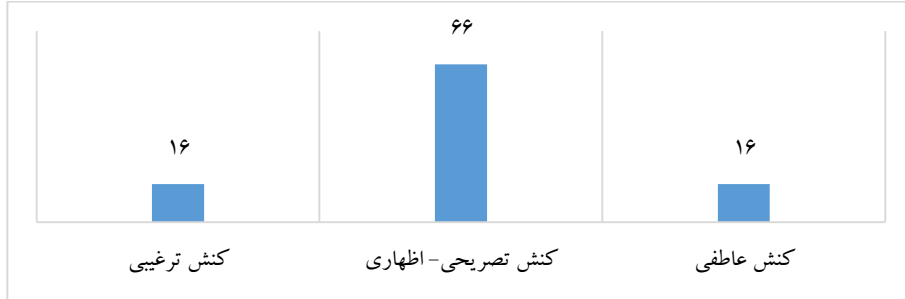
#### 10.6. The Short Narrative Showing Resurrection to Abraham

This narrative consists of five phrases, of which four are presented in a disconnected style, while only the last phrase is conjunctive.

*Wa idh Qāla Ibrāhīmu Rabbī Arinī kayfa Tuḥyī al-Mawtā  
Qāla awalam Tu'min  
Qāla Balā walākin Liyāṭma'inna Qalbī  
Qāla Fakhudh Arba'atan min al-Ṭayri Faṣurhunna ilayka  
thummaj'al 'alā Kulli Jabalin minhunna Juz'an thumma Ad'uhunna  
Ya'tīnak Sa'yā.*

This style adds momentum and excitement to the narrative. The speech act in the narrative is declarative; the author aims to prove the principle of resurrection to the audience through the narrative. One of the methods observed in this narrative is the rhetorical question, as seen in "*Awalam Tu'min*" (Do you not believe?). By posing this question and presenting Abraham's (AS) response, it dispels any doubts about resurrection. The use of the interrogative particle "A" (Do?) emphasizes this and encourages the audience to consider the continuation of the verse about what will ultimately happen. This verse consists of five phrases, and notably, the word "*Qāla*" (he said) is repeated at the beginning of four of these sentences, which form four verbal sentences with the same verb:

In this verse, the repetition of the same grammatical structure, in addition to providing coherence and phonetic balance, also creates grammatical equilibrium. Despite its brevity, this short narrative contains short and fragmented sentences, resulting in a swift style, quick thought, and excitement within the narrative.

**Frequency of speech acts in single verse stories****The frequency of the syntactic style of the stories sentences**

### Conclusion

Short narratives have a wide range of verbal and semantic arrangements, and the purpose of employing verbal techniques such as punning, alliteration, and maintaining musicality along with appropriate semantic connections between words is to convey the specific messages and thoughts of the author. The technique of repetition occurs in these narratives, which includes the repetition of letters, the repetition of vocabulary, and the repetition of the same syntactic structure to create balance at three levels: Phonetic, lexical, and grammatical. In all short narratives, letters with the quality of intensity and levity receive the highest frequency, followed by letters of intensity, and lastly, letters with the quality of levity. This rhythm of intensity aligns well with the extreme brevity of the narratives.

The single-verse narratives of the Qur'an mostly contain short and fragmented sentences, and this type of sentence has a higher frequency in the text compared to longer sentences, which contributes to a swift style, rapid thought, and excitement. The sentences in these narratives are formed based on standard Arabic syntax, and when

there are occasional deviations from this standard, it is regarding a focus on specific meanings and serves an educational purpose.

In all narratives, the frequency of emphatic letters is significantly higher than that of aspirated letters. This is because emphatic letters create a fast rhythm that aligns well with the very concise structure of the narratives.


Elements such as rhymes, nominal sentences, contrasts, conditional sentences, imperative sentences, interrogative sentences, and exclamatory sentences transform the audience's feelings based on a specific goal. The phonetic, lexical, and syntactic structures of the narratives are appropriate to their meaning and purpose. The musical aspect and the manner of the sentences and words, along with the appropriateness of the expressions in the contexts, reflect the author's skill in rhetoric within the single-verse narratives.

The declarative speech act is the most frequent type of speech act found in these narratives, through which the author seeks to persuade the listeners to adhere to a belief or religious principles while recounting a historical event. Subsequent acts involve attempts to motivate and evoke the emotions of the listeners toward their intended goal.


The predominant syntactic style used in the narratives is a disconnected style, which effectively conveys warnings and alerts and explicitly highlights the importance of the subject through the phrasing of the expressions. Thus, it is clear that the disconnected style is more effective in providing warnings and encouragement, having the greatest impact on the audience.

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