



FAWASIL OF THE QUR'ANIYAH IN QS. AL-INSYIRAH: ANALYSIS OF THE BEAUTY OF RHETORIC QS. AL-INSYIRAH

Abstract: The Qur'an, as the Divine revelation, possesses unparalleled linguistic beauty, where every element of language functions not only to convey a message but also to evoke awe through its structure and rhythm. One of the key elements contributing to this beauty is the *fawasil* of the verses (the closure of the verses). This study focuses on the rhetorical beauty of the *fawasil* in Surah Al-Insyirah, which has unique characteristics in terms of diction, rhythm, and phonetic harmony. The methodology used is a descriptive-analytical literature review, analyzing data from relevant sources along with theories of *balaghah* (rhetoric) and rhetoric in the Qur'an. The focus of this research is to explore how the rhetorical structure of the *fawasil* in Surah Al-Insyirah not only serves as a verse closure but also enriches the meaning and provides a profound emotional impact on the reader or listener. The results show that the *fawasil* in Surah Al-Insyirah contain extraordinary rhythm and sound harmony, which further emphasize the power of the Qur'anic language in delivering the Divine revelation. This rhetorical beauty not only creates phonetic harmony but also strengthens the message and meaning contained in each verse. Therefore, this study contributes to a deeper understanding of the rhetorical power in the Qur'an, specifically in the *fawasil* of Surah Al-Insyirah, demonstrating that the Qur'anic language is not merely a tool of communication but also an exceptional and unparalleled work of literature.

Keywords: *Al-Qur'an, Fawasil of The Verses, Surah Al-Insyirah, Rhetorical Beauty*

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Abstrak. Al-Qur'an sebagai wahyu Ilahi memiliki keindahan bahasa yang tiada tara, di mana setiap elemen bahasa berfungsi tidak hanya untuk menyampaikan pesan, tetapi juga untuk membangkitkan kekaguman melalui struktur dan ritme bahasanya. Salah satu elemen penting yang menyumbang pada keindahan ini adalah fawasil ayat (penutupan ayat). Penelitian ini berfokus pada analisis keindahan retorika fawasil ayat dalam Surah Al-Insyirah, yang memiliki karakteristik unik dalam hal penggunaan diksi, ritme, dan keserasian bunyi. Metode yang digunakan adalah studi kepustakaan deskriptif-analitis dengan menganalisis data dari literatur yang relevan serta teori-teori balaghah dan retorika dalam Al-Qur'an. Fokus penelitian ini adalah untuk menggali bagaimana struktur retorik fawasil dalam Surah Al-Insyirah tidak hanya berfungsi sebagai penutup ayat, tetapi juga memperkaya makna dan memberikan kesan emosional yang mendalam pada pembaca atau pendengarnya. Hasil penelitian menunjukkan bahwa fawasil ayat dalam Surah Al-Insyirah mengandung ritme dan harmoni suara yang luar biasa, yang semakin menegaskan kekuatan bahasa Al-Qur'an dalam menyampaikan wahyu Ilahi. Keindahan retorika ini tidak hanya menciptakan keserasian bunyi, tetapi juga memperkuat pesan dan makna yang terkandung dalam setiap ayat. Dengan demikian, penelitian ini memberikan kontribusi terhadap pemahaman lebih mendalam mengenai kekuatan retorika dalam Al-Qur'an, khususnya dalam fawasil ayat Surah Al-Insyirah, yang menunjukkan betapa bahasa Al-Qur'an bukan sekadar alat komunikasi, melainkan juga sebuah karya sastra yang luar biasa dan tak tertandingi.

Kata Kunci: Al-Qur'an, Fawasil Ayat, Surah Al-Insyirah, Keindahan Retorika



INTRODUCTION

The Qur'an is the divine *Kalamullah* revealed to Prophet Muhammad (PBUH) through the Angel Jibril as a guidance for the Muslim community. Literally, the Qur'an consists of sacred verses that have been preserved in their authenticity, free from any human or jinn interference. The beauty of its recitation and the depth of its message are unparalleled. As the primary source of Islamic teachings, the Qur'an provides guidance to Muslims on how to differentiate between the *haqq* (truth) and *batil* (falsehood) in life. According to al-Shabuni, the miracle of the Qur'an lies in ten aspects, including the arrangement of words, phrasing, and meanings (*al-Shabuni*, 2003). Even the Arabic letters in the Qur'an, as explained by al-Qattan, are sufficient to prove that the Qur'an is the *Kalamullah*, particularly when these letters form words (*al-Qattan*, 2000). One of the miracles of the Qur'an can be found in the *fawasil* of the verses, which are the concluding words of each verse, containing their own unique beauty (Atabik, 2021)(Chaerul et.al, 2024).

This beauty is not only evident in the arrangement of words but also in other aspects, such as the beauty of *bayān* (expression), the neatness of the structure, the *uslub* (style), and the sound when recited. This uniqueness has made the Arabs of the time marvel, with some even referring to it as magic (Hermawan, 2016). Etymologically, the word *i'jaz* originates from the root word '*ajzun*', meaning inability. Therefore, the Qur'an as a miracle means something that weakens the effort to create a similar work (Syihab et al., 1999). Al-Qardhawi affirms that the verses of the Qur'an are not magic but an unmatched *i'jaz*. This is in line with the challenge stated in Surah Al-Isra' verse 88, which emphasizes that no one can match the Qur'an, even if both humans and jinn were to gather to attempt it (Hermawan, 2016).

The structure of the Qur'anic language is one of the distinguishing features that makes it unmatched, even by experts in Arabic rhetoric. When



the Qur'an is recited, every letter and word harmonizes in beauty, akin to a melody performed by the reciter. In the context of language and literature, humans possess a great potential to speak beautifully, as taught by Allah in Surah Ar-Rahman (1-4). There, Allah grants humans the ability to speak with profound and meaningful diction. Literature, including poetry, is an expression of this potential, allowing humans to convey ideas and emotions in an imaginative and aesthetic form (Jumala & Aida).

The Qur'an, with its exquisitely beautiful *uslub* (style), demonstrates a quality far superior to any other literary work. This beauty is evident in many verses that contain *tasybih* (simile), arranged in a mesmerizing language, even more beautiful than any poetry or verse. Although not poetry, the rhythm and cadence of the Qur'anic verses possess a unique charm, thanks to the harmony of the sounds of the letters and words that form the sentences (Abdullah, 2014). This study aims to explore the beauty of the *fawasil* in Surah Al-Insyirah, with a focus on analyzing its rhetorical beauty. The methodology used in this study is a descriptive-analytical literature review, which involves systematically collecting and analyzing data from relevant literature, such as books, notes, or previous studies related to the theme of the research (Karimah et al., 2022). This literature-based research relies on written materials as the data source, such as books, manuscripts, and documents (Baidan & Erwati, 2019). In this context, Surah Al-Insyirah, whose authenticity is unquestionable, can be understood not only from the meaning but also from the literary structure it contains. The language in this Surah is beautifully refined and complex, further strengthening the belief that the language of the Qur'an is not merely for everyday communication but a miraculous masterpiece of language and literature.

Research on the *fawasil* (rhyming closures) of verses has been widely conducted; however, the novelty of this research lies in the specification and limitation of the discussion to the *fawasil* of Surah Al-Insyirah, with a focus



on analyzing its rhetorical beauty. Several studies related to the *fawasil* of verses include: first, *Fawasil Qur'aniyah dalam Surah Al-Insyirah (Studi Analisis Balaghah Al-Qur'an)* by Srikandi Dewi Nur Ma'rifah; second, *Bunyi pada Fawasil Ayat dan Kaitannya dengan Makna: Kajian Fonetik Al-Qur'an pada QS. Al-Buruj* by Raisya Miftakhul Rahma; third, *Keindahan Bunyi Fawasil Al-Qur'an dan Kaitannya dengan Makna* by Ban Hameed Farhan; fourth, *Kesamaan Bunyi pada Sajak (Kajian Fonologi Al-Qur'an dalam Surat Al-'Asar)* by M. Afif Amrulloh, the author believes that the research titled "*Fawasil Qur'aniyah dalam QS. Al-Insyirah: Analisis Keindahan Retorika QS. Al-Insyirah*" is highly worthy of investigation.

RESULTS AND DISCUSSION

1. The Meaning of Fawasil in The Qur'an

From an etymological perspective, the word *fawasil* (فَصَائِلَة) is a verbal noun (*ism fa'il*) derived from the root word *fasl* (فصل), with its plural form being *fuṣul* (فصول). In terms of definition, scholars of *Ulumul Qur'an* have different opinions regarding the meaning of *fawasil* (Ma'rifah, 2022). Etymologically, *fawasil* is a compound word derived from *fasilah*, consisting of three root letters—*fa'-waw-shad*—which means to separate or distinguish between two things. The term is also used in *yaum al-fasl*, referring to the Day of Judgment, which separates truth from falsehood (*al-Ashfahany*, 1992). For instance, *al-Zarkasyi* understands *fawasil* as the last word in each verse of the Qur'an, similar to the *qafiyah* in poetry or rhyme in prose (*al-Zarkasyi*, 1957). Meanwhile, *al-Dani* defines *fawasil* as a complete phrase that separates the preceding complete sentence from the one that follows. Thus, every title of a verse is a *fasilah*, but not every *fasilah* is a title of a verse (*al-Dani*, 1994). *Al-Badawi* describes *fawasil* as the



building blocks that form the structural framework of a Surah in the Qur'an (*al-Badany*, 2005). Based on these various scholarly views, the author concludes that *fawasil* are words or phrases used to separate the verses in the Qur'an, playing a crucial role in shaping both the structural beauty and the meaning of the verses.

2. The Harmony of End Sounds in *Surah Al-Insyirah*.

a. *Phonetic Harmony of the Final Sound of the Letter Kaf in Verses One to Four*

الَمْ نَشْرَحْ لَكَ صَدْرَكَ ۙ وَوَضَعْنَا عَنكَ وَزْرَكَ ۚ
الَّذِي أَنْقَضَ ظَهْرَكَ ۚ وَرَفَعْنَا لَكَ ذِكْرَكَ ۚ (الشرح/94: 1-4)

The musicality and rhythm in *Surah Al-Insyirah* radiate a captivating beauty. The first to fourth verses share a uniform rhythm, marked by the penultimate letter having a *sukun* (a diacritical mark indicating no vowel), creating a consistent rhythmic effect. This phonetic harmony is especially evident in the consonant *kaf* at the end of each verse, which, when pronounced, produces a silent or voiceless *kaf*. This harmony arises from the similarity in the final syllables of the four verses, where the consonant *kaf* produces a phonetic resonance that is harmonious at the end of each verse. A consonant is defined as a sound produced without vocal cord vibration, with airflow passing through the nose or the sides of the mouth during articulation.

From the verses above, it is apparent that the first four verses share the same rhyme sound (phoneme), namely the letter *kaf* (ك), which, when pronounced, results in a silent *kaf* sound. The production of the consonant *kaf* involves the cooperation between the back of the tongue and the soft palate, which obstructs the airflow from the lungs with strong resistance. The vocal cords are



located far from this area, so no vibration occurs as the air passes through it. Therefore, this consonant is described as *dorso-velar/plosive/voiceless*. The consonant *kaf* has an allophone in the dialects of Iraq, Qatar, and Kuwait, called *apiko-palatal/voiceless*, which in its pronunciation resembles the sound of the letter *c*.

The letter *kaf* belongs to the group of *plosive consonants* (الأصوات الانفجارية), which are consonants articulated by obstructing the airflow from the lungs using the speech organs, without allowing the air to escape either through the nose or the sides of the mouth. As a result, the air is trapped in the back of the speech organs. The speech organs then open the airway very quickly, producing a sound similar to an explosion. *Sawāmit infijariyah* can also be interpreted as the closure of the vocal cords, producing a sound due to the air accumulated behind the vocal cords. Based on its place of articulation, the letter *kaf* belongs to the group of *stop/plosive/dorso-velar* consonants or voiceless consonants, where the active articulator is the back of the tongue and the passive articulator is the soft palate.

The same rhyme in the first four verses of *Surah Al-Insyirah* begins with the vowel sound of the letter *ra* (ر), followed by the consonant *kaf*, symbolizing a vibration that is specifically directed towards Prophet Muhammad (PBUH). This vibration arises from the combination of the vowel sound *ra* and the consonant *kaf*. In addition to symbolizing the vibration in Prophet Muhammad, this rhyme also emphasizes the vastness and ease that Allah has granted him, both materially and spiritually.

b. The Harmony of the Sound of the Letter Ra at the End of Surah Al-Insyirah Verses 5 and 6





The phonetic harmony of the consonant sound of the letter *ra* in verses five and six of *Surah Al-Insyirah* lies at the end of each verse, particularly when these verses are recited with the *fathah* diacritical mark. The sound in *Surah Al-Insyirah* in verses five and six is as follows:

فَإِنَّ مَعَ الْعُسْرِ يُسْرًا ه إِنَّ مَعَ الْعُسْرِ يُسْرًا ٦ (الشرح/94: 5-6)

A further analysis of verses five and six of *Surah Al-Insyirah* reveals a unique rhythmic harmony. This rhythm is characterized by the resonance at the beginning of the words *fainna* and *inna*, and is concluded with the transition of the sound from *ran* to *ra*. This harmony is achieved through the consistent final rhyme of the verses, which features the letter *ra* with the *fathah* diacritical mark. The production of the consonant sound *ra* involves the interaction between the tip of the tongue and the gums, where the airflow from the lungs is obstructed by the gums, and the repeated release of air results in a staccato sound. The position of the vocal cords, close to one another, allows vibration as the air passes through, making the consonant *ra* classified as an *apiko-alveolar* sound that is voiced, repetitive, and frictional. The rhyme of the letter *ra* also has a distinctive thick quality.

The letter *ra* belongs to the category of *sawamit mukarrarah* consonants, which are defined as consonants that produce sound due to the repeated opening and closing of the airflow passage, resulting in a staccato sound. *Sawamit mukarrarah* is also described as a sound with rapid vibrating intonation. Since the sound produced at the end of both of these verses is the letter *ra* with the *fathah* diacritical mark, this consonant is classified as a short vowel or *sawait qaSirah*.

Upon further examination, the final sound of the *faSilah* in these two verses is close to the letter *sin*, which gives a whispering





effect. The impression created by the final two letters of the *fasilah* suggests Allah's promise to His followers of two eases following one difficulty. Therefore, Muslims are discouraged from constantly complaining about the hardships they face. However, this should not lead to passivity regarding Allah's promise of two blessings after one hardship; instead, it must be accompanied by effort and prayer, directed solely to the Creator.

c. The Harmony of the Final Fasilah Sound in Verses Seven and Eight of Surah Al-Insyirah

The harmony of the sound of *fasilah* in the two verses above lies in the letter *ba*, where if the verse above is read it will cause a rhyme with the sound of the letter *ba* which is read as *sukun*.

فَإِذَا فَرَغْتَ فَانصَبْ ۖ وَالْيَ رَبِّكَ فَانصَبْ ۖ ٨ (الشرح/94: 7-8)

In verses seven and eight of *Surah Al-Insyirah*, the rhythm generated is also similar, marked by the use of *faiḍaa* and *wa ilaa*, where the *alif* before *dza* is pronounced with two vowel marks or beats. Both of these verses end with the sound of *ba sukun*, which, according to *tajwid* rules, is known as *qalqalah kubra* (the major echo or vibration). The consistency of the final *fasilah* sound in these two verses is achieved through the letter *ba*, which appears at the end of each verse. This sound is produced by the lips strongly obstructing the airflow from the lungs, then releasing it suddenly, while the proximity of the vocal cords creates vibration. A consonant with this characteristic is known as a voiced plosive consonant.

The letter *ba* is categorized as a plosive consonant, or in Arabic, *savamit infijariyah*. *Savamit infijariyah* refers to a consonant sound produced by air flowing from the lungs and being strongly



obstructed. The obstruction comes from the speech organs, which lack an exit path, either through the nose or the sides of the mouth. The air, trapped behind the speech organs, is then released very quickly, resulting in an explosive sound.

In terms of articulation, the letter *ba* is classified as a bilabial plosive, where the active articulator is the lower lip, and the passive articulator is the upper lip. When pronounced, the consonant *ba* emphasizes the continuation of an activity that has been completed.

Additionally, verses seven and eight also use the same rhythm with the phrase *faizaa*, where the *alif* before *dza* is pronounced with two vowel marks or beats, similarly to *wa ilaa*. Both of these verses end with *ba sukun*, which leads to the reading rule of *qalqalah kubra*.

3. The Beauty of Language and Literature in *Surah Al-Insyirah*.

Poetry is a string of words that contains beauty, both in terms of language and content. A well-crafted and beautiful structure, along with meaningful content, can evoke feelings of awe and admiration in the heart of the reader. Both classical and modern poetry are created in a simple yet meaningful way by their poets. The beauty of the language and literary structure in poetry has the power to transport the reader's emotions, allowing them to experience the actual situation depicted in every expression.

Surah Al-Insyirah contains elements of poetry, including theme, message, atmosphere, musicality (rhythm), correspondence, diction, rhyme, concrete words, ambiguity, and figures of speech (*majas*). The main theme is the soothing of the heart of Prophet Muhammad (PBUH), addressing both his past and future, and providing guidance on the importance of striving with full optimism. *Surah Al-Insyirah* teaches humans how to deal with the challenges of life. Humans should always





remain optimistic and work sincerely. The surah motivates Prophet Muhammad (PBUH) in delivering his message, despite the mockery and strong opposition from the Quraysh polytheists of Makkah.

The implicit message in *Surah Al-Insyirah* is that humans should develop a transcendental spirit in their efforts to complete every task in life. They must trust in Allah, never despair, not give up on failure, and not stop at any task already undertaken, but continue with other efforts and activities.

In verses 5-6, Allah says:

فَإِنَّ مَعَ الْعُسْرِ يُسْرًا ۝ إِنَّ مَعَ الْعُسْرِ يُسْرًا ۖ (الشرح/94: 5-6)

Meaning: “5. For indeed, with hardship [will be] ease. 6. Indeed, with hardship [will be] ease.” (Asy-Syarh/94:5-6)

Allah, the Almighty, bestows His countless blessings. He is the One who opens the chest, allowing the qualities of sincerity, patience, and trust (*tawakkul*) to flourish. These qualities ease the burden in completing all tasks. No difficulty is everlasting, for within each hardship, there are multiple ways and means to overcome it. Therefore, make Allah your refuge, surrender to Him, and bring forth the motivation of worship in your activities and efforts to complete your tasks.

The atmosphere conveyed in *Surah Al-Insyirah* is one of joy and happiness. Allah promises to grant ease to the Muslim ummah after they have been oppressed by the actions of the Quraysh polytheists. The joyful atmosphere can be seen in the first to the fourth verses, while the sense of happiness is further depicted in the fifth to the eighth verses. The firm and beautiful language creates a solemn and respectful atmosphere for the reader and listener.





The musicality, rhythm, or melody in *Surah Al-Insyirah* is truly beautiful. The rhythm in verses one, two, three, and four is identical. The third-to-last letter in each of these verses ends with a *sukun*, which creates a uniform rhythmic effect.

أَلَمْ نَشْرَحْ لَكَ صَدْرَكَ ۙ وَوَضَعْنَا عَنكَ وِزْرَكَ ۚ
الَّذِي أَنْقَضَ ظَهْرَكَ ۖ وَرَفَعْنَا لَكَ
ذِكْرَكَ ۚ (الشرح/94: 1-4)

Verses five and six, however, employ a different rhythm, marked by a resonant sound at the beginning of the words *fainna* and *inna*, and ending with a pause that transforms the sound *ran* into *ra*. This is what makes the rhythm in verses five and six identical.

فَإِنَّ مَعَ الْعُسْرِ يُسْرًا ۖ إِنَّ مَعَ الْعُسْرِ يُسْرًا ۖ (الشرح/94: 5-6)

Verses seven and eight also follow the same rhythm, with the word *faizaa* pronounced with two vowel sounds or beats due to the *alif* preceding the *dza*, just like *wa ilaa*. Both verses end with the consonant *ba* with a *sukun*, making the proper pronunciation rule *qalqalah kubra*.

فَإِذَا فَرَغْتَ فَانصَبْ ۖ وَإِلَىٰ رَبِّكَ فَارْغَبْ ۚ (الشرح/94: 7-8)

The word *alamnasyrah* (أَلَمْ نَشْرَحْ) corresponds to *lakashdrak* (لَكَصَدْرَكَ) in the first verse. This correspondence occurs throughout the verses, as they are all interconnected in meaning to deliver a complete message. The diction in *Surah Al-Insyirah* has a beautiful and profound effect, containing figurative meanings or *majas*. In the first verse, *nasyrah* (نَشْرَحْ) means "to expand" or "to open up." In the second verse, *wawazdhakna* (وَوَضَعْنَا) means "to remove" or "to alleviate." The third verse uses *shadrak* (ظَهْرَكَ) which literally means "your back," but it refers not just to the back, but to the entire body and life. The fourth verse uses the word *wa rafa'na* (وَرَفَعْنَا), meaning "and We raised" or "and We exalted." It does not imply physical lifting but signifies honoring and elevating with a name or reputation.



Surah Al-Insyirah also features phonetic harmony (rhyme) in both vowel and consonant sounds. This can be seen in the first to the fourth verses, which share the same ending sounds, in verses five and six, as well as in verses seven and eight. Structurally, *Surah Al-Insyirah* follows the rhyme scheme a a a a b b c c, where the first stanza has identical rhymes, and the subsequent stanzas have paired rhymes. According to their position within the verses, this structure contains initial rhyme, middle rhyme, final rhyme (horizontal rhyme), and alliteration. Verses five and seven both contain initial rhyme, for example, with the words *fainna* (فَإِنَّ) and *faiẓaa* (فَإِذَا).

فَإِنَّ مَعَ الْعُسْرِ يُسْرًا ٥ فَإِذَا فَرَغْتَ فَانصَبْ ٧

Verses five and six have a middle rhyme, which is found in the words *'usri* (عُسْرٍ) and *'usri* (عُسْرٍ).

فَإِنَّ مَعَ الْعُسْرِ يُسْرًا ٥ إِنَّ مَعَ الْعُسْرِ يُسْرًا ٦

Still in the same verses, there is also an end rhyme, which is found in the words *yusra* (يُسْرًا) and *yusra* (يُسْرًا).

فَإِنَّ مَعَ الْعُسْرِ يُسْرًا ٥ إِنَّ مَعَ الْعُسْرِ يُسْرًا ٦

The horizontal rhyme in the first verse is found between the words *lak* (لَكَ) and *shadrak* (صَدْرَكَ) within the same verse.

أَلَمْ نَشْرَحْ لَكَ صَدْرَكَ ١

The alliteration in verse seven features the repetition of the letter *fa* (ف) three times.

فَإِذَا فَرَغْتَ فَانصَبْ ٧

The concrete (literal) word in this Surah is found in the first verse, where *shadrak* (صَدْرَكَ) means "your chest." The word "chest" clearly refers to the chest or heart.



الَمْ نَشْرَحْ لَكَ صَدْرَكَ ١

It is also found in the word *da'na* (وَوَضَعْنَا) in the second verse, which means "to remove" or "to lift."

وَوَضَعْنَا عَنْكَ وِزْرَكَ ٢

In the seventh verse, the word *faraqta* (فَرَعْتَ) means "to complete" or "to finish," and it carries a directive meaning. The word *faraqta* concretely clarifies the meaning of *fansab* (فَأَنْصَبَ), which refers to "another task" or "another endeavor."

فَإِذَا فَرَعْتَ فَأَنْصَبْ ٧

In the eighth verse, the word *rabbika* (رَبِّكَ), meaning "your Lord," concretely clarifies the word *farghab* (فَرَّغَبَ), which means "to hope" or "to desire," by specifying to whom one should direct their hopes or desires.

وَالِى رَبِّكَ فَارْغَبْ ٨

Surah *Al-Insyirah* also contains ambiguity, or multiple meanings and interpretations. The words *nasyrah* (نَشْرَحْ), meaning "to expand" or "to make wide," *wawadakna* (وَوَضَعْنَا), meaning "to remove" or "to lift," *şadrak* (صَدْرَكَ), meaning "your chest" (but symbolically referring to the entire body or life), *farghab* (فَرَّغَبَ), meaning "to hope" or "to desire," and *rafa'na* (وَرَفَعْنَا), meaning "We raised" or "We exalted," all carry meanings that can be understood in different ways depending on context.

الَمْ نَشْرَحْ لَكَ صَدْرَكَ ١ وَوَضَعْنَا عَنْكَ وِزْرَكَ ٢ الَّذِي أَنْقَضَ ظَهْرَكَ ٣ وَرَفَعْنَا لَكَ ذِكْرَكَ ٤ فَإِنَّ مَعَ الْعُسْرِ يُسْرًا ٥ إِنَّ مَعَ الْعُسْرِ يُسْرًا ٦ فَإِذَا فَرَعْتَ فَأَنْصَبْ ٧ وَالِى رَبِّكَ فَارْغَبْ ٨

These words carry multiple meanings and can be interpreted in various ways depending on the perspective.

The rhetorical style or figure of speech in the first verse contains a *symbolic metaphor*. A *symbolic metaphor* is a figure of speech that compares



something by using a symbol to represent and express it. The function of a *symbolic metaphor* is to soften the words that a person wishes to convey.

The second verse contains a *tropological figure*, which is a figure of comparison that explains an activity using different words, yet maintains the same meaning. The purpose of this is to emphasize the statement.

The third verse contains a *synecdoche*, which is a rhetorical figure that uses a part of an object to represent the whole, or vice versa. A *synecdoche* can use the whole to refer to a part of the object. This figure of speech is commonly used in conversations or in the delivery of news. Its use is so familiar and ingrained in everyday speech, whether consciously recognized or not. The type of *synecdoche* used in this verse is *pars pro toto*, because the phrase “*burdening your back*” implies the whole, where the word “*back*” is used to replace the entire body by mentioning just a part.

The fourth verse contains a *trope*, in the phrase meaning “And We raised high for you your remembrance.” The phrase “We raised high your remembrance” means to honor, value, respect, uplift, recall, and always mention it. Therefore, “raised high” in this verse does not refer to a physical elevation, as the “height” implied cannot be measured by any standard unit of measurement.

Allah elevated the status of Prophet Muhammad (PBUH) in various ways, one of which is by mentioning his name alongside His own: *Laa ilaaha illallah Muhammadur rasulullah* (There is no god but Allah, Muhammad is the Messenger of Allah).

The Quran is the holy book that represents the pinnacle of literature, as it contains knowledge and values of the highest perfection. The Quran, as a unique scripture, is composed of beautiful words that form written language, concise yet imbued with profound meaning. In



Hadith, it is referred to as *Jawami' al-Kalim*, as stated in the book *Fathul Bari*.

وَجَزَمَ غَيْرُ الزُّهْرِيِّ بِأَنَّ الْمُرَادَ بِجَوَامِعِ الْكَلِمِ الْقُرْآنُ بِقَرِينَةِ قَوْلِهِ بُعِثْتُ وَالْقُرْآنُ هُوَ الْغَايَةُ فِي إِيجَازِ اللَّفْظِ وَاتِّسَاعِ الْمَعَانِ

Jawami' al-Kalim refers to the Quran, as it is a book containing explanations, with concise yet profound statements. This meaning is supported by several Hadiths, such as the saying of the Prophet (PBUH): "I have been sent with *Jawami' al-Kalim*..." (*Sahih al-Bukhari*: 2977). The most fitting interpretation of this Hadith is that it refers to the Quran (*Al-Asqalani*, 1979).

The beautiful language of the Quran is capable of stirring the soul, penetrating the depths of human consciousness, cutting through the arrogance of reason, and offering a touch that can bring tears of both sorrow and joy. The Quran encompasses literary value in general, and poetic value in particular. Poetry, and all other forms of literature, cannot be compared to the Quran. Poetry is merely the beauty of diction, containing *majas* (figures of speech), *ambiguitas* (ambiguity), concrete statements, and messages derived from human words, experiences, and feelings. Poetry is not meant to serve as a guide for life, as the Quran does for humanity, offering direction and guidance for how to live.

ذَلِكَ الْكِتَابُ لَا رَيْبَ فِيهِ هُدًى لِّلْمُتَّقِينَ ۚ ٢ (البقرة/2:2)

Meaning: "2. This is the Book about which there is no doubt, a guidance for those conscious of Allah" (*Al-Baqarah*/2:2)

CONCLUSION

Based on the discussion conducted, this study successfully reveals the rhetorical beauty of the *fawasil* (final phrases) in *Surah Al-Insyirah*, particularly from the perspective of the uniqueness and harmony of sounds present at the end of each verse. The *fawasil* in *Surah Al-Insyirah* not only function as



closing elements that end the verses with harmony, but also possess a profound aesthetic dimension. The beauty of the sound created by the repetition of phonemes and the careful selection of *diksi* (word choice) evokes a sense of musicality that is not found in other literary works, while also reinforcing the linguistic miracle of the Quran.

The rhetorical analysis conducted shows that each *fawasil* in *Surah Al-Insyirah* does not merely convey the message directly, but also engages the emotional involvement of the reader or listener. This creates a deep effect on the level of understanding and feeling, leading to a more profound appreciation of the meanings contained in each verse.

Furthermore, the beauty of the *fawasil* in this surah is not only directed toward the phonological aspect, but also aligns with the meaning intended to be conveyed, proving that every element in the Quran—whether it be language structure, *diksi*, rhythm, or sound—functions integrally to strengthen the Divine message. In this way, *Surah Al-Insyirah* serves as an extraordinary example of how the Quran uses the beauty of language as a tool to deliver God's eternal revelation.

This study also contributes new insights into the study of *fawasil*, particularly focusing on *Surah Al-Insyirah*, which is expected to open further understanding of the power and beauty of the Quranic language from the perspectives of rhetoric and linguistic aesthetics. The uniqueness and harmony of sounds found in the *fawasil* of this surah underscore that the Quran, as the revelation of God, possesses an infinite aesthetic dimension, making it a truly remarkable and unparalleled work of literature.

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