# Representation of Majesty of Godhead and Divinity Themes in the selected Quranic texts: A stylistic study

## By

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## Abstract

The current paper tackles the stylistic aspects that are implemented in some selected Quranic texts. The language of the holy Quran is considered unique so the style of the selected texts is used in a way that certain characteristics of Godhead are shown through certain language style Leech and Short's (2007) classification of figurative language is used to analyze the data under consideration. The study follows a qualitative methodology and the primary data is selected versions of the Quran. The researcher investigates the style that is used in the given versions through analyzing the stylistic ,thematic, and rhetorical principles of a Divine revelation. The study has proven the hypothesis through the analysis of the given texts, parallelism, repetition, and alliteration are widely implemented that other devices. the study will certainly motivate the researcher further Quranic studies.

**keywords** :Quran, stylistics , divinity , Majesty ,Godhead,

## 1.Theoretical background

The idea of God is at the center of all theistic religions' beliefs, tenets, and ways of life. Presented by, and it tells its followers what they think is admissible or not. Most people, if not everyone, agree that any divine book is a reliable source that can be used to end or settle a dispute. It changes how they feel about people they call "nonbelievers." It gives them ideas about what they should do in life, how they should treat each other, and what they should do when they sin or make a mistake. It shows how much humanity they have and gives them a way to judge the humanity of others.

The concepts of majesty , Godhead and Divinity, which denote the fundamental theme in the Holy Quran are central to Islam comes after "Altawheed". Even though all Muslims agree on this, they have very different ideas about what this means for God's power. Two verses of the Qur'an are worth noting in this regard: "*His amr (command), when He wishes anything, is to say for it: Be! and it is." (Qur'an 36:87)* And: "*Say: He, Allah, is One. Allah is He on Whom all depend. He begets not nor is He begotten. And none is like Him." (Qur'an 112:1-4)*

The Arabic word "Allah" means "The God" or "The Divinity." It has no masculine or feminine connotations and simply means "The God" or "The Divinity." The first two verses show that there is a big difference between God and the things he made. They say that God is not the same as the things he made. "*Allah is He on Whom all depend."* A distinction is

implicit here between "Allah" and "all," Allah being the Reality upon Whom "all" depend. •
The style and elegance of the Qur'an are unmatched. All of its sentences, words, and letters fit together in a way that seems impossible. In terms of rhythm and music, geometric proportions and mathematical measures, and how often each is used, everything is exactly where it should be and is connected to everything else. No other work of literature, not even the Hadith17, can say this.

### 1.2. Statement of the problem

Quranic studies have been widely devoted to uncover the mystery of the Divine book, but it is not enough in the field of style that why the Quran was written in the present style?. What language devices are used to highlight God's majesty in the selected verses? What are the functions of using the proposed devices?

### 1.3. Significance of the study

This study is important because it fills a need at the moment and adds something new to the field of stylistic research on Quranic texts. In some versions of the Quran, it talks about the majesty and divinity of God. The study is an attempt to find out how language and critical thinking fit together so that the chosen verses can be understood better or in more depth. Stylistics also uses a person's knowledge of the different ways language is used in literature to help them understand it better.

### 1.4 The hypothesis

People believe that Divine Theme uses literary devices like parallelism, rhyme, simile, repetition, alliteration, and metaphor. Leech and Short's (2007) classification of figurative language is used to look at the data and test the paper's goals and hypothesis. The results of the analysis are also figured out using a statistical method called the percentage equation. The analysis is based on three parts of the Quran from different Suras. Based on the results of the analysis, the Quranic texts partly back up the above theory.

### 1.5 Aims of the study

The present study intends to achieve the following aims:

1-    Analyzing the given Quranic texts stylistically and illustrating the function of each stylistic device.
2.    Showing Majesty and Godhead of Allah in the selected Quranic texts through the for mentioned analysis.

### 1.6 The procedures

In order to achieve the aims of the study ,a stylistic analysis of the selected texts is conducted on original text (Arabic version) and its English translated one. The researcher will clarify the theme of Majesty ,Godhead and Divinity through showing the violation of some linguistic norms .

## 2. Literature Review

### 2.1 Stylistics

"Stylistic" is the word for the study of style. In the field of linguistics, this is a new way of doing things. Modern stylistics is a more organized and formed field of study. Style is not a very old field of study. It became popular in the late 1800s. It is mostly about how a

person looks and how they show how they feel on the inside. Style can be defined in a number of different ways. Crystal (2003) gives a full explanation of what stylistics is.: "A branch of linguistics which studies the features of situationally distinctive uses (varieties) of language, and tries to establish principles capable for accounting for the particular choices made by individual and social groups; … literary stylistics deals with variation characteristic of literature as a genre and of the 'style' of individual authors". Widdowson's Way of Thinking Widdowson's method from 1974 is mostly about the people who read it. In other words, stylistic analysis looks at how well a person uses language to get their point across or understand what is being said. From his point of view, a person who uses a language learns two different but related kinds of information: I the grammatical code of a language so they can understand what it means, and (ii) the conventions about how these rules are used. In his 1970 essay "Descriptive Linguistics in Literary Studies," Halliday says that descriptive linguistics methods can be used to analyze any kind of literary text and that its different categories can be used on it. Most of what he does is try to figure out what words mean. So, he is most interested in how language is used to describe things. It is not the same as historical linguistics or linguistics based on institutions. Leech and Short's (2007) book "Style in Fiction," now in its second edition, goes into great detail about what style is and how it works. Leech says that the most important part of stylistic analysis is how the language is used. In the third chapter of this book, there is a list of language and style categories: (1) Lexical categories (general, nouns, adjectives, verbs, adverbs, etc) (2) Sorting by grammar or syntax (refers to sentence type, sentence complexity, clause type, clause structure, noun phrase, verb phrases, word classes. etc) (3) Figurative language (4) The setting and the links.

### 2.1.1 Stylistic Means Utilized in Religious Texts

Figures of speech are the most common way that religious texts use language to show style. Figures of speech are parts of a text that stand out because they don't follow normal rules of communication in some way. Figures of speech include things like "taking advantage of the regularities of formal patterning or breaking the rules of language." This heading has three sections under it. First, there are things that stand out in terms of grammar and vocabulary (Repetition, anaphora, parallelism, and chiasmus are some of them.) The second group is called "phonological schemes" (they include rhyme, alliteration, and assonance). The third subcategory is "Tropes," which includes figures of speech like metaphor, simile, metonymy, synecdoche, paradox, and irony (Leech & Short, 2007).

### 2.1.2 Grammatical and Lexical Figures of Speech

### 2.2.1. Parallelism

Parallelism is when two parts of a text are similar in some way. There are three main types of parallelism in language. They are syntactic, semantic, and phonological. In syntactic parallelism, the structure of two parts of a text is the same or very similar (Fabb, 2003). For example, "Ask, and it shall be given to you; seek, and you shall find; knock, and it shall be opened to you." (Matthew, 7:7)

### 2.2.2 Repetition

Repetition is a powerful way to connect with people and build trust, and it is often seen as one of the most important figures of speech. It can also be used to make a point or show how strongly someone feels. It's possible to repeat at any level of language. But because lexical repetition is so clear, it is often avoided in favor of synonymy or pronoun substitution, which are both important ways to keep things together (Wales, 2011).

## 3.1. Phonological Schemes

### 3.1.1 Rhyme

Poetry uses rhyme, which is a type of phonetic echo. More specifically, the words sound the same. The most common type of rhyme in English is end rhyme, which is when "two units that have the same string of sounds starting with a vowel" (usually stressed) to the end of the word, but the first sound is different.": e.g. moon /june; toes /rose. Most of the time, rhymes like this happen at the end of metrical lines. Rhymes that happen within lines are called internal rhymes. And rose/toes shows that sound is more important than spelling. Eye-rhyme is made up of words with the same spelling but different pronunciations, like "bought" and "cough" (Wales, 2011). Here are lines that rhyme from both the Holy Bible and the Glorious Quran:

"I will declare the decree:
The LORD hath said unto me,"

### 3.1.2 Alliteration

Alliteration is "the repetition of homophonous, accented, syllable initial phonemes, such as in house and home, cash and carry, and tea for two, usually for stylistic or rhetorical effects." (Bussmann et al., 2006).

## 4.1 Tropes

### 4.1.1 Simile

Poetry uses rhyme to create a phonetic echo, or rather, a phonemic match. The most common kind of rhyme in English is an end rhyme: same sound sequences spanning from the vowel to the consonant", etc. (Wales, 2011). "He saw the Spirit of God descending like a dove, and lighting upon him." (Matthew, 3: 16)

### 4.1.2 Metaphor

With its Greek origins as the word for "carry over," metaphor has been used to describe a variety of figurative or linguistic transference techniques, as well as synecdoche and metonymy. As a rhetorical figure or trope, however, "one field or domain of reference is carried over or translated onto another on the basis of some perceived resemblance between the two realms," (Wales, 2011):

## 5. Data analysis

This study's information comes from six divine texts in the Quran. Leech and Short's (2007) model of figures of speech, which is shown in Section, is used to look at the style of each text.

ذَلِكَ بِأَنَّ اللَّهَ يُولِجُ اللَّيْلَ  1.﴿ذَلِكَ وَمَنْ عَاقَبَ بِمِثْلِ مَا عُوقِبَ بِهِ ثُمَّ بُغِيَ عَلَيْهِ لَيَنصُرَنَّهُ اللَّهُ إِنَّ اللَّهَ لَعَفُوٌّ غَفُورٌ (60) فِي النَّهَارِ وَيُولِجُ النَّهَارَ فِي اللَّيْلِ وَأَنَّ اللَّهَ سَمِيعٌ بَصِيرٌ (61)

سورة الحج 60-61

(60) That [is so]. And whoever responds to wrongdoing with the same amount of harm that was done to him and is then ruled over will be helped by Allah. In fact, Allah is forgiving and merciful. (61) This is because Allah turns night into day and day into night, and

because Allah hears and sees everything.

*Analysis*

The present text shows God's (Allah) regulation for those who responded with justice to the harm and then he received different reaction and not equivalent, God's promise is to aid him and to insure that Allah is Pardoning and Forgiving. Allah only who causes the night to enter the day and causes the day to enter the night and because Allāh is Hearing and Seeing.

From a stylistics perception , the text exploits stylistic devices that add emphasis of Allah's almighty in the text The text shows that Allah made this law for the whole universe, and no one can change it. 5: Parallelism makes things more regular, and repetition is often used to show that Allah is in charge. When a researcher or a reader views such version from Quran, he can easily infer from the expression used in a way that to glorify Allah's Majesty and no one can be parallel (سَمِيعٌ بَصِير ) .Repetition is found in the text to emphasis certain features of Allah Alliteration is also applied to the text to give more . so three stylistic devices are applied in the above text.

**Table 1.** analysis of text 1

| |
|---|
| Parallelism = pardoning and forgiving ) (لَعَفُوٌّ غَفُورٌ , Hearing and Seeing (سَمِيعٌ بَصِيرٌ ) |
| Repetition= Allah(3), enter (2) |
| Alliteration = respond [injustice], عُوقِبَ,عَاقَبَ |

2.(هُوَ الَّذِي يُسَيِّرُكُمْ فِي الْبَرِّ وَالْبَحْرِ حَتَّى إِذا كُنْتُمْ فِي الْفُلْكِ وَجَرَيْنَ بِهِمْ بِرِيح طَيِّبَةٍ وَفَرِحُوا بِها جاءَتْها رِيحٌ عاصِفٌ وَجاءَهُمُ الْمَوْجُ مِنْ كُلِّ مَكانٍ وَظَنُّوا أَنَّهُمْ أُحِيطَ بِهِمْ دَعَوُا اللَّهَ مُخْلِصِينَ لَهُ الدِّينَ لَئِنْ أَنْجَيْتَنا مِنْ هذِهِ لَنَكُونَنَّ مِنَ الشَّاكِرِينَ (22) فَلَمَّا أَنْجاهُمْ إِذا هُمْ يَبْغُونَ فِي الْأَرْضِ بِغَيْرِ الْحَقِّ يا أَيُّهَا النَّاسُ إِنَّما بَغْيُكُمْ عَلى أَنْفُسِكُمْ مَتاعَ الْحَياةِ الدُّنْيا ثُمَّ إِلَيْنا مَرْجِعُكُمْ فَنُنَبِّئُكُمْ بِما كُنْتُمْ تَعْمَلُونَ) (23).

سورة يونس: الآيات 22- 23

(22) He makes it possible for you to travel on land and sea. When you're on a ship and there's a good wind blowing and you're happy about it, a storm wind comes up and waves come from everywhere. The people on the ship think they're going to drown, so they pray to Allah and say, "If You save us from this, we'll be among the grateful."

(23) But when He saves them, they do wrong things all over the world right away. O people, your wrongdoing only hurts you because you want to enjoy life in this world. Then you'll come back to Us, and We'll tell you what you used to do.

**Analysis**: this verse shows ability and domination of Allah on everywhere. Allah enables people to travel on land and sea by sending a good wind to push your ships. Allah also who rescue you from the storm and waves that surround them from everywhere. When Allah save them , they commit injustice.  There is a parallelism implemented in the text to give it more regularity and coherence the words "land and sea''(الْبَرِّ وَالْبَحْرِ ).A lexical repetition is also used to draw attention of the reader and give a cohesion to the text . the word "wind and a storm wind" and the pronoun "you".

**Table 2.** analysis:

| |
|---|
| Parallelism = land and sea(الْبَرِّ وَالْبَحْرِ) |
| Repetition = wind , storm wind |

3.(وَاللَّهُ خَلَقَ كُلَّ دَابَّةٍ مِنْ مَاءٍۖفَمِنْهُمْ مَنْ يَمْشِي عَلَىٰ بَطْنِهِ وَمِنْهُمْ مَنْ يَمْشِي عَلَىٰ رِجْلَيْنِ وَمِنْهُمْ مَنْ يَمْشِي عَلَىٰ أَرْبَعٍۚيَخْلُقُ اللَّهُ مَا يَشَاءُۚإِنَّ اللَّهَ عَلَىٰ كُلِّ شَيْءٍ قَدِيرٌ )﴿٤٥﴾

سورة النور 45

(45) Every living thing was made by Allah out of water. There are also ones that move on their bellies, ones that walk on two legs, and ones that walk on four legs. Allh makes whatever He wants. In fact, Allah is the best at everything.

**Analysis:** Allah made every living thing. Some move on their bellies, while others walk on two or four legs. The fact that Allah made so many different things shows how powerful he is. There are two types of style in the above text. One is parallelism, which is used to make the text flow together. In Allah's speech, he uses repetition a lot to make certain points stand out.

**Table 3.** stylistic analysis :

| |
|---|
| Parallelism = *of them are those that move, of them are those that walk, of them are those that walk.* |
| Repetition = *Allah (2) , walk(2)* |

4.(إِنِّي تَوَكَّلْتُ عَلَى اللَّهِ رَبِّي وَرَبِّكُم ۚ مَّا مِن دَابَّةٍ إِلَّا هُوَ آخِذٌ بِنَاصِيَتِهَا ۚ إِنَّ رَبِّي عَلَىٰ صِرَاطٍ مُّسْتَقِيمٍ )(56)
سورة هود 56

(56) Indeed, I have relied upon Allāh, my Lord and your Lord. There is no creature but that He holds it by its forelock [i.e., controls it]. Indeed, my Lord is on a path [that is] straight.

**Analysis**: Allah is the most reliable for all human beings. No creature but He controls it. There are two stylistic devices implemented in this text, parallelism is used to give harmony and unity to the text. Repetition is implemented to emphasis Godhead of Allah.

**Table 4.** stylistic analysis

| |
|---|
| Parallelism = Allah , Lord |
| Repetition = Lord (3) . |

5.. .(أَلَمْ يَرَوْا إِلَى الطَّيْرِ مُسَخَّرَاتٍ فِي جَوِّ السَّمَاءِ مَا يُمْسِكُهُنَّ إِلَّا اللَّهُ ۗ إِنَّ فِي ذَٰلِكَ لَآيَاتٍ لِّقَوْمٍ يُؤْمِنُونَ ﴿٧٩﴾
سورة النحل79

(79) Do they not see the birds controlled in the atmosphere of the sky? None holds them up except Allāh. Indeed in that are signs for a people who believe.

Analysis: Do they think or see the birds, how Allah creates them and makes them able to fly in the sky. No one can holds them from falling dawn except Allah. This indicates the Godhead of Allah. The stylistic devices are implemented in the above text to shed the light on Allah's Godhead and majesty and also as a powerful resource of interpersonal involvement and rapport. Repetition is applies to give certain emphasis on certain characteristics of God's Almighty and to give proof to the unbelievers. Alliteration as a phonological device, it is associated with literary language and it is used here to give cohesion to the text.

**Table 5.** stylistic analysis

| |
|---|
| Repetition =bird , controlled (الطَّيْرِ مُسَخَّرَاتٍ). |
| Alliteration= **s**ee, **s**ky. |

6.﴿وَمَا خَلَقْنَا السَّمَاءَ وَالأَرْضَ وَمَا بَيْنَهُمَا لَاعِبِينَ (16) لَوْ أَرَدْنَا أَن نَّتَّخِذَ لَهْواً لَّاتَّخَذْنَـهُ مِن لَّدُنَّا إِن كُنَّا فَـعِلِينَ(17)بَلْ نَقْذِفُ بِالْحَقِّ عَلَى الْبَـطِلِ فَيَدْمَغُهُ فَإِذَا هُوَ زَاهِقٌ وَلَكُمُ الْوَيْلُ مِمَّا تَصِفُونَ (18)﴾
سورة الانبياء 16-17-18

(16) And We didn't make the sky, the earth, and everything in between just for fun.

(17) If We had wanted to take a detour, We could have done so with what We had with us. 18) Instead, We smash the truth into the lie, and it destroys the lie and sends it away. And for you, what you describe is destruction.

**Analysis: He** creates the sky and the all types of creatures with magnificent miracles to prove Allah's Almighty , but those who built their luxurious palaces for fun only. The text exploits certain stylistic devices to enhance the aesthetic value. In addition to being beautiful, the purpose of these things is to emphasize God and the divine. The following elements of style are used in the text: Parallelism is used to make sure the text flows well, and repetition is used to emphasize.

# 6.Conclusion

After contacting a stylistic study and following the stylistic model of Geofry Leech to the above-mentioned Quranic texts. The hypothesis in the beginning of the paper is partially a proved. The stylistic devices like parallelism , repletion , and alliteration are implemented in the text, but simile, rhyme and metaphor are not used . Repetition is applied extensively to emphasis Godhead , Majesty , and divinity of Allah. The reader of Quran can easily find out divinity of God through the mentioned stylistic devices.

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