

Aesthetic Paradigm of Balaghah: Study of Language Aesthetic in The Qur'an

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Abstract

Language is one of the most important instruments in human life, serving not only as a means of communication but also as a medium for expressing beauty. In the Islamic intellectual tradition, the aesthetic dimension of language is extensively studied through the discipline of Balaghah. This discipline developed as a methodological framework for understanding how meaning is conveyed in a precise, effective, and aesthetically refined manner. This study aims to examine the aesthetic paradigm in Balaghah and to explain the principles that underlie its understanding of the beauty of the Qur'anic language. This research uses a library research method with a descriptive-qualitative approach. Data were collected from various classical and contemporary sources on Balaghah and analyzed using content analysis techniques. The findings show that the aesthetic paradigm regards linguistic beauty as an inseparable part of meaning. This beauty is manifested through the harmony between wording (lafaz) and meaning, the role of *dza'iq* (linguistic intuition or sensitivity). Therefore, the aesthetic paradigm contributes significantly to understanding the miraculous nature of Qur'anic language and to the development of Balaghah studies in the contemporary academic context.

Keywords: *Balaghah, Aesthetic Paradigm, Arabic Language, Al-Qur'an, Aesthetics of Language.*

Abstrak

Bahasa merupakan instrumen utama dalam kehidupan manusia yang tidak hanya berfungsi sebagai alat komunikasi, tetapi juga sebagai media ekspresi keindahan. Dalam tradisi intelektual Islam, aspek keindahan bahasa memperoleh perhatian yang besar melalui disiplin ilmu Balaghah. Ilmu ini berkembang sebagai perangkat metodologis untuk memahami cara penyampaian makna yang efektif, tepat, dan estetis. Penelitian ini bertujuan untuk mengkaji paradigma estetika dalam Balaghah serta menjelaskan prinsip-prinsip yang melandasinya dalam memahami keindahan bahasa Al-Qur'an. Penelitian menggunakan metode kepustakaan (library research) dengan pendekatan deskriptif-kualitatif. Data diperoleh dari berbagai literatur Balaghah klasik maupun kontemporer yang kemudian dianalisis menggunakan teknik analisis isi. Hasil penelitian menunjukkan bahwa paradigma estetika memandang keindahan bahasa sebagai bagian integral dari makna. Dalam perspektif ini, keindahan tidak hanya dipahami sebagai unsur dekoratif, tetapi sebagai sarana untuk memperjelas pesan, memperkuat pengaruh emosional, dan menghadirkan pengalaman estetis kepada pembaca atau pendengar. Keindahan tersebut tampak melalui keselarasan antara lafaz dan makna, peran *dza'iq* (kepekaan rasa bahasa), efek psikologis yang ditimbulkan oleh bahasa, serta kemampuan bahasa dalam membangun imajinasi dan visualisasi. Oleh karena itu, paradigma estetika memiliki kontribusi yang signifikan dalam memahami kemukjizatan bahasa Al-Qur'an dan pengembangan studi Balaghah pada era kontemporer.

Kata Kunci: *Balaghah, Paradigma Estetik, Bahasa Arab, Al-Qur'an, Estetika Bahasa.*

INTRODUCTION

Language holds a highly crucial position in human life as it serves as the primary means of conveying thoughts, ideas, and feelings. Through language, humans can build

communication, convey information, and establish social relationships with one another. However, the function of language is not limited solely to its communicative aspect. Language also possesses an aesthetic dimension that allows a message to be conveyed in a more beautiful, vivid, and memorable manner. This dimension is what makes language not just a tool for transmitting information, but also a medium capable of evoking emotions and influencing a person's way of thinking.¹

In the Arabic linguistic tradition, the discussion regarding the beauty of language developed into a discipline known as *Balaghah*.² The science of *Balaghah* arose from the need to understand the secrets of the beauty of the Arabic language, particularly the language of the Quran, which is viewed as possessing exceptionally high linguistic quality.³ Since the early days of Islam, scholars have endeavored to explain why the language of the Quran was able to exert such a profound influence on Arab society, even on those renowned for their extraordinary literary skills. These efforts subsequently gave rise to various theories and concepts that form the foundation of the science of *Balaghah*.⁴

Generally, *Balaghah* can be understood as the science that studies how to convey meaning through expressions that are precise, clear, and appropriate to the demands of the situation and conditions.⁵ However, the development of *Balaghah* studies shows that this discipline focuses not only on the aspect of linguistic precision but also on its beauty. Consequently, *Balaghah* is often viewed as a science that connects meaning, linguistic structure, and aesthetic value within an expression.⁶

In the development of modern linguistics, various paradigms have emerged to understand linguistic phenomena. One paradigm that has strong relevance to *Balaghah* is the aesthetic paradigm. This paradigm places beauty as the central element in understanding language and texts. According to the aesthetic paradigm, an expression is evaluated not only based on the truth of its meaning or the precision of its structure, but also on its ability to present an aesthetic experience for the reader and listener⁷. In other words, language is viewed as a work of art that possesses the ability to shape impressions, influence emotions, and construct inner experiences.

The aesthetic paradigm becomes highly crucial in *Balaghah* studies because most *Balaghah* theories are built upon the assumption that linguistic beauty is closely intertwined with meaning. Beauty is not a supplementary element that stands outside the message; rather, it is an integral part that fuses with the message itself. In the context of the Quran, linguistic beauty is one of the aspects that demonstrate its inimitability (*i'jaz*). Many Quranic verses employ specific linguistic styles to deliver a stronger and deeper meaning compared to ordinary expressions.

¹ Keraf, *Diksi dan Gaya Bahasa* (Jakarta: Gramedia Pustaka Utama, 2010), hlm. 113

² Ahmad Al-Hashimi, *Jawahir al-Balaghah fi al-Ma'ani wa al-Bayan wa al-Badi'* (Beirut: Dar al-Fikr, 1999), hlm. 25

³ Al-Qur'an sebagai objek utama kajian Balaghah dijelaskan dalam Abd al-Qahir al-Jurjani, *Dalail al-I'jaz* (Beirut: Dar al-Kutub al-'Ilmiyyah, 2004), hlm. 39

⁴ Abd al-Qahir al-Jurjani, *Asrar al-Balaghah* (Beirut: Dar al-Kutub al-'Ilmiyyah, 2007), hlm. 18

⁵ Ali Al-Jarim dan Mustafa Amin, *Al-Balaghah al-Wadhihah* (Kairo: Dar al-Ma'arif, 2007), hlm. 7

⁶ Ahmad Al-Hashimi, *Jawahir al-Balaghah*, hlm. 31

⁷ Thomas S. Kuhn, *The Structure of Scientific Revolutions* (Chicago: University of Chicago Press, 2012), hlm. 43

Several previous studies have discussed *Balaghah* from various perspectives. Kulsum (2023) examined the superiority of Quranic language from the perspective of the science of *Balaghah*, emphasizing the aspect of linguistic inimitability through *balaghiyyah* devices. Shabriyah and Nuruddien (2022) explained the contribution of the science of *Balaghah* in understanding the meaning of Quranic verses, while Septiana (2025) highlighted the superiority of Quranic language within the *Balaghah* perspective, focusing on its inimitable aspect. A study by Fahmi et al. (2025) discussed the application of *Balaghah* rhetoric in improving public religious literacy, whereas Astari and Agustiar (2026) examined the art of wordplay through the elements of *jinas* (alliteration/pun) and *saja'* (rhymed prose) as part of *muhassinat lafziyyah* (verbal embellishments). These various studies demonstrate that *Balaghah* scholarship has developed around the aspects of linguistic inimitability, rhetorical devices, and linguistic functions in the Quran.

Nonetheless, previous research still tends to focus on the description of *Balaghah* elements or the analysis of specific branches, leaving a lack of studies that examine *Balaghah* by utilizing the aesthetic paradigm as the primary conceptual framework. Consequently, there remains a research gap in the form of a lack of studies that comprehensively explain the relationship between linguistic beauty, phonetic/verbal structure (*lafaz*), meaning, aesthetic experience, and the psychological impact of the Quranic language within a single aesthetic paradigm framework. This gap underscores the need for research that does not merely describe *Balaghah* devices, but also explains the aesthetic function as an element that constructs meaning and reinforces the message of the Quran.

Based on this gap, this study offers novelty in the form of using the aesthetic paradigm as the primary perspective in examining *Balaghah*. Unlike previous research that is more oriented toward identifying rhetorical devices or linguistic inimitability, this study integrates classical *Balaghah* theories with an aesthetic paradigm approach to explain the interconnectedness among *lafaz*, meaning, aesthetic experience, and the psychological impact of the Quranic language. Through this approach, this study is expected to provide a conceptual contribution to the development of *Balaghah* studies, particularly in understanding the linguistic beauty of the Quran as a mechanism for meaning construction as well as one of the aspects of its inimitability.

Based on the background and the aforementioned research gap, a study on the aesthetic paradigm in *Balaghah* is vital to undertake. This study aims to examine the aesthetic paradigm in *Balaghah* and to explain its underlying principles in understanding the linguistic beauty of the Quran. Furthermore, this study also analyzes the relationship between *lafaz*, meaning, aesthetic experience, and the psychological impact of language as a form of conceptual contribution to the development of contemporary *Balaghah* studies.

METHOD

This study employs a qualitative method by applying a library research design, given that the obtained data are descriptive and derived from literature sources, meaning a study that

utilizes various literature sources as the primary means to acquire data⁸. Library research is conducted to examine, understand, and analyze various concepts and theories related to the aesthetic paradigm in *Balaghah* through a review of relevant literature. The qualitative approach was chosen because this study aims to understand linguistic phenomena in depth through the interpretation of various scholarly sources, rather than through quantitative measurement.

The data sources in this study consist of primary data and secondary data. Primary data constitute the main sources that serve as the direct object of study, namely *Al-Balaghah Al-Muyassarah* as well as classical *Balaghah* texts that discuss the fundamental concepts of *Balaghah*, such as *Jawahir Al-Balaghah*, *Asrar al-Balaghah*, and *Dalail Al-I'jaz*. These primary data are utilized to gain an understanding of the concept of the aesthetic paradigm in *Balaghah*. Meanwhile, the secondary data serve as supporting sources to strengthen the analysis, consisting of scholarly books, journal articles, undergraduate theses, and relevant previous research findings related to the research theme.

The data collection technique employed is documentary study. A documentary study is a data collection technique carried out by identifying, reading, note-taking, classifying, and reviewing various documents or literature related to the focus of the study. Through this technique, the researcher gathers various references associated with the concepts of *Balaghah*, the aesthetic paradigm, and the linguistic beauty of the Quran to obtain comprehensive data.

The data analysis technique utilizes content analysis integrated with an interpretive method. Content analysis is performed by identifying the main themes found within the various literatures, then categorizing the data based on the concepts of *Balaghah*, the aesthetic paradigm, and the elements of the linguistic beauty of the Quran. Subsequently, the data are analyzed interpretively to understand the relationship between *lafaz* (verbal structure), meaning, and aesthetic value from the perspective of *Balaghah*. The results of this interpretation are then systematically arranged to generate a holistic understanding of the aesthetic paradigm in *Balaghah* studies.⁹

RESULTS AND DISCUSSION

Concepts and Foundations of Balaghah

Balaghah is a branch of Arabic linguistics that studies how to convey meaning precisely, clearly, and beautifully, in accordance with the situations and conditions underlying an utterance. In Arabic language studies, *Balaghah* is oriented not only toward the content of the message being delivered, but also toward the manner of delivery, so that the message can be received effectively while simultaneously leaving an aesthetic impression on the listener or reader. Consequently, *Balaghah* is often understood as the art of language that combines elements of semantic precision, eloquence of expression, and the beauty of linguistic arrangement¹⁰.

⁸ Wahyudin Darmalaksana, "Metode Penelitian Kualitatif Studi Pustaka Dan Studi Lapangan," *Pre-Print Digital Library UIN Sunan Gunung Djati Bandung*, 2020, 1–6.

⁹ W Darmalaksana, "Panduan Penulisan Skripsi & Tugas Akhir," *TESLA: Jurnal Teknik Elektro* 21, no. 1 (2022): 1.

¹⁰ Ahmad Al-Hasyimi, *Jawahir al-Balaghah fi al-Ma'ani wa al-Bayan wa al-Badi'* (Beirut: Dar al-Fikr,

According to Ahmad Al-Hashimi, *Balaghah* is the ability to convey meaning in accordance with the demands of the situation and conditions by using eloquent language.¹¹ This definition demonstrates that the success of an expression is determined not only by the truth of its meaning, but also by its appropriateness to the communication context. Meanwhile, Ali Al-Jarim and Mustafa Amin define *Balaghah* as the ability to convey meaning clearly through a beautiful linguistic arrangement.¹² In their view, clarity and beauty are two elements that must go hand in hand for a message to be optimally received. Furthermore, Abd al-Qahir al-Jurjani emphasizes that the primary source of linguistic beauty lies in the relationship between meaning and word arrangement within a structure.¹³ According to him, even simple words can generate a high aesthetic effect if they are arranged precisely and harmoniously.

As a discipline, *Balaghah* has a fairly broad scope and is generally divided into three main branches, namely *Ilm al-Ma'ani*, *Ilm al-Bayan*, and *Ilm al-Badi'*.¹⁴ *Ilm al-Ma'ani* focuses on the conformity of sentence structure with the communication context so that the message can be delivered effectively. This branch of science examines various forms of sentence construction, the use of emphasis, the omission of certain elements, and various other aspects related to the delivery of meaning.

Meanwhile, *Ilm al-Bayan* discusses various ways of expressing meaning through the use of stylistic devices. This study encompasses *tashbih* (simile), *isti'arah* (metaphor), *kinayah* (metonymy/allusion), and various other forms of figurative expression aimed at clarifying meaning while simultaneously enhancing the appeal of the language.¹⁵ Through *Ilm al-Bayan*, an abstract concept can be presented in a more concrete and easily understandable form.

Furthermore, *Ilm al-Badi'* is oriented toward the aesthetic aspect of language. This branch discusses various techniques used to embellish an expression, both in terms of sound and meaning. The use of rhymed prose (*saja'*), sound repetition, antithesis, and various other forms of rhetorical ornaments constitute an important part of *Ilm al-Badi'* studies.¹⁶ The presence of this branch demonstrates that beauty is an essential element within the tradition of Arabic rhetoric.

In the context of *Balaghah*, aesthetics is not understood merely as superficial beauty or just the beauty of sound. Linguistic aesthetics encompasses the harmony between *lafaz* (verbal expression) and meaning, the precise use of stylistic devices, and the ability of an expression to exert an emotional influence on the reader or listener.¹⁷ Thus, the beauty of language is evaluated not only by its form, but also by its ability to convey a message deeply and memorably.

The understanding of aesthetics in *Balaghah* gains a solid theoretical foundation through the thoughts of Abd al-Qahir al-Jurjani. In his developed theory of *nazhm*

1999), hlm. 24–25.

¹¹ Ibid., hlm. 25.

¹² Ali Al-Jarim dan Mustafa Amin, *Al-Balaghah al-Wadhihah* (Kairo: Dar al-Ma'arif, 2007), hlm. 7.

¹³ Abd al-Qahir al-Jurjani, *Asrar al-Balaghah* (Beirut: Dar al-Kutub al-'Ilmiyyah, 2007), hlm. 45.

¹⁴ Ahmad Al-Hasyimi, *Jawahir al-Balaghah*, hlm. 31.

¹⁵ Ali Al-Jarim dan Mustafa Amin, *Al-Balaghah al-Wadhihah*, hlm. 68–115.

¹⁶ Ahmad Al-Hasyimi, *Jawahir al-Balaghah*, hlm. 285–320.

¹⁷ Abd al-Qahir al-Jurjani, *Dalail al-I'jaz* (Beirut: Dar al-Kutub al-'Ilmiyyah, 2004), hlm. 52.

(construction/composition), al-Jurjani explains that linguistic beauty does not reside in words in isolation, but rather in the arrangement and interrelationship among words that form a unified meaning.¹⁸ Consequently, the aesthetic value of an expression arises from the integration of linguistic elements in generating a holistic and impactful meaning.

In addition to the concept of *Balaghah*, this study also utilizes the concept of a paradigm as a framework for understanding linguistic phenomena. In general, a paradigm can be defined as a viewpoint or mindset used to understand a reality.¹⁹ Thomas Kuhn defines a paradigm as a conceptual framework that serves as a guide in understanding and solving scientific problems.²⁰ George Ritzer views a paradigm as a fundamental perspective regarding what constitutes the object of study within a discipline.²¹ whereas Lexy J. Moleong interprets a paradigm as the way a person understands and interprets a phenomenon.²² Based on these various definitions, a paradigm can be understood as a perspective that determines how one perceives, interprets, and explains an object of study.

In the context of this study, the paradigm employed is the aesthetic paradigm. The aesthetic paradigm is a way of looking at things that positions beauty as the primary element in understanding language.²³ Through this paradigm, language is evaluated not only from the aspect of grammatical correctness, but also from its ability to present beauty and exert an emotional influence on both readers and listeners. Thus, *Balaghah* is understood not merely as a set of linguistic rules, but as an art of language capable of creating impressions, reinforcing meaning, and delivering an aesthetic experience.

Linguistic beauty within the aesthetic paradigm can manifest through various elements, such as precise word choice, harmonious sentence structure, and the effective use of stylistic devices. These elements allow a message to be conveyed in a more vivid, memorable, and easily remembered manner. Therefore, the aesthetic paradigm becomes one of the essential approaches to understanding the linguistic beauty of the Quran and explaining why Quranic expressions possess such a powerful influence on their audience.²⁴

Principles of the Aesthetic Paradigm in Balaghah

The aesthetic paradigm in *Balaghah* is built upon a number of principles that explain how linguistic beauty plays a role in shaping and reinforcing meaning. These principles demonstrate that beauty is not merely a decorative element in language, but rather an integral part that fuses with the message to be conveyed.²⁵ Through these principles, it can be understood that beautiful language possesses the capability to touch human intellect, emotion, and imagination simultaneously.

One of the primary principles in the aesthetic paradigm is that beauty is an inherent part of the meaning itself. In this perspective, beauty is not understood as something added after the meaning is formed, but rather as a means that clarifies,

¹⁸ Ibid., hlm. 54–55.

¹⁹ Lexy J. Moleong, *Metodologi Penelitian Kualitatif* (Bandung: Remaja Rosdakarya, 2018), hlm. 49.

²⁰ Thomas S. Kuhn, *The Structure of Scientific Revolutions* (Chicago: University of Chicago Press, 2012), hlm. 43.

²¹ George Ritzer, *Sociological Theory* (New York: McGraw-Hill, 2011), hlm. 12.

²² Lexy J. Moleong, *Metodologi Penelitian Kualitatif*, hlm. 49.

²³ George Ritzer, *Sociological Theory*, hlm. 15.

²⁴ Sayyid Qutb, *Al-Tashwir al-Fanni fi al-Qur'an* (Kairo: Dar al-Syuruq, 2003), hlm. 44–46.

²⁵ Abu Hilal al-Askari, *Kitab al-Sina'atayn* (Beirut: Dar al-Kutub al-Ilmiyyah, 1981), hlm. 151.

reinforces, and deepens the meaning.²⁶ This view has deep roots in the classical *Balaghah* tradition. Abu Hilal al-Askari explained that the quality of an expression is determined not only by linguistic eloquence or harmony of sound, but also Therefore, beautiful language must be capable of presenting clarity of meaning while simultaneously providing an aesthetic experience for the reader.

In contemporary studies, this principle becomes increasingly relevant as it allows *Balaghah* to be understood not only as a discipline of classical rhetoric, but also as an approach that can be utilized to reveal Quranic messages in a more communicative and contextual manner.²⁷ Linguistic beauty is viewed as a bridge connecting meaning with human experience, so that the delivered message is not only understood intellectually but also felt emotionally.

Analysis of Quranic Verses from the Perspective of the Aesthetic Paradigm of Balaghah

To understand the concrete application of the aesthetic paradigm in *Balaghah* studies, it is necessary to conduct an analysis of several Quranic verses that demonstrate how linguistic beauty functions as a means of conveying meaning. In the *Balaghah* perspective, linguistic beauty does not merely serve as a decorative element; rather, it becomes an inseparable part of the message to be delivered. Therefore, an analysis of Quranic verses can reveal how the relationship among *lafaz* (verbal expression), meaning, imagination, and psychological impact works simultaneously in constructing the beauty of language.²⁸

One of the verses that demonstrates the linguistic beauty of the Quran is the word of Allah in Surah Maryam, verse 4:

قَالَ رَبِّ إِنِّي وَهَنَ الْعَظْمُ مِنِّي وَاشْتَعَلَ الرَّأْسُ شَيْبًا وَلَمْ أَكُنْ بِدُعَائِكَ رَبِّ شَقِيًّا

Translations: "He (Zechariah) said, 'My Lord, indeed my bones have weakened and my head has flared up with white hair, and I have never been unblessed in my prayer to You, my Lord.'"

This verse is part of Prophet Zechariah's prayer when supplicating to Allah for offspring. In terms of meaning, the verse depicts the physical condition of Prophet Zechariah, who had reached an advanced age. However, the Quran does not convey this meaning through a simple expression such as "I have grown old"; instead, it employs a linguistic arrangement that possesses high aesthetic value.²⁹

The beauty of this verse is particularly evident in the expression *وَاشْتَعَلَ الرَّأْسُ شَيْبًا* (and my head has flared up/ignited with white hair). Linguistically, the word *اشتعل* is commonly used to describe a spreading fire that consumes something. However, in this verse, the word is utilized to depict the spread of white hair across Prophet Zechariah's head. The use of this type of metaphor is known in *Balaghah* as *isti'arah*

²⁶ Ibid., hlm. 153.

²⁷ Sayyid Qutb, *Fi Zilal al-Qur'an* (Kairo: Dar al-Syuruq, 2004), jil. 1, hlm. 22.

²⁸ M. A. K. Halliday, *Language as Social Semiotic* (London: Edward Arnold, 1978).

²⁹ Abu Hilal al-Askari, *Kitab al-Şinā'atayn* (Beirut: Dar al-Kutub al-Ilmiyyah, 1989).

(borrowing/metaphor), which is the borrowing of a word's meaning for rhetorical purposes.³⁰

Through this *isti'arah*, the Quran presents a highly powerful visual imagery. Readers do not merely understand that Prophet Zechariah has reached an advanced age, but they also visualize how the white hair has spread across his head just like a fire that spreads quickly and evenly. This visualization demonstrates that the language of the Quran is capable of transforming the abstract concept of aging into a concrete, vivid image in the mind of the reader.³¹ It is here that one of the principles of the aesthetic paradigm becomes manifest: the capacity of language to construct imagination and visualization.

Furthermore, the verse demonstrates a seamless unity between *lafaz* (verbal expression) and meaning. The word اشتعال is chosen with utmost precision because it is capable of depicting the comprehensive spread of white hair while simultaneously evoking a certain emotional effect. This word choice cannot be replaced by any other word without diminishing the power of its meaning. This aligns with Abd al-Qahir al-Jurjani's theory of *nazhm*, which asserts that linguistic beauty lies in the harmonious relationship between the arrangement of *lafaz* and its underlying meaning.³²

The beauty of this verse also exerts a profound psychological effect. The expression fosters a sense of empathy and emotion toward the frail condition of Prophet Zechariah, who nonetheless continues to demonstrate absolute faith in Allah. Thus, linguistic beauty functions to reinforce the spiritual message embedded within the verse, rather than merely embellishing the form of the expression.³³

Contoh berikutnya dapat ditemukan dalam QS. Fathir ayat 28:

وَمِنَ النَّاسِ وَالْدَّوَابِّ وَالْأَنْعَامِ مُخْتَلِفٌ أَلْوَانُهُ كَذَلِكَ ۚ إِنَّمَا يَخْشَى اللَّهَ مِنْ عِبَادِهِ الْعُلَمَاءُ ۚ إِنَّ اللَّهَ عَزِيزٌ غَفُورٌ

Translations: "And similarly, among human beings, crawling creatures, and livestock, there are various colors. Of all His servants, only those possessed of knowledge ('ulama) fear Allah. Indeed, Allah is Almighty, All-Forgiving."

The beauty of this verse lies in its distinctive syntactic structure. Grammatically, the sentence structure could have been conveyed in a simpler form. However, the Qur'an employs the pattern إِنَّمَا يَخْشَى اللَّهَ مِنْ عِبَادِهِ الْعُلَمَاءُ (Of all His servants, only those possessed of knowledge fear Allah), which creates an emphasizing effect (*qasr*), thereby strengthening the intended meaning.³⁴

From the perspective of *Balaghah* (Arabic rhetoric), the form of *qasr* functions to restrict and emphasize a specific meaning. Through this arrangement, the Qur'an asserts that those who possess a profound fear of Allah are those who have knowledge of His

³⁰ Ali al-Jarim & Mustafa Amin, *al-Balaghah al-Wadihah* (Kairo: Dar al-Ma'arif, 1999).

³¹ 'Abd al-Qahir al-Jurjani, *Asrar al-Balaghah* (Beirut: Dar al-Kutub al-'Ilmiyyah, 1984).

³² 'Abd al-Qahir al-Jurjani, *Dalā'il al-I'jāz* (Beirut: Dar al-Ma'rifah, 1992).

³³ Sayyid Qutb, *Fi Zilal al-Qur'an* (Kairo: Dar al-Shuruq, 2003).

³⁴ Ahmad al-Hashimi, *Jawahir al-Balaghah* (Beirut: Dar al-Fikr, 2005).

greatness. The beauty of the verse lies not only in the choice of words but also in the sentence structure, which successfully reinforces the message being conveyed.³⁵

At the same time, this verse demonstrates the close relationship between form and content. The placement of specific words in particular positions is not coincidental, but rather part of a rhetorical strategy aimed at generating a more powerful semantic impact. In the theory of *Balaghah*, this kind of linguistic structure shows that sentence composition serves both semantic and aesthetic functions simultaneously.³⁶

From the standpoint of the aesthetic paradigm, the verse also carries a profound psychological impact. When readers understand that the fear of Allah is closely intertwined with knowledge, it sparks a moral drive to elevate both their intellectual and spiritual quality. Consequently, the language of the Qur'an does not merely convey information, but also shapes the consciousness and attitude of its readers.³⁷

Based on the analysis of both verses, it can be understood that the linguistic beauty of the Qur'an is manifested through various complementary elements of *Balaghah*. In QS. Maryam verse 4, the beauty is evident through the use of *isti'arah* (metaphor), which presents vivid visualization and strong imagination. Meanwhile, in QS. Fatir verse 28, the beauty is apparent through a sentence structure that generates an emphasis of meaning and a deep psychological impact.³⁸ Both verses demonstrate that beauty in the Qur'an is not an isolated element, but an integral part of the process of conveying meaning.

Thus, the aesthetic paradigm in *Balaghah* helps explain that the linguistic inimitability (*i'jaz*) of the Qur'an lies not only in the content of its message, but also in the manner in which the message is delivered. Linguistic beauty functions to clarify meaning, amplify emotional impact, construct imagination, and shape the reader's spiritual experience.³⁹

CONCLUSION

Based on the discussion outlined above, it can be concluded that *Balaghah* is a discipline in Arabic linguistics that not only emphasizes the aspects of semantic accuracy and contextual appropriateness, but also integrates the elements of linguistic beauty as an inseparable part of the message delivery process. Within this framework, *Balaghah* functions as an art of language that combines the elements of *ma'ani* (semantics/pragmatics), *bayan* (imagery/figures of speech), and *badi'* (rhetorical embellishments) to produce expressions that are both effective and aesthetic.

The aesthetic paradigm in the study of *Balaghah* demonstrates that linguistic beauty is not merely a decorative addition, but an integral component intertwined with meaning. Beauty in language emerges through the harmony between word (*lafadh*) and meaning, structural precision, diction selection, and the use of stylistic devices capable of creating a profound impression on both readers and listeners. Thus, from the perspective

³⁵ Wahbah al-Zuhayli, *al-Tafsir al-Munir* (Damaskus: Dar al-Fikr, 2009).

³⁶ Geoffrey Leech, *A Linguistic Guide to English Poetry* (London: Longman, 1969).

³⁷ Toshihiko Izutsu, *God and Man in the Qur'an* (Tokyo: Keio University, 1964).

³⁸ Harimurti Kridalaksana, *Kamus Linguistik* (Jakarta: Gramedia, 2008).

³⁹ Amin al-Khuli, *Manahij Tajdid fi al-Nahw wa al-Balaghah* (Kairo: Dar al-Ma'arif, 1961).

of *Balaghah*, language is understood not only as a communication system, but also as an aesthetic medium possessing expressive power and persuasive impact.

The results of the study also indicate that the linguistic beauty in the Qur'an can be observed through various forms of *balaghiyyah* (rhetorical) expressions, such as *isti'arah* (metaphor) and *qasr* (restriction/exclusivity). These forms not only refine the language structure but also reinforce meaning, create imagery, and build a profound psychological impact. This underscores that the aesthetic aspect of language plays a vital role in shaping the reader's understanding, appreciation, and emotional response.

Furthermore, the aesthetic paradigm helps explain that the power of the Qur'anic language lies not only in the content of the message conveyed, but also in the way that message is expressed. Through its linguistic beauty, the Qur'an is capable of delivering a linguistic experience that simultaneously touches the intellect, emotions, and imagination, thereby making the conveyed message more vivid, meaningful, and memorable.

Thus, it can be emphasized that the aesthetic paradigm in *Balaghah* makes an important contribution to understanding the relationship between language, meaning, and beauty, as well as explaining how all three play a role in creating a strong and profound communicative effect.

This study has several limitations. First, the research conducted is literature-based (*library research*), so the analysis relies solely on literature and is not yet supported by empirical research regarding the application of the aesthetic paradigm in learning or in the study of Qur'anic exegesis (*tafsir*). Second, the discussion focuses on the concept of the aesthetic paradigm in *Balaghah* and the analysis of selected Qur'anic verses, thereby not yet encompassing all aspects of *Balaghah* or every stylistic device present in the Qur'an. These limitations offer opportunities to expand future research.

Based on these limitations, future research is recommended to develop the study of the aesthetic paradigm in *Balaghah* through more diverse approaches, such as field research, comparative analysis of classical and contemporary *Balaghah* texts, or the study of specific surahs or themes in the Qur'an using linguistic, stylistic, or hermeneutic approaches. Subsequent research is also expected to examine the relevance of the aesthetic paradigm in Arabic language instruction, exegesis studies, and contemporary Qur'anic studies, thereby making a broader contribution to the advancement of *Balaghah* as a discipline.

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