

The Stylistics of Al-Qur'an: The Symbolic Meaning and Function of the Art of Reading Al-Qur'an on the Context of Communication

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Abstract

The study the stylistics of the Qur'an cannot be separated from the concept of *i'jaz al-Quran* as a form of uniqueness and privilege of the language of Qur'an. When Qur'an was delivered to the Arab society, they had used high language and literature. By the emergence of the art of reading the Quran (*nagham al-Quran*) around the world, and it is believed as one of the forms of appreciation of the Quran, Muslims in Indonesia receive and appreciate it with pleasure. The Musabaqoh Tilawatil Quran (MTQ), which is held by the governments and non-governmental institutions of all levels, has been carried out on a regular and continuous basis. As a religious text, the Qur'an has a very high literary dimension. The Quran also has some aesthetic and musical-messaging dimensions. This paper attempts to discuss the stylistic styles of language in the aspects of the art of reading the Quran with a single voice, without the accompaniment of musical instruments, and unrelated to musical tone. This is specifically used for tazyin al-Saut bi tilawah al-Quran. The approach used in this study is *Al-Uslub al-Adabi* or Literary Stilistica, which focuses on the level of persistence or phonology, which includes phonetics and phonemics. Phonetics is divided into three parts, namely; articulatory phonetic, acoustic phonetics, and auditory phonetics. The discussion on literary stylistics is cannot be separated from emotional aspects, not logical aspects. The analysis of literary stylistics in the art of reading al-Quran (*nagham al-Quran*) produces the effect of the reader's feelings, sensational feelings and spiritual feeling. Spiritual feeling is divided into religious, ethical, aesthetic, intellectual, social, and personal feeling. Meanwhile, in the aspects of communication generate understanding and scientific knowledge about the principles of transcendent communication, the principle of spiritual communication, the principle of human communication, and finally lead to the Principle of Quranic Communication.

Keywords: *the arts of reading al-qur'an, literary stylistics, humanistic communication, quranic communication*

A. Introduction

Aljahiz in Muzakki (2009: 38) says that, the Qur'an is a medium of communication between God and man, so there is a dynamic relationship between readers with the Koran.

Since the Prophet Muhammad SAW died until now, the problem about lahjah (dialect / phonim) in reading al-Quran always becomes an interesting discussion. The emergence of reading the Koran with Javanese style or sinden rhythm at the State Palace (May 15,

2015), was fairly new and received many public responses, including in the mass media, not only in the country and even become an international issue.

Albert Mehrabian referred to his two studies, "Decoding of Inconsistent Communication" and "Inference of Attitude of Nonverbal Communication in Two Channels", Mehrabian found inconsistencies in verbal messages in expressing feelings and attitudes, to arrive at the conclusion that the verbal message confidence weight of only 7%. As many as 93% of the determinants of Mehrabian's consistency and trustworthiness of the word message, there are non-verbal elements of 38% of sound tone, and 55% of body movement (Mulyana et al, 2015: 109).

Using the proportion of Mehrabian in the context of reading literary works, for example, Nyoman, quoted Muzakki (2009: 12-13), says that literature is the art of language, the work in building the world of literary works by using the medium of language. In the world of literature, the style of language not only implies beauty, but also in terms of the stability of disclosure. The style of literary language involves many aspects in accordance with certain effects that the writer wants to emerge. In the end, what is expected to be shown is the beauty of the use of language, as well as the wealth of meaning.

Uniqueness is the power of created literary works. Projection of the distinctiveness of language will be obvious if the literary works to study are in the form of poetry, because the meanings of language in the work of poetry contain many connotative, abstract, imaginative, and unconventional nature, which is often difficult to understand.

The uniqueness and privilege of the Koran began to interact with the Arab community when they had language and literature skills. Some poets, such as Umru 'al-Qais, al-Nabighah al-Dubyani, A'Sha, Harith bin Hillizah al-Yashkari, 'Antarah al-Absi, Zuhair bin Abi Sulma, Lubaib bin Rabi'ah, and others used to express their literary works in the Ukaz market between Ta'if and Nakhlah. Literary works of high value then hanged around the Ka'ba, which became known as mu'allaqat although there are some literary critics who deny the existence of Mu'allaqat hanging on the wall of the Ka'bah. (Muzakki, 2009: 17).

As a religious text, the Qur'an has several dimensions, such as aesthetic, musical, and other dimensions. Musta'in (2003: 1) in his thesis wrote that, the scholars, from early period until now, pay very much attention to the way of reading the letter of the Koran, so the pronunciation of al-Quran becomes good and correct. Navid Kermani quoted Nurkholis (2005: 78-79) reveals that one of the amazements and interests of listeners and readers of the Qur'an in the early era of the Muslim generation is an admiration derived from the value of aesthetics, literature, or art of reading the Koran (nagham al-Quran), either for believers or not.

B. The Stylistics of Al-Quran

Syihabuddin Qolyubi, as quoted by Muzakki (2009: 9), says, stylistics can be interpreted as a linguistic study of the object in the form of style (style of language). Meanwhile, style is a way of using the language of a person in a particular context and for a particular purpose. According to Gorys Keraf in Muzakki (2009: 9) the word style is derived from the Latin, the stylus which means a kind of tool for writing on a wax plate. The expertise of using this tool will affect the clearness or absence of writing on the plate. Later on when emphasis is placed on beautiful writing skills, the notion of style changes to the ability and skill to write or use words beautifully.

Stylisticss in Arabic is *ushlub*. *Ushlub* is derived from *salaba*, *yaslubu*, *salban*, which means seizing, peeling (Munawwir et al, 1999: 335). Zarqani (tt: 198) says that stylistics (*ushlub*), according to the term, is the way of speaking taken by the author in composing a sentence and choosing pronunciations. Thus, stylistics is the way the author chose in compiling the pronunciations to express a purpose and meaning of the sentence.

Stylistics (*ushlub*) in the Indonesian language is called the *gaya bahasa*, namely the use of language by someonea writer in the story or write. Similarly, it can be defined as a typical way of expressing thoughts and feelings in written or oral form (Team of Ministry of Education and Culture, 1999: 297).

To define the Koran is not easy. The difficulty in the defining the Qur'an is because there is always a dimension of meaning lost in define it with a words or sentences. Definition does tend to limit and reduce the true meaning. However, without an adequate definition, we will have difficulty in building a proper concept and understanding.

To formulate the Qur'an more wisely and cautiously, it is necessary to distinguish between the formal meaning and the essential meaning. Anharuddin, Lukman Saksono and Lukman Abdul Qohar Sumabrata (1997: 7-8), said that formal meaning of the Qur'an can be understood as a book, or bindings of stapled paper and written in it an Arabic dictum which Muslims believe to be a revelation God. The writing in the book or sheet of paper, when understood as a language that can be translated, contains moral messages, laws, ethics, and stories of human life in the past.

The essential notion of the Koran is the human or the universe itself. Is it not in the written book that there are various passages that describe cosmic structures, such as: the Sun, the cow, the cattle, the man, the stone, the stars, the moon, and so on.

Thus the formal meaning of the Qur'an refers to the writing or written codes, whose essence is only symbolic. Meanwhile the essential meaning of the Qur'an refers to cosmic and human objects and their empirical objective life experiences. Such a categorization of meaning is not sufficiently useful to give a double meaning of the Qur'an.

According to Ali ash-Shabuni as quoted by Mashuri Sirojuddin Iqbal and Ahmad Fudloli (1989: 3) in the book *Pengantar Ilmu Tafsir* (Introduction to the Science of Tafsir) Quran is *kalamullah* (the words of God) containing miracles, revealed to the last

prophet, by a trustworthy mediation of the angel Jibril , written in the Mushaf and narrated to us in mutawwatir, and ordered to read it, beginning with al-Fatihah (1) and ending with an-Nas.

The discussion of the stylists of the Qur'an can not be separated from the concept of i'jaz al-Quran itself because the stylists of al-Quran is a science that examines the language in use al-Quran. For example, selecting letters and combining consonants with matching vowels makes it easier to pronounce. Likewise, the selection of lafadz, for example the word mar'a in the letter of al-Nazi'at verse 31, which means includes all types of consumptive plants, such as vegetables, tubers, grasses, beans and so on, so the Koran does not need to mention one- one by one, but enough with lafazz mar'a as a food for humans and livestock (Muzakki, 2009: 16).

The Stylistics of al-Quran is not the vocabulary and the composition of the sentence, but the method used by the Qur'an in choosing the vocabulary and sentence style (Zarqani, tt: 199), therefore, the stylists of the Qur'an are different from the hadith, poetry, kalam (talk) and existing books, although the same language used and the vocabulary used to form the sentence is also the same.

To be able to know the position of stylists al-Quran (uslub al-Quran), it must be known stilistika classification (uslub) prevailing among Arabs. Globally, stylists can be classified into three, namely: Al-Uslub al-Khithabi (Storyist Rhetoric), Al-Uslub al-Ilmi (Scientific Stylists), and Al-Uslub al-Adabi (Stilistika Sastra).

Al-Uslub al-Khithabi (Rhetoric of Rhetoric) is one of the arts of speech, which has the characteristics of a strong content of meaning, using matching pronunciation and relevant arguments. Usually an orator speaks of a theme relevant to the reality of life to bring an audience to its thinking. Stylists are beautiful, clear, straightforward is the dominant element in rhetoric to influence the psychic aspect of the audience.

Al-Uslub al-Ilmi (Scientific Stylists) must be far from the subjective and emotive aspects of the speakers, because scientific experiments are objective and have nothing to do with the psychic and emotive aspects as well and condition of the person doing so. Scientific stylistics needs good logic, righteous thinking and away from imagination and emotion. This is because the target is the mind and it explains the scientific facts. The characteristic of scientific stylistics is clear and straightforward. However, it must also reveal the effects of beauty and explanatory power, strong arguments, easy editors, brilliant taste in choosing vocabulary and easily understood information. Therefore, scientific stylists must be thematic and avoid majaz, kinayah and other flowery words.

Al-Uslub al-Adabi (Literart Stylistics) is very subjective, because it is the expression of the author's soul, his thoughts and his emotions. Therefore, Al-uslub al-adabi is very specific. The goal of literary stylistics is the emotional aspect, not the logical aspect, because this stilistika is used to give effect to the reader's feelings. Therefore, the theme

has a close relevance to the soul of the author and overrides the scientific theory, logical argumentation and scientific terminology.

C. The Art of Reading Al-Quran with *Al-Uslub al-Adabi* Method

With regard to the beauty and uniqueness of the language of Al Quran, both in terms of *lafaz* and its meaning, the existence of stylistics has a crucial role (Muzakki, 2009: 22). *Literature* in Arabic is referred to *al-adab*, which means refinement and manners. The target of *al-uslub-Adab* is a feeling, so that the beauty of language that can stimulate emotions become his characteristics. The language of a person occasionally arises from the mind and sometimes arises from feelings. A writer has the power of emotion to express his thoughts and emotions in a beautiful language. Literature itself is the result of human creativity expressed in written and oral language medium, which is characterized with its imaginative, unique, and relative expressions. According to Encyclopedia of Indonesia, Literature is an art form that gives birth in and with language (Hasan Shadely, 1980: 90).

Shihab in Muzakki (2009: 21) says, among the miracles of the Qur'an in terms of the composition of words and sentences include: (1) Its tone and rhythm. This is due to the letters of the selected words resulting in the harmony of sound and then the compilation of the words gives rise to the harmony of the rhythm in the sequence of verses. (2) Its shortness and density, accommodating so many meanings. (3) Its ability to satisfy the thinkers and most people in understanding the verses of the Koran according to their limitations. (4) Its ability to satisfy the mind and soul at the same time. (5) The beauty and accuracy of its meaning.

The beauty of tone vocals in the art of reading al-Quran or recitations (*tilawah*) is included to the type of *handasah al-shaut*. The art of reading al-Quran and *tilawah* are both derived from the Arabic *Nagham*, *Anghamun* and *Anaghim* (plural form), which then coupled with the Qur'an becoming *nagham al-Qur'an*, which means reciting al-Qur'an rhythmically, and it can also be called *tahsin al-Shaut* in reading al-Qur'an (Muhaimin Zen and Akhmad Mustafid, 2016: 18). Meanwhile, the words *nagham* has the same meaning with the word *talhin* or *lahn* and *taranum* or *tarnim*, which in Arabic is synonymous to *pronunciation*.

D. The Art of Read Al-Quran in Study *Sawtiyyah* (Phonology / Tajwid)

Since the Prophet Muhammad SAW died up to the present time, we often find Muslim society, including some of the companions of the Prophet, who are less not able to read and recite letters (phonemes) of al-Quran well and correctly. The emergence of al-Qur'an readings with regional songs; Javanese, Sundanese, Madurese, Malay or other Arabic styles, has driven an International Qori from Saudi Arabia, Sheikh Abdullah Ali

Bashfar, states four arguments: (1) There is a mistake of the fonology dialect for the reader.

Phonology is a linguistic field that studies, analyzes, discusses the language-sounds of speech. Etymologically, phonology is formed from the word *fon* meaning sound, and *logi* means science. According to the hierarchy of sound units that became the object of his studies, phonology is divided into two. First, phonetics is a branch of phonology that studies the sound of a language regardless of whether the sounds have a function as a difference or not. Second, phonemics is a branch of phonology that studies the sound of language by paying attention to the function of the sound as a differentiator of meaning. Abdul Chaer in Muzakki (2009: 40).

According to him, should lahjah (dialect) that is used is Arabic lahjah. (2) There is takalluf (coercion), i.e. readers are considered too imposing to imitate songs that are not common in reading the Koran. (3) The existence of ashabiyah (tribal fanaticism). Shaykh Ali suspects the impression of overestimating Javanese or Indonesian aspects. This is considered to build the attitude of asabiyyah in Islam. In fact, ashabiyah is haraam. (4) It is feared to play the Koran ([http: 14 April 2018](http://)).

Ahsin Sakho Muhammad, a former rector and professor at the Institute of Quranic Science (IIQ) of Jakarta and a team of translations of the Koran in the Ministry of Religious Affairs, said: Reading Al Qur'an with traditional style is considered as a good blend between the God's words (kallamullah) and human culture, between the sky and to Earth. It is legitimate. However, the reading on cultural style must keep pace as taught by the Apostle and his companions, that is in accordance with the kaedah of Arabic phrase al-Quran (tajwid). Furthermore, Ahsin Sakho argues that reading al-Quran which refers to Indonesian cultural style is very permissible and there is no *shahih* reference which prohibits it. He thinks of it as cultural creativity ([http: April 14, 2018](http://)).

Mufti Ali in *Husni Tamrin* (2009: 26) once said that the songs of the Qur'an can be indulged. For example with regional songs such as ice candles, gending Java and other regional songs. However, this is not approved by most scholars, especially the qari. They argue that the nagham appears in an Arabic-speaking region. Nagham is the life of the language itself. If al-Qur'an is read with lahn other than Arabic one, it will reduce the muru'ah al-Qur'an and do not have the spirit as al-Qur'an. Moreover, for those who listen will feel uncomfortable, as it is stated in hadith; Meaning: Read the Qur'an with Arabic song and sound ... (Tabrani and Baihaqi).

The scholars' attention to phonetics and its development is considerable, especially the qurrā' who are also linguists. Abu al-Aswad ad-Du'alī (68 H./689 AD) formulated the way of vowel in Arabic, known as harakat (fathah, kasrah, and dammah) (Isam Nur al-Din, tt: 161) A few years later this discussion was developed by Khalīl bin Ahmad (w.175 H./796). Khalīl in his book al-'Ain makes the sound of Arabic letters into two parts, namely the sahih (vowel) and the letters of the sahih (consonant), Ahmad Muhammad

Qoddur quoted by Harun al-Rashid (2009: 206), even further formulated the duration in the pronunciation of the letters.

The role of the scholars in the development of phonetics does not stuck at that point. The further generation after them, one of Khalīl's disciples, Imam Sibawaih (1801/801 AD), in his book *al-Kitāb* proceeded with his teacher's method, but the discussions were further elaborated. The culmination of the discussion of phonetics among Arabic intellectuals is when Ibn Janny (w.392 H.), known by linguists as "Father of Phonetics", (Ahmad Muhammad Qoddur quoted by Harun al-Rashid (2009: 2006) formulates the definition of the language (Arabic: *lughah*) in his book *Sirr sanā'at al-I'rāb* According to him, language is "voice spoken to convey one's intentions and intentions".

In *al-Kitāb*, Imam Sibawaih says that linguistics encompasses three disciplines that support each other, namely the science of *nahwu*, neuroscience, and the science of *al-aswāt al-lugawiyah al-'arabiyyah* (Arabic phonetics). These three disciplines are the key to mastering linguistics. He considers that *nahwu* is useful to know the composition of sentence structure, while the *sharaf* is beneficial to know the form of words used in the sentence. Therefore, most of the linguists argue that the science of *nahwu* is *abun* (father) and *sharaf* is the *ummun* (mother) of the Arabic tool science.

Phonetics is useful for adding proficiency in the language, i.e. how to pronounce letters, and to distinguish between the same letter sound with different pronunciation. Sam Nuruddin in Aaron Al Rashid (2009: 207) says In his study of the phonetics, Imam Sibawaih classifies the formation of Arabic sounds into several groups, namely (a) based on the exit of letters; (b) based on the nature of the issued sound, ie clear (*jahr*) and vague (*hams*); (c) by way of pronunciation, ie hard (*syiddah*) and gentle (*rakhwah*); and (d) the letters that come out between the loud and soft sounds.

The formation of the language voice formulated by Imam Sibawaih is the result of his study of *idgām* law in *tajwid al-Quran*. The method he uses is the same as his teacher, that is, the nature of *al-mulāhazah az-zātiyah* from the continuity of science which has been inherited. This is the method used by the salafi and aims to preserve, preserve and appreciate the work of the early great scholars of Islam. Nevertheless, the work produced by Imam Sibawaih is much more complete than his master's essay (Anis Ibrahim, Abd. Sabūr Syahīn, in Aaron Al Rashid (2009: 207).

According to Manna Khalil al-Qattan, there are three techniques of reading Al Qur'an, namely (1) *Tahqiq*: to give *haq-haq* each letter in accordance with the provisions of the scholars and accompanied by *tartile*, (2) *Hadar*; ie read quickly by keeping an eye on *syart*-correct pronunciation requirements; and (3) *Tadwir*; ie between *Tahqiq* and *Hadar*.

Kristina Nelson in Husni Thamrin (2009: 11) says that a never-changing, pre-determined *tajwid* is a context in which a *qari* can function specifically, with reference to the structure, rhythm, and selection of texts in general, and using *murattal* or *mujawwad*.

The use of naghām in the mujawwad version is more viscous than its use in murattal. A professional qari in reading al-Quran with mujawwad version, always prioritizing understanding of the verses that will be read, then that comprehension creates a reading full of appreciation and emotion, in accordance with the ability of the qari in using naghām on the reading. Mujawwad has the pressure and intensity not generated in murattal. Mujawwad will facilitate a qari keep the provisions of tajwid. (Kristina Nelson, 2001: 111)

The meaning of the verse read with the version of mujawwad will be greatly felt by the listener. Moreover, when a qari is able to understand God's purpose in that verse, like the verses of the command, the reading will use a song maqām with a high tone. Meanwhile, for the verse which contains the doom of the Hereafter, the appropriate tone is used. Some of the companions of Rasulullah SAW, the tabi'in and the scholars, stated that the law for beautifying the voice on the reading of the Qur'an is sunnah (al-Bayhaqi, tt: 111).

E. The Art of Read Al-Quran in the Context of Communication

The word communication in English comes from the Latin word *Communis* meaning the same, *Communico*, *communicatio* or *communicare* meaning to make the same. The first term (*communis*) is the term most commonly referred to as the origin of the word communication, which is the root of other similar latin words. Communication suggests that a thought, a meaning, or a message is shared equally. But contemporary definitions suggest that communication refers to how to share those things.

Alo Liliweri (2003: 3) suggests that the definition of communication includes: first, the process of information exchange, ideas, and feelings. The two communications are: (1) the written message of speech, the exchange of messages in the conversation, even through the imagination, (3) the exchange of information with words through conversation or by other methods, (4) the transfer of information from someone to another, (5) the exchange of interpersonal meaning with the system symbol and (6) the process of transferring messages through certain channels to others with certain effects. Third, communication is a ritual process that propagates information through two models: (1) The transmission model, ie a model that does not directly prioritize message extension, but is directed to managing society in units of time, this model is more emphasis on the representation of the exchange of beliefs. (2) As the archetype of a ritual to attract others to participate in togetherness. Fourth, communication is the transmission of information from an individual or group to another individual or group. Communication is the basis of all forms of social interference. Fifth, communication must be understood as interpersonal interaction using a linguistic symbol system that can be socialized directly or face-to-face, or through other media.

Wilbur Schramm (Muzakky, 2009: 114) describes the process of communication in three categories as illustrated in the following chart:

Figure: Models of Communication Process Modified by the Author



Encoder, in this case has the meaning as an encoder because the information or message presented in the form of a sign.

Sign / signal, ie messages, news or specific statement aimed at the communicant. This message can be delivered in the form of movement, mimic, oral words, writing, visual image formulas, and so on.

Decoder, which has a password-breaking meaning.

Based on the definition, the art of reading the Koran will be described in the context of transcendental communication, spiritual communication, human communication, and Quranic communication.

1. Transcendental-Spiritual Communication Transcendental

The term transcendental communication is also called spiritual communication because both are communicating with Allah SWT. However, the difference in transcendent communication that is judged is the result and is directly to Allah SWT such as praying, reading al-Quran, praying, dhikr and so on, while spiritual communication is considered to be his business (process) to achieve high maqomat by Allah SWT. Both are the latest terms that have not been studied by many communication experts because of its abstract and unseen. While the perspective of western scientists, the science must be realistic, objective, and rational. Without having these criteria, the science is difficult to researched and verified (Syaefullah, 2007: 125).

Taghonni in reading al-Quran means singing or tuning in the reading of al-Qur an, which is commonly referred to as al-Qur an reading art, and is included in al-Saut (sound art) union. The reading al-Qur an or taghanni in reading al-Qur an, is aesthetic expression that arises from the beauty of the al-Qur an, as explained in the hadith of the Prophet that the Qur an is kalamullah instructed to be read (Husni Tamrin, 2009 : 26).

Nina Syam (2015: 1) in her book *Komunikasi Transendental Perspektif Sains Terpadu* reveals that one of the ideas of transcendental communication is scientifically done through the approach of Islamic Philosophy. In her view, transcendental communication is referred to as communication between man and God. The phenomenon developed is a common phenomenon that emerged at the beginning of the 21st abatment that is the return of man to the conscious realm by recognizing religion as a problem solving in life and enlighteners in the moment of gloom and full of darkness. Understanding transcendental communication scientifically, can be traced from various

disciplines that influence it such as; Cognitive Psychology, Metaphysical Anthropology, Sociology of Phenomenology, Metaphysical Philosophy, and Islamic Philosophy.

Muhammad Quraish Shihab (1991: 3-4) affirms the perfection and glory of the Qur'an: There is no such reading of the Qur'an that is read by hundreds of millions of people who do not understand the meaning and or can not write with their acts. No reading exceeds the Koran in the attention it obtains, not just history in general, but verse by verse, in terms of time, season, and down to the causes and the downtimes. No reading like the Qur'an learned is not only the composition of the editorial and the selection of vocabulary, but also the explicit content, implied even to the impression it produces. There is no reading like the Koran which is set to read it, whichever is shortened, lengthened, thickened or refined, where it is forbidden or allowed, or has to start and stop, even arranged the song and rhythm, to the ethics of reading it.

The content of Quranic message encompasses various dimensions of life and encompasses the various ages. According to Islamic epistemology, the transcendental clue of revelation is the most important source of knowledge. Revelation is a recognition of the existence of a pure idea, whose source is outside the human self. A construct of the structure of values that are independent and transcendental. The Qur'an must be read and understood because it has a transcendental idea building, an autonomous and perfect order or system of ideas.

2. Humanistic Communication

In the early period of revelation, it is undeniable that the relation between readers and listeners to provide a response turned out to be very diverse. However, the aesthetic value (beauty) contained therein is responded in the same way, that is amazed and amazed, and this certainly is not necessarily related to the element of *ijaz al-Qur'an*, as Kermani wants to show the importance of aesthetic acceptance of the Koran for Muslims as well as opening a new horizon about the relationship of revelation with elements of art and music later called *nagham al-Qur'an* which found a real reality in Islamic society (Nurkholis, 2005: 78-79).

Since the time of the Prophet Muhammad and his Companions, the culture of *handasah al-saut* contributed a uniqueness in the practice of worship as well as the election of Bilal ibn Rabbah to become *muadzin* (a caller for praying) by the Messenger of Allah. This is because Bilal had a strong and beautiful voice. Furthermore, reciting the Qur'an in the age of the prophet and companions had begun to grow and even encouraged by the prophet. Until the days of *tabi'in*, many qur'an reciters were able to have a recitation of the Qur'an in a beautiful voice and amazed Muslims at that time, although only very few are revealed from history (Husni Tamrin, 2009: 26).

Deddy Mulyana (2005: 9) argues that human communication does not take place without social context, but always connected to a particular context or situation. In this case, context here means all the factors outside the people who communicate, which

consists of: 1) physical aspects, such as climate, weather, air temperature, room shape, wall color, seating arrangement, number of communication participants, and tools which are available. One opinion says that *nagham al-Qur'an* is derived from the singing of the ancestors of the Arab nation. Furthermore, the song is used to sing al-Qur'an. Before this there is no information about who moved the song into the reading of the Qur'an, which eventually led to two problems in the history of *nagham al-Qur'an*. The first issue is about the origin of Qur'an and the second is about the person who first moved the rhythm into the rhythm of the Koran (Husni Tamrin, 2009: 25).

Some historical literature explained that the art of sound or also called the *handasah al-saut* has emerged since the early civilization of Arab land. The existence of the art of voice has become stronger since the entry of Islam and the sending of prophets and apostles which among them have the features of sound art, as is known from the history of the prophet David. 2) The second is psychological aspects, such as attitudes, tendencies, prejudices, and emotions of the participants of communication, and 3) the third is social aspects, such as group norms, social values, and cultural characteristics. 4) The fourth, the time aspect, i.e. when to communicate: what day, what time, morning, noon or afternoon.

Although Muslims have never looked at *nagham* or *qira'ah* as *musiqah*, *nagham al-Qur'an* is a kind of *al-saut handasah* that can be heard almost in every opportunity, with various types of listeners, in every corner of the Islamic world, for instance, the recitation of the Middle East Qur'an reciters, such as: Mustafa Ismail, Shiddiq al-Minsyaw, Sheikh al-Mutawalli, Sheikh Hasan Antar, Sheikh al-Lusi, Abdul Basit Abd Samad, Sheikh Mahmud al-Khusari, Rif'at which are all from Egypt, Syria, Saudi Arabia, Iran, Kuwait and Jordan (Misbachul Munir, 1995: 11).

The emergence of *qari* in Arab land was then followed by others in various regions such as in Indonesia. some of them are H. Nanang Qasim, H. Muammar ZA, H. Abd. Hamid, H.M.Adli, H. Muhajir, H. Mirwan Batubara, H. Ali Imron, Hj Maria Ulfah, Hj.Mawaddah M, H. Sarini Abdullah who performed at MTQ National and International (Misbachul Munir, 1995: 14).

3. Qur'anic Communication

The Quran is an answer from Allah SWT, which uses human, modern, and worldly dimensions to be easily learned, understood, practiced and maintained. This is because it is a force that is projecting the future, perfection and immortality. The Qur'an is the most effective medium to enjoy and to live, because it contains very high literary values with the beauty of the language and charm it has. Al-Quran gave birth to a series of *khot* forms such as *Nashi*, *stulusi*, *diwani* dan *diwani Jali* that gave birth to the exploration of very beautiful calligraphy art.

The sound of the reading of the Quranic texts has also given rise to a variety of reading procedures, all of which are as an aesthetic dimension in the art of attracting

sound which yields very beautiful tones, such as: *Bayati, Saba, Hijaz, Nahawan, Syikah, Rausta* dan *Jiharka*. So many friends who shed tears because of their amazement and amazement with the beauty of the word and style strands of the Quran (Istianah, 2014: 373). That is the kalamullah style (the Quran) that defeats all the experts of the language (beauty of language) and literature. The content of these very high literary and literary essences, the notion of the Qur'an is not limited to the field of literature only, but covers many other fields.

F. Conclusion

The study of Qur'anic stylistics focusing on the issue of sawtiyah (phonology) can not be separated from the concept of i'jaz al-Quran as a form of uniqueness and privilege in terms of the language of the Koran itself. The emergence of the art of reading al-Quran (nahgom al-Quran) throughout the world including in Indonesia originated from the interaction of Arab communities and Muslims around the world, when they have language and literature skills.

The Quran also has several dimensions of aesthetic messages and musical messages, and other dimensions as religious texts. The stylistic or linguistic styles on aspects of the art of reading the Qur'an that produce very beautiful tones, such as: *Bayati, Saba, Hijaz, Nahawan, Syikah, Rausta* dan *Jiharka*, will add the good values over the Quran, which is in fact is originally undoubtedly good.

The language of the Qur'an will undergo a dialectical process with various factors that surround, both in the context of the historical socio, as well as the context of the situation. Search through the election of the Qur'anic verses read al-Qur'an (*Naghom al-Quran*) in the context of transcendental communication, spiritual communication, insane communication, and qurani communication, will describe the object or target of the context of the situation (*asbab al zuruf*) and the target context derived (*asbab al nujul*) al-Quran.

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