

Phonological Harmony in Surah *Al-Mu'awwizatain*: An Analysis of Verse-Final Sounds from the Perspective of Qur'anic Stylistics

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Submitted	Revised	Accepted
14-09-2025	30-08-2026	31-08-2026

Abstract: Phonological analysis reveals how sound harmony in the structure of Qur'anic verses contributes to their aesthetic and semantic qualities. This analysis contributes to the beauty and meaning used in the Qur'an. The purpose of this study is to understand the beauty of language and how the linguistic structure of Surah *al-Mu'awwizatain* reveals the meaning behind the harmony of its letters. This research method uses qualitative library research. The approach used is phonology to analyze the harmony of sounds at the end of verses. The results of this study show that Surah *al-Mu'awwizatain* has a harmony of sounds at the end of each verse. Surah al-Falaq is dominated by the vowel sound /a/ 12 times, followed by the consonants /q/, /b/, and /d/. Meanwhile, Surah an-Nās shows a more consistent rhyming pattern, with the vowel /i/ at the end of each verse, followed by the consonant /s/. The harmony of these two surahs reveals the meaning of the sounds produced. Surah al-Falaq, with its plosive sounds that are read emphatically and resonantly, affirms the request for protection from external evil, while Surah an-Nās, with its repeated fricative sounds, emphasizes protection from internal evil in the form of inner whispers. This study is expected to help readers uncover the hidden meanings behind the harmony of the rhymes in the words of the surahs through the sounds produced.

Keywords: *Al-Mu'awwizatain*, Phonology, Harmony.

Abstrak: Analisis fonologis mengungkapkan bagaimana keselarasan bunyi dalam struktur ayat-ayat al-Qur'an berkontribusi terhadap kualitas estetika dan semantiknya. Analisis ini berkontribusi pada keindahan dan makna yang digunakan Al-Qur'an. Tujuan penelitian ini adalah untuk memahami keindahan bahasa dan bagaimana struktur bahasa surah *al-Mu'awwizatain* mengungkap makna di balik keserasian bunyi hurufnya. Metode penelitian ini menggunakan kualitatif dengan jenis penelitian kepustakaan (*library research*). Adapun pendekatan yang digunakan adalah fonologi untuk menganalisis keserasian bunyi pada akhir ayat. Hasil penelitian ini menunjukkan bahwa surah *al-Mu'awwizatain* memiliki keserasian bunyi pada akhir setiap ayatnya. Surah al-Falaq didominasi bunyi vokal /a/ sebanyak 12 kali, yang diikuti dengan konsonan /q/, /b/, dan /d/. Sedangkan surah an-Nās memperlihatkan pola persajakan yang lebih konsisten, dengan keseragaman vokal /i/ pada akhir setiap ayat, serta diakhiri konsonan /s/. Keserasian dari dua surah tersebut memperlihatkan adanya makna dari bunyi yang dihasilkan, surah al-Falaq dengan bunyi plosif yang dibaca secara tegas dan memantul menegaskan permohonan perlindungan dari keburukan yang bersifat eksternal, sedangkan surah an-Nās dengan bunyi frikatif berulang menekankan perlindungan dari keburukan internal berupa bisikan batin. Penelitian ini diharapkan dapat membantu pembaca



mengungkap makna-makna tersembunyi di balik keserasian sajak pada lafaz yang terdapat surah melalui bunyi-bunyi yang dihasilkan.

Kata Kunci: *Al-Mu'awwizatain, Fonologi, Keserasian.*

Introduction

Historical records show that at the time of the revelation of the Qur'an, the Arab nation had achieved a level of linguistic sophistication unmatched by any other civilization, whether in poetry, verse, or in providing explanations of literary style. At the height of its glory when the Qur'an was revealed, even the Arab nation, which was renowned for its linguistic abilities, could not surpass it.¹ The style of language used in the Qur'an is far superior to that used in other linguistic works. The Qur'an is presented in a beautiful style and contains special values that are impossible to find in human speech.² Thus, the Qur'an has a distinctive feature in the form of a very unique and beautiful style of language, both in terms of wording and meaning, which makes it easy to understand and appreciate by readers and listeners alike.

The beauty of the language used in the Qur'an can be seen in its verses, one example of which is found in surah *al-Mu'awwizatain* (surah al-Falaq and surah an-Nās). Surah al-Mu'awwizatain are the last two surahs in the Qur'an that were revealed simultaneously to the Prophet Muhammad. Surah *al-Mu'awwizatain* is known as a surah of protection from the evil of creatures and from disturbances caused by jinn or humans.³ The Prophet Muhammad (peace be upon him) emphasized that there is no prayer more important as a form of seeking protection from Allah than reciting surah *al-Mu'awwizatain*. From Aisyah r.a, may Allah be pleased with her, who stated that the Prophet always recited surah al-Ikhlās, al-Falaq, and an-Nās before going to sleep, then rubbed his body with both palms.⁴ Therefore, reciting surah *al-Mu'awwizatain* frequently and repeatedly, as exemplified by the Prophet, is a practice that has a strong foundation and is one of the spiritual efforts of Muslims to obtain Allah's protection at all times.

In addition, surah *al-Mu'awwizatain* uses a style of language that has the same ending sounds. The similarity in sound in surah al-Falaq ends with consonants accompanying vowels, namely producing the sounds *laq*, *qab*, *qad*, and *sad*. Similarly, in surah an-Nās, all the verses end with the same consonant, which produces the sound *nās*. In surah al-Falaq, the endings of the verses create phonetic harmony through the consistent repetition of consonant sounds. Meanwhile, the repetition of the final sound in surah an-Nās creates a strong phonological symmetry effect, binding the entire structure of the verse into a harmonious whole. To understand the meaning of harmony at the end of these verses, a stylistic study of phonology is required as one of the disciplines of linguistics that studies language in writing.

¹ Muhammad Yasir and Ade Jamaruddin, *Studi Al-Qur'an* (Riau: CV. Asa Riau, 2016), 24.

² Nurkholidah, *Pengantar Studi Al-Qur'an* (Cirebon: Nurati Press, 2012), 88.

³ Muhammad Afif Amrulloh, "Kesamaan Bunyi Pada Sajak (Kajian Fonologi al-Qur'an Dalam Surat al 'Asar)," *Jurnal Al Bayan: Jurnal Jurusan Pendidikan Bahasa Arab* 9, no. 1 (2017): 106–7, <https://doi.org/10.24042/albayan.v9i1.1082>.

⁴ "Reading the Mu'awwizaat and Wiping over the Body after Prayer Is Not Legislated," Islam Web, accessed September 14, 2025, <https://www.islamweb.net/en/fatwa/281062/reading-the-mu%E2%80%99awwizaat-and-wiping-over-the-body-after-prayer-is-not-legislated>.

In Indonesian, stylistics refers to language style,⁵ which is a person's ability to use language to express ideas and feelings in various forms of writing, both literary and linguistic.⁶ In terms of its emergence, stylistics first developed in the Arab world, although at that time it was still within the scope of *al-Balāghah* science. Meanwhile, in the West, stylistics developed more rapidly and found more fertile ground for further development. Entering the early 20th century, stylistic studies in the West became more intensive, while *al-Balāghah* analysis tended to be considered a classical legacy. Because the Arab tradition already had a similar scientific basis, Arab scholars then sought to develop this legacy by combining several elements of Western stylistics. From this process, Arabic stylistics was born, which has its own distinctive characteristics, because it remains rooted in *al-Balāghah* as the original science of the Arabic scientific tradition.⁷

Stylistic studies cover all linguistic phenomena, one of which is phonology (sound). Phonology as a branch of stylistics is a field of linguistics that investigates the sounds of language, including consonants and vowels. Consonants are a type of speech sound produced when the flow of air in the vocal tract is obstructed at a specific point above the glottis. Meanwhile, vowels are a type of speech sound produced when the vocal cords vibrate without any constriction in the vocal tract above the glottis, resulting in an open and flowing sound.⁸ Thus, the focus of discussion on the use of style in this study is the aspect of sound harmony at the end of verses and the resulting effect on meaning.

Some studies on Surah al-Mu'awwizatain that the author found include a study written by Akbar Ramadhan, et al., entitled "Analysis of the Traditionalist and Modernist Characteristics in the Interpretation of Al-Mu'awwidzatain in Al-Qaul Al-Bayan and Al-Burhan," this study analyzes the traditionalist and modernist characteristics of the interpretation of surah *al-Mu'awwizatain*, his research shows that al-Qaul al-Bayan is traditionalist in nature, drawing on references to Islamic schools of thought, classical Islamic texts, Sufism, and Sufi orders. Meanwhile, al-Burhan is modernist in nature, drawing on the Qur'an and Sunnah, a rational approach, and a rejection of bid'ah and superstition.⁹ Another study written by Fikri Aulia entitled "Tafsir Sūrah al-Mu'awwizatain Menurut Buya Hamka dan Quraish Shihab," focuses on surah *al-Mu'awwizatain* as the object of analysis using a comparative approach as its formal object, which reveals that the verses concerning evil in surah al-Falaq and surah an-Nās -which Allah has described- provide insights in the analysis of these two exegeses.¹⁰

Research on phonological stylistics includes a study written by Riza Fatkur Rochman, entitled "Keindahan Bunyi dalam Surah Al-A'lā: Kajian Fonologi Al-

⁵ Depdikbud, *Kamus Besar Bahasa Indonesia* (Jakarta: Gramedia Pustaka, 1999), 297.

⁶ Fathur Rohman and Aan Wahyudi, *Stilistika Pendidikan; Mengupas Konsep Pendidikan Kitab Nusantara Dengan Pisau Stilistika* (Wonosobo: Mangku Bumi Media, 2016), 38.

⁷ Syihabuddin Qalyubi, *Ilm Al-Uslūb: Stilistika Bahasa Dan Sastra Arab* (Yogyakarta: Idea Press, 2017), 9–10.

⁸ Syihabuddin Qalyubi, *Stilistika Dalam Orientasi Studi Al-Qur'an* (Yogyakarta: Belukar, 2008), 67.

⁹ Akbar Ramadhan, Andri, and Muhammad Irfan, "Analysis of the Traditionalist and Modernist Characteristics in the Interpretation of Al-Muawwidzatain in Al-Qaul Al-Bayan and Al-Burhan," *TOFEDU: The Future of Education Journal* 4, no. 1 (January 2025): 231–37, <https://doi.org/10.61445/tofedu.v4i1.379>.

¹⁰ Fikri Aulia, "Tafsir Surah Al-Mu'awwizatain Menurut Buya Hamka dan Quraish Shihab" (Bachelor Thesis, UIN Syarif Hidayatullah Jakarta, 2021).

Qur'an." This study analyzes surah Al-A'lā as the object of study using a phonological approach with the aim of identifying the beauty of the sound of the surah based on the combination of vowels and consonants.¹¹ Another study entitled "Kesamaan Bunyi Pada Sajak (Kajian Fonologi Al-Qur'an dalam Surat Al-'Asar)" written by Muhammad Afif Amrulloh focuses on surah al-'Asr using a phonological approach to explain the similarities or resemblances in sound that are manifested in the form of consonants and vowels.¹² And research written by Tri Tami Gunarti entitled "Fonologi Al-Qur'an Pada Surah As-Syams Analisis Keserasian Bunyi Pada Sajak dan Efek yang Ditimbulkannya," which analyzes surah as-Syams using a phonological approach.¹³

From the previous studies above, there has been no study on surah *al-Mu'awwizatain* using a phonological approach. Therefore, this study will complement the aforementioned study by examining surah *al-Mu'awwizatain* using a stylistic analysis tool that specifically examines phonological aspects. Phonologically, this surah features a unique sound aesthetic and a harmony of final sounds that reinforces the psychological impact of the plea for protection. This article examines surah *al-Mu'awwizatain* as material object and applies phonology as formal object. This study is expected to help readers uncover the hidden meanings behind the harmony of the verses in the surah through the sounds produced.

This study is a literature review. The approach used is a stylistic approach with analysis at the phonological level to analyze the harmony of sounds at the end of verses. The data sources used include verses from surah *al-Mu'awwizatain* (al-Falaq and an-Nās). The secondary data used are books on the stylistics of the Qur'an and literature related to the discussion that is the subject of this study. Phonological analysis can be conducted through the following steps: 1) Selecting verses or surahs that have specific sound characteristics, such as repetition of letters, rhyme, or rhythm, namely surah *al-Mu'awwizatain*. 2) Analyzing phonological elements such as alliteration (repetition of consonants), assonance (repetition of vowels), rhyme (similarity of final sounds), rhythm (patterns of long and short sounds), as well as the influence of tajwid and waqaf (pauses). 3) The verses of surah *al-Mu'awwizatain* are categorized phonetically or phonemically to identify dominant sounds. 4) Connecting the sound patterns found with their stylistic functions, such as strengthening meaning, emphasizing emotion, creating atmosphere, or enhancing rhetorical beauty. And 5) Conclude how the sound elements in the verse play a role in reinforcing the message and beauty of the language of the Qur'an.

The purpose of this study is to understand the beauty of language and how the structure of the *Mu'awwizatain* surah reveals the meaning behind the harmony of the letters in the *Mu'awwizatain* surah. Thus, the author formulates the research questions as follows: first, what is the form of the verses in surah *al-Mu'awwizatain*?. Second, how does phonology affect the harmony and meaning behind the sounds produced in surah *al-Mu'awwizatain*?. Therefore, this article is expected to provide new knowledge related to phonology in surah *al-Mu'awwizatain*.

¹¹ Riza Fatkur Rochman, "Keindahan Bunyi Dalam Surah Al-A'lā: Kajian Fonologi Al-Qur'an" (Bachelor Thesis, STAI Al-Anwar, 2025).

¹² Amrulloh, "Kesamaan Bunyi Pada Sajak (Kajian Fonologi al-Qur'an Dalam Surat al 'Asar."

¹³ Tri Tami Gunarti, "Fonologi Al-Qur'an Pada Surah Asy-Syamsy Analisis Keserasian Bunyi Pada Sajak Dan Efek Yang Ditimbulkannya," *Al-Furqan* 3, no. 2 (2020): 272.

Result and Discussion

General Framework

1. Definition and Types of *Saj'*

The word “*saj'*” etymologically comes from the word “*saja'a*” which means ‘sound’ or “beautiful”. In Arabic literary terminology, *saj'* is defined as the similarity of the final sound in two *faṣilah* in *naṣar* (prose). Unlike poetry, which has *wazn* (rhythm) and *qafiyah* (rhyme), *naṣar* is not bound by these rules, making *saj'* one of the elements of beauty in Arabic prose. Thus, *saj'* can add beauty and impression to the sentences in the *naṣar*.¹⁴

In the discussion of *saj'*, there are four types that can be distinguished based on their characteristics. First, *Saj' Mutarraḥ*, which is a type of poem that has the same final letter (*qafiyah*) at the end of each *faṣilah*, even though they have different *wazn*. Second, *Saj' Mutawazin*, which is a type of poem that has similarities in *wazn* in each *firqah* (rhythm of each poem), but does not have similarities in *qafiyah* or final letters. Third, *Saj' Mutawazi*, which is a type of poem that has the same last word in every sentence or stanza. Finally, *Saj' Murrasaf*, which is a type of poem that has similarities in *wazn* and *qafiyah* in most of the words in each sentence. Thus, each type of poem has its own uniqueness and characteristics in adding to the beauty of language.¹⁵

2. Phonology in Arabic Literature

The word phonology is derived from the English word “phonology,” which has a similar meaning in Indonesian, namely “the study of speech sounds.” In short, phonology is a linguistic discipline that analyzes the sound patterns of language. Phonology studies the sounds of language in general terms and their functions, from the process of formation to language change.¹⁶ The sounds of language are divided into consonants (*ṣawāmit*) and vowels (*ṣawāit*). In Arabic literature, consonants are divided into seven parts:¹⁷

Consonant	Definition	Letter
Plosive (<i>ṣawāmit infijāriyah</i>)	a sound produced by closing the vocal cords, causing air to accumulate behind them, followed by a release.	<i>ba, ta, ṭa, ḍad, kaf, qaf, and hamzah</i>
Nasal (<i>ṣawāmit anfiyah</i>)	formed when air passes through the nasal cavity.	<i>mim and wau</i>
Lateral (<i>ṣawāmit munḥarifah</i>)	this sound occurs when part of the tongue blocks the passage of air.	<i>lam</i>
Vibration (<i>ṣawāmit mukarrarah</i>)	this sound occurs when the articulator vibrates repeatedly at high speed.	<i>ra</i>

¹⁴ Raudhatul Jannah, “Saj’ Murashsha’ Dalam Surah Al-Waqi’ah: (Studi Analisis Balaghah),” *Reflection : Islamic Education Journal* 2, no. 1 (2024): 239, <https://doi.org/10.61132/reflection.v2i1.458>.

¹⁵ Muh Akbar Fitrah, “Analisis Saj’u Pada Al-Quran Surah Al-Buruj (Kajian Ilmu Badi’),” *Al-Muallaqat: Journal of Arabic Studies* 4, no. 1 (2024): 48–49.

¹⁶ Zherry Putria Yanti, *Kajian Kebahasaan (Teori Dan Analisis)* (Gresik: Thalibul Ilmi Publishing & Education, 2024), 2.

¹⁷ Qalyubi, *‘Ilm Al-Uslūb: Stilistika Bahasa Dan Sastra Arab*, 81.

Fricative (<i>ṣawāmit ihtikākiyah</i>)	this sound occurs due to a narrowing of the air passage, causing the airflow to shift.	<i>fa, ṣa, sin, sad, zai, gain, and 'ain</i>
Plosive-fricative (<i>ṣawāmit infijāriyah ihtikākiyah</i>)	this sound is produced by combining an air burst (plosive) with a sliding sound (fricative).	<i>jim</i>
Semivowels (<i>asybah as-ṣawāit</i>)	sounds that contain both vowel and consonant elements, have a slight shift, but cannot function as the core of a syllable.	<i>wau and ya</i>

Vowel sounds are classified into two categories: short vowels (*ṣawāit qaṣīrah*), which are sounds marked with *fathah*, *kasrah*, and *ḍammah*. Long vowels (*ṣawāit ṭawīlah*) are sounds marked with *alif*, *wau*, and *ya* that are read long.

In phonological studies, there are two effects that can be derived from this in the analysis of the language of the Qur'an, namely the effect of language sounds on the consistency of meaning interpretation. The harmony in the sound of the Qur'an can be seen in the use of punctuation marks that produce the sounds a, i, and u (*harakat*), signs that indicate consonants are read without vowels (*sukun*), signs that mark long vowels in pronunciation (*madd*), and punctuation marks that are pronounced with a nasal sound (*gunnah*), so that they can be heard and absorbed pleasantly. The harmony of sounds in the Qur'an can also be seen from the harmony of sounds at the end of verses, which includes phoneme repetition, word duplication, and repetition of similar-sounding words. The use of language in the Qur'an tends to evoke psychological aspects in its listeners, thereby facilitating effective communication between the Qur'an and its listeners.¹⁸

Meanwhile, in terms of meaning, there are several uses of sounds that contain specific meanings, namely: Four-letter infinitives that are repeated with the meaning of repetition, containing the meanings of shaking, noise, rattling, clattering, jingling, and rumbling (of the stomach). Repetition of the second letter of a verb (*'ain fi'il*) that indicates repetition, conveys the meaning of breaking, cutting, opening, and closing. The letter *fa*, with its clear meaning or clarity, contains the meanings of opening, joy, splitting (the light of dawn), and explaining (interpreting). The letter *ḍad*, which is associated with despair, conveys the meaning of disaster, loss, darkness, and hardship. The letter *ha*, which is associated with noble meanings, conveys the concepts of love, truth, freedom, life, goodness, movement, and wisdom. The initial letter *ha* (a sound whose pronunciation is beyond human reach) conveys the meaning of confinement, restriction of rights, narrowness, and guarding. The letter *sin*, pronounced by placing the upper teeth against the lower teeth at the tip of the tongue, gives the impression of the whispers of criminals and deceivers. The repetition of the letter *rā'* with rapid pronunciation creates a sense of vibration, while the slow rhythm represents lessons or advice and the fast rhythm represents torment.¹⁹

In addition, Arabic linguists divide this phonological level into several parts,²⁰ namely *Al-Waqfāt* (pauses), which are breaks between two groups of sounds, words, or expressions in a sentence. *Al-Tanghīm* classified into four levels, namely *al-nagmah al-munhafidhah* (low), *al-nagmah al-'ādiyah* (normal), *al-nagmah al-'āliyah*

¹⁸ Qalyubi, *Stilistika dalam Orientasi Studi Al-Qur'an*, 72.

¹⁹ Qalyubi, 73–75.

²⁰ Qalyubi, *Ilm Al-Uslūb: Stilistika Bahasa Dan Sastra Arab*, 88.

(high), and *al-nagmah fauq al-‘āliyah* (very high). *Al-Nabr* (accent-stress) is the emphasis of sound. *Al-Tazmīn* (tempo) is the interval between the utterance of words or sentences as a reflection of the speaker's feelings or emotions. And *Al-Itqā'* (rhythm) is a pattern of sound that arises regularly and repeatedly.

The phonological approach in the stylistics of the Qur'an serves not only as a linguistic analysis tool but also as a means of revealing the beauty of sound inherent in the text. Phonology shows how the arrangement of sounds chosen in the verses of the Qur'an is not merely coincidental, but rather part of a beautiful form that reinforces meaning and shapes spiritual awareness in the souls of readers and listeners alike.²¹ Therefore, phonological studies in the stylistics of the Qur'an open up a deeper understanding of the harmony between sound and meaning, so that readers and listeners not only enjoy the beauty of the language, but also feel the spiritual message contained within it.

Analysis

1. Thematic Messages of Surah Al-Falaq and An-Nās

Surah al-Falaq teaches humans to always seek protection from Allah from all forms of evil that come from outside themselves. In this surah, Allah commands His servants to seek refuge from the evil of His creatures, from the darkness of night, which is often a time of danger, from the disturbance of sorcerers who blow on knots, and from the envious when he envies. This shows that humans will not be able to fight all these evils with their own strength, but only with Allah's help can they be protected and saved.²²

Meanwhile, Surah an-Nās emphasizes protection from the evil that exists within humans, namely the whispers of Satan who tries to mislead the heart. In this surah, Allah is referred to with three attributes at once, namely the Lord of mankind, the King of mankind, and the God worshipped by mankind, as an affirmation that Allah is truly capable of protecting the heart from the deceit of Satan. The whisper came softly and secretly, and could even come from jinn or humans.²³ Therefore, a servant must seek refuge in Allah so that his heart is not influenced by temptations that lead to evil.

If Surah al-Falaq focuses more on protection from external dangers, then Surah an-Nās emphasizes internal dangers. Surah *al-Mu‘awwizatain* teaches us an important lesson that humans must always seek refuge in Allah in all circumstances, both to protect themselves from apparent evil and from the hidden whispers of evil within their hearts. On the other hand, surah *al-Mu‘awwizatain* teaches complete spiritual awareness. Humans need protection not only from real threats outside themselves, but also from the subtle deceptions that dwell within the soul. Thus, making God our refuge is the key to peace and safety in every situation.

2. Sound Pattern of Verses

²¹ Fitria Zahrotan Nabawiya, "Keindahan Bunyi Al-Qur'an: Kajian Fonologi Surah Al-Fatihah," *Al Itqan: Jurnal Studi Al-Qur'an* 8, no. 1 (2022): 7, <https://doi.org/10.47454/alitqan.v8i1.775>.

²² Ibnu Katsir, *Al-Qur'ān Al-'Azīm Juz 8* (Kairo: Addarul Alamiyah, 1923), 734–36.

²³ Al-Qurthubi, *Al-Jāmi' Al-Aḥkām Al-Qur'ān Juz 22* (Beirut: Al-Resalah, 2006), 536–38.

a. Repetition of Final Sounds (*Saj'*)

1) Surah al-Falaq

قُلْ أَعُوذُ بِرَبِّ الْفَلَقِ ۝ مِنْ شَرِّ مَا خَلَقَ ۝ وَمِنْ شَرِّ غَاسِقٍ إِذَا وَقَبَ ۝ وَمِنْ شَرِّ النَّفَّاثَاتِ فِي الْعُقَدِ ۝ وَمِنْ شَرِّ حَاسِدٍ إِذَا حَسَدَ ۝

“Say (Prophet Muhammad), “I take refuge in God who (guards) the dawn (of dawn), from the evil (creatures) He created, from the crimes of the night when it is pitch dark, from the evil of women (witches) who blow on knots (strings), and from the evil of the envious when he envies.”” (QS. al-Falaq (113): 1-5).²⁴

In the verse of Surah al-Falaq, there is one type of rhyme, namely *Muṭarraf* rhyme. *Muṭarraf* verse is when the last letters of the last words of each *faṣilah* are the same, but have different *wazn*. Thus, *muṭarraf* poetry can also be understood as the similarity of the final letters at the end of each verse, while the rhythm patterns vary. Thus, the different rhythmic patterns enhance the aesthetic quality and expressive power of the verses, thereby strengthening their ability to convey the intended message.

قُلْ أَعُوذُ بِرَبِّ الْفَلَقِ ۝ مِنْ شَرِّ مَا خَلَقَ ۝

The two verses above have similarities in their final letters, the word *خَلَقَ* in the first verse and *الْفَلَقِ* in the second verse, which both end with the letter *ق* (*qaf*), but have different weights. The word *خَلَقَ* has the *wazn* *فعل*, is a verb (*fi'il*), and the word *الْفَلَقِ* which has the *wazn* *فعل* is a noun phrase (*isim*).

وَمِنْ شَرِّ غَاسِقٍ إِذَا وَقَبَ ۝

In the third verse above, referring to the definition of poetry as the similarity of the final letters in two *faṣilah* (as separators between two or more sentences) in *naṣar* (prose), this verse does not fall into the category of poetry because the endings of the words in this verse do not have the same final letters as the other verses. With this, it can be confirmed that the third verse does not fall under the category of poetry, as it does not meet the requirement of having the same final letter in the *faṣilah*.

وَمِنْ شَرِّ النَّفَّاثَاتِ فِي الْعُقَدِ ۝ وَمِنْ شَرِّ حَاسِدٍ إِذَا حَسَدَ ۝

The two verses above also share similarities in their final letters. The word *الْعُقَدِ* in the fourth verse and the word *حَسَدَ* in the fifth verse both end with the letter *د* (*dal*), but have different *wazn*. At the end of the fourth verse, it has the pattern *فُعَالٌ*, and at the end of the fifth verse, it has the pattern *فَعَلٌ*.

2) Surah an-Nās

²⁴ Kementerian Agama RI, *Al-Qur'an dan Terjemahannya: Edisi Penyempurnaan 2019* (Jakarta: Lajnah Pentashihan Mushaf Al-Qur'an, 2019), 913–14.

قُلْ أَعُوذُ بِرَبِّ النَّاسِ ۝١ مَلِكِ النَّاسِ ۝٢ إِلَهِ النَّاسِ ۝٣ مِنْ شَرِّ الْوَسْوَاسِ ۝٤ الْخَنَّاسِ ۝٥ الَّذِي يُوَسْوِسُ فِي صُدُورِ النَّاسِ ۝٦ مِنَ الْجِنَّةِ وَالنَّاسِ ۝٧

“Say (Prophet Muhammad), ‘take refuge in the God of mankind, the King of mankind, the God of mankind, from the evil (devil) whisperer, that whispers (evil) into the hearts of men, from (the group of) jinn and humans.’” (QS. an-Nās (114): 1-6).²⁵

The verses found in surah an-Nās are classified as one type of poetry, namely *Muṭarraf* poetry, because the verses in this surah have the same final letters in the *faṣilah*, but are not accompanied by the same *wazn*. The above verses have similarities in their final letters, namely the word النَّاسِ in the first, second, third, fifth, and sixth verses, and the word الْخَنَّاسِ in the fourth verse, which both end with the letter س but have different weights. At the end of the above verse, all verses except the fourth verse use the *wazn* فَاعِلٌ, while at the end of the fourth verse, the *wazn* فَعَّالٌ is used.

b. Phonetic Regularity

Methodologically, the analysis of the two protective surah *al-Mu‘awwizatain* was conducted in several stages. The first step is to identify and classify the word that appears at the end of each verse. The next step is to identify the phonological elements present in these words, distinguishing between vowels and consonants. The vocalic elements are determined by counting the *harakat* attached to each word, while the consonantal elements are determined by counting the letters that constitute the final word. The results are then used to identify the patterns and sound composition occurring at the end of each verse in surah *al-Mu‘awwizatain*.

1) Surah al-Falaq

Verse	Phrase	Latin	Vowel	Consonant
1	الْفَلَقِ	<i>Falaqi</i>	a-a-i	f-l-q
2	خَلَقَ	<i>Khalaqa</i>	a-a-a	kh-l-q
3	وَقَبَّ	<i>Waqaba</i>	a-a-a	w-q-b
4	الْعُقَدِ	<i>‘uqadi</i>	u-a-i	‘a-q-d
5	حَسَدَ	<i>ḥasada</i>	a-a-a	ḥ-s-d

Based on the analysis table above, the harmony of the final sounds in verses 1–5 of Surah al-Falaq exhibits a pattern of regularity in both vowels and consonants that creates the beauty of the verse. In the first verse, the word *al-falaqi* (فَلَقِ), in its Latin form *Falaqi*, consists of a series of vowels *a-a-i* with the consonants *f-l-q*. The presence of the vowel /i/ at the end of the phrase gives it a different closing nuance compared to the following verses, which mostly end with the vowel /a/. Furthermore, in the second verse, the word *Khalaqa* (خَلَقَ) with the vowel sequence *a-a-a* and the consonants *kh-l-q* emphasizes the dominance of the soft and repeated vowel sound /a/, creating

²⁵ Kementerian Agama RI, 914.

a strong and regular rhythm. In the third verse, the word *Waqaba* (وقب) also has the vowel pattern *a-a-a* with the consonants *w-q-b*. The repetition of the vowel /a/ further reinforces the uniformity of rhyme in the poem Surah al-Falaq. Then, in the fourth verse, the word '*uqadi* (عقد) with the vowels *u-a-i* and the consonants '*a-q-d*, shows a variation in sound, namely the presence of the vowel /u/ at the beginning and /i/ at the end. The presence of the vowel /i/ at the end of the word makes it consistent with the first verse. Finally, in the fifth verse, the word *hasada* (حسد) with the vowel pattern *a-a-a* and the consonants *h-s-d* again displays the dominance of the vowel /a/ as in the second and third verses, thus emphasizing the harmony of the final sound.

Overall, the analysis shows that surah al-Falaq is dominated by the vowel /a/, which appears repeatedly, while the vowels /i/ and /u/ serve as variations to avoid monotony. In this surah, none of the analyzed words show the use of long vowels (*madd*), so all the vowels found are short vowels. The presence of different consonants in each word, such as *q, b, kh, h, s*, and others, contributes to a harmonious phonetic nuance. This proves that the arrangement of sounds in this surah not only conveys meaning, but also creates aesthetic beauty through balanced rhymes.

2) Surah an-Nās

Verse	Phrase	Latin	Vowel	Consonant
1	النَّاسِ	<i>an-Nāsi</i>	a-i	n-n-s
2	النَّاسِ	<i>an-Nāsi</i>	a-i	n-n-s
3	النَّاسِ	<i>an-Nāsi</i>	a-i	n-n-s
4	الْخَنَاسِ	<i>al-Khannāsi</i>	a-a-i	kh-n-n-s
5	النَّاسِ	<i>an-Nāsi</i>	a-i	n-n-s
6	النَّاسِ	<i>an-Nāsi</i>	a-i	n-n-s

Based on the analysis table of the final sounds in surah an-Nās verses 1–6, there is a consistent and repetitive rhyme pattern. In the first verse, the word *an-Nāsi* (النَّاسِ) has the vowel sequence *a-i* with the consonants *n-n-s*. This pattern produces a soft /i/ ending sound, which is characteristic of the endings in this surah. The same thing can be seen in the second and third verses, where the word *an-Nāsi* reappears with the vowel pattern *a-i* and the consonants *n-n-s*. In the fourth verse, the word *al-Khannāsi* (الْخَنَاسِ) is slightly different because it contains the vowel pattern *a-a-i* with the consonants *kh-n-n-s*. The repeated presence of the vowel /a/ provides variation, but it is always followed by the vowel /i/, so that the end rhyme remains consistent with the previous verses. Then in the fifth and sixth verses, the phrase *an-Nāsi* reappears with the same pattern as in the first, second, and third verses, namely *a-i* with the consonants *n-n-s*. The dominance of this repetition emphasizes the consistency of the final sound.

Overall, the analysis shows that surah *an-Nās* is dominated by repetitions of the phrase *an-Nāsi*, which ends with the vowel /i/ and the consonant *s*. This pattern creates a strong and harmonious rhyme, which reinforces the main message of the surah. The surah emphasizes the

importance of seeking Allah's protection from the temptations of Satan that may reside in the human heart. Thus, the phonetic beauty of this surah lies in the consistency of the repeating end rhymes, which remain varied through the presence of the word *al-Khannāsi* in the fourth verse.

The harmony of the final sounds in the verses of surah *al-Mu'awwizatain* demonstrates the unique beauty of the rhymes in the Qur'an. However, the beauty of the language of the Qur'an does not depend solely on its rhyming patterns, but also lies in its flexible structure, powerful meanings, and harmonious sounds, which together present a unique and unmatched literary beauty. In surah al-Falaq, the vowel /a/ dominates with 12 occurrences, accompanied by the vowels /i/ twice and /u/ once, combined with the consonant /q/ appearing 4 times, /l/ twice, and several other consonants such as /f/, /kh/, /w/, /b/, /'a/, /h/, and /s/ each once. This sound pattern creates harmony that enhances the beauty of the poem. Meanwhile, Surah an-Nās shows a more consistent pattern of rhyming, with the vowel /i/ appearing consistently at the end of each verse, and ending with the consonant /s/ 6 times. The similarity in the sounds of the vowels and consonants in both surahs reflects a very precise choice of words, resulting in a beautiful, regular rhythm that is aesthetically pleasing. This shows that the style of language in the Qur'an not only conveys spiritual messages, but also contains profound linguistic beauty through its harmonious sounds.

3. The Impact of Sound on Harmony

The harmony of the sounds in surah *al-Mu'awwizatain* has a positive effect on both those who read and those who hear it. The selection of the right letters in the verse makes the consonants and vowels blend harmoniously, making it easier for readers to recite the verses.

a. Surah al-Falaq

The harmony of sounds in Surah al-Falaq does not end entirely with the same consonant sounds. At the end of the verse, it produces the vowel sound /a/ followed by different consonants, resulting in varying sounds. The first and second verses end with the consonant /q/, the third verse ends with the consonant /b/, and the fourth and fifth verses end with the consonant /d/. The consonants found at the end of these verses are plosive consonants, which are produced by closing the vocal cords, allowing air to build up behind them and then releasing it.

Based on the *harakat*, the final words of the verses in surah al-Falaq consistently contain the short vowel /a/. This vowel is followed by a consonant that varies according to the final word of each verse. The consonants in the last word of each verse are /q/, /b/, and /d/, and these consonant sounds are classified as *qalqalah kubra*, which are read by being reflected in the *waqf* condition. Thus, the variation of consonants at the end of verses that are accompanied by the same vowels and read with *qalqalah kubra* makes the recitation of surah al-Falaq harmonious and balanced. The harmony of the sounds also prevents readers and listeners from becoming bored, as the rhythm changes constantly.

b. Surah an-Nās

The harmony of sound at the end of the entire verse of surah an-Nās ends with the same vowel and consonant. The surah ends with the vowel /a/ and is accompanied by the final consonant /s/. In addition, Sūrah an-Nās has harmony at the end of each verse, with the same *harakat* arrangement that produces the

sound /a/, as well as the same *madd* and *gunnah* patterns. This harmony is accompanied by the final consonant /s/, which is pronounced with *waqf*. Thus, the uniformity of vowels, consonants, and the arrangement of *harakat*, *madd*, and *gunnah* at the end of each verse in surah an-Nās makes the sentences and the surah as a whole more harmonious and orderly.

Therefore, surah al-Falaq and surah an-Nās both have very harmonious sound patterns, complementary phonetic nuances, and their recitation can be melodious and easy to remember. The beauty of the language used in the Qur'an has a psychological effect on its listeners, because humans psychologically appreciate beauty, and from this arises communication between the Qur'an and its listeners.²⁶ Thus, from a phonological perspective, the harmony of sounds in surah *al-Mu'awwizatain* not only beautifies the recitation, but also serves as a bridge that strengthens the delivery of the divine message to the human heart.

4. The Impact of Sound on Meaning

Phonology in the Qur'an not only plays a role as an element of linguistic beauty, but also has an important function that is significant to the meaning and interpretation of a text, so that understanding the impact of phonology on meaning becomes very important in linguistic analysis.

a. Surah al-Falaq

In surah al-Falaq, at the end of each verse there is the sound of *falaq*, *khalaq*, *waqab*, *'uqad*, and *hasad*. The word produces a firm, heavy sound and gives a strong impression. This is in accordance with the content of surah al-Falaq, which is to seek protection from real evils that come from outside, such as the darkness of night, witchcraft, or envy. In addition, surah al-Falaq also has a secret meaning behind the final sound in its pronunciation. At the end of the word, it produces a *qalqalah* sound (reflecting/returning), which implies that magic, the malice of others, or the evil of people who come at night, can be turned back on oneself when reading surah al-Falaq.²⁷ Therefore, the final letters of surah al-Falaq are not merely a matter of phonetic regularity, but there is a hidden meaning behind the letters.

Observed from the wording of surah al-Falaq, there is a repetition of the word "syarr" in each verse. The repetition of the word *syarr* contains the meaning of prayer, because prayers are usually expressed in detail, and these details are a reflection of hope as well as inner satisfaction for him. The word *syarr* can also be used to imply that the darkness of night, magic, or envy do not always give rise to evil. At certain times, one should not look at things only from the negative side, because it is not impossible that there is also a positive side to something bad.²⁸ Thus, the repetition of the word *syarr* in surah al-Falaq not only serves to emphasize the prayer for protection, but also as a reminder for humans to always be wise in viewing all events, because behind every bad thing there may be wisdom and goodness that Allah desires.

In Surah al-Falaq, there are also instructions to ward off evil from Allah. Therefore, whoever truly trusts in Allah, then he truly realizes Allah. When

²⁶ Qalyubi, *Ilm Al-Uslub: Stilistika Bahasa Dan Sastra Arab*, 85.

²⁷ "Muhadlarah Ammah Gagasan Tafsir Hidayatul Qur'an Bersama Dr. KH. Afidudin Dimiyati, Lc. MA. - YouTube," LSQ TV, accessed September 13, 2025, <https://www.youtube.com/watch?v=8YNeKMmy1so>.

²⁸ M. Quraish Shihab, *Tafsir Bayani: Paradigma Bahasa Dalam Kosakata Al-Qur'an* (Tangerang Selatan: Lentera Hati, 2024), 275–76.

someone puts their trust in God, God will not grant them success unless it is apparent that they are truly content with everything that has been given to them. And when a servant has a need to ward off calamity from himself, he is always mindful of His plans, His power, His strength, His understanding, and His insight. He will be free from the weariness of a doubting heart in planning, and he will soon attain contentment, whether his desires are fulfilled or not. And at that moment, outwardly he never stopped seeking protection, and in his heart he never lost his surrender and acceptance.²⁹

2) Surah an-Nās

In surah an-Nās, at the end of each verse there is a consonant sound accompanying the vowel, namely *nās*. The final consonant /s/ here belongs to the category of fricative consonants, which are pronounced by placing the upper and lower teeth against the tip of the tongue, with a slow articulation. The sound produced is specifically used to describe the whispers of criminals and deceivers, like the devil tempting humans to fall into sin.³⁰ Thus, the choice of the consonant /s/ at the end of each verse in surah an-Nās has a symbolic meaning that reinforces the moral message of the Qur'an. The sound of the fricative seems to evoke a soft but misleading whisper, reminding readers and listeners of the danger of subtle temptations from the devil.

The repetition of the word *an-Nās* in surah an-Nās aims to add explanation and clarification, as well as to show the nobility of humans among Allah's creatures. Humans here are those who always need God's protection. In the first verse of surah an-Nās, the word “رَبِّ النَّاسِ” is used, which means the Lord of mankind, whereas Allah is the Lord of all creatures. This shows that humans are mentioned specifically for the purpose of glorifying their existence, because the request for help is intended for their (humans') benefit.³¹ Thus, the choice of sound at the end of the verse of surah an-Nās not only serves as a closing rhythm, but also has a symbolic meaning that reinforces the message of Allah's protection from evil whispers that constantly lurk around humans.

The repetition of the word *nās* at the end of each verse, along with the use of *gunnah* on the *nun* with shaddah, creates a sense of vocal emphasis and assertiveness. This effect deepens the sense of urgency in the plea for protection. The phenomenon of madd is not only a technical rule of recitation, but also has an emotional effect. Longer, resonant readings make the prayer of protection sound more solemn, immersive, and emphatic.³² The ending rhythm with the rhyme *nās* creates a repetition that reinforces the message that humans, without exception, are very vulnerable to the temptations of Satan and therefore must always seek refuge in Allah. Thus, the phonological aspects in this surah not only

²⁹ Abdul Karim bin Hawazin Al-Qusyairi, *Tafsīr Al-Qusyairī Juz 3*. (Beirut: Dar Al-Kotob Al-Ilmiyan, 2007), 462.

³⁰ Muhammad Ahmad Najlah, *Lughah Al-Qur'ān al-Karīm Fī Juz 'Ammā* (Beirut: Dar al-Nahdhah al-'Arabiyyah, 1981), 347.

³¹ Wahbah Az-Zuhaili, *Tafsīr Al-Munīr: Aqidah, Syari'ah, Manhaj Jilid 15* (Jakarta: Gema Insani, 2013), 733.

³² Lista Dwi Narliyani and dkk, “Analisis Linguistik: Eksplorasi Nilai Estetika Bahasa Dalam Surat An-Nas Ayat 1-6,” *Jurnal Frasa: Jurnal Keilmuan Bahasa, Sastra, Dan Pengajarannya* 0, no. 0 (2025): 10, <https://doi.org/10.36232/frasaunimuda.v6i1.2628>.

beautify the recitation, but also reinforce the spiritual meaning and urgency of the prayer for protection that is taught.

Overall, the phonological effect on surah *al-Mu'awwizatain* shows the integration between sound form and message content. Surah al-Falaq, with its emphatic and resonant plosive sounds, affirms the request for protection from external evil, while surah an-Nās, with its repeated fricative sounds, emphasizes protection from internal evil in the form of inner whispers. This shows that the phonological aspects of the Qur'an are not merely elements of beauty, but instruments that reinforce spiritual meaning and confirm the function of protective prayers in both surahs.

Conclusion

This study demonstrates that the harmony of verse-final sounds in surah *al-Mu'awwizatain* contributes not only the aesthetic quality of the Qur'anic language but also to the expression of its spiritual meaning. Surah al-Falaq shows greater variation in its final consonants, particularly /q/, /b/, and /d/, accompanied by the dominance of the vowel /a/, producing a firm and resonant phonetic effect. In contrast, surah an-Nās exhibits a more consistent pattern through the repetition of the vowel /i/ and the consonant /s/, creating a softer and more continuous auditory effect. These findings support the initial assumption that phonological harmony at the end of the verses is closely related to their meaning and rhetorical function.

This study contributes to Qur'anic stylistics studies by examining *al-Mu'awwizatain* specifically from a phonological perspective. While previous studies discussed in this research have primarily focused on exegetical and thematic approaches, this study highlights how verse-final sounds can strengthen the relationship between linguistic form, aesthetic harmony, and spiritual meaning. The distinctive that phonological features constitute an important element in understanding the rhetorical beauty of the Qur'an.

However, this study is limited to phonological features, particularly verse-final sounds and their relationship to meaning. Future research may expand this analysis by integrating other stylistic dimensions, such as morphology, syntax, and semantics, to provide a more comprehensive understanding of the relationship between linguistic form, aesthetic expression, and meaning in *al-Mu'awwizatain*.

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