Linguistic Culture in Classical Arabic: Aesthetic Perspectives on *Ḥadẓ* and *Ziyādah* in the Qur'an

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ABSTRACT

This research examines the aesthetics of language culture in the Qur'an through the analysis of language style *ḥadẓ* (disappearance) and *ziyādah* (additions) to the rules of grammar that deepen the meaning of holy verses. *Ḥadẓ* and *ziyādah* as a linguistic element not only affect the structure of the sentence but also strengthen the meaning, give an aesthetic impression, and invite spiritual reflection of the reader. This study aims to understand how the two language styles enrich the message in the Qur'an. Using qualitative methods and a semiotic approach, this study analyzes the signs and meanings behind the language elements that are displayed or omitted. The results of the survey show that *ḥadẓ* often used to simplify sentences without reducing meaning, creating a contemplative effect, and focusing attention on the core of the message. On the other hand, *ziyādah* enriches the text with emphasis and deepening of meaning. This combination of styles forms a distinctive aesthetic dimension, strengthening the message of the Qur'an structurally and meaningfully.

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1.   INTRODUCTION

Currently, thousands of languages are used to communicate throughout the world. Some countries have tens to hundreds of languages influenced by cultural diversity (Al-Ghamidi, 2018). Launching from the World Economic Forum, reports from Ethnologue, World Atlas, and World Bank released a list of the ten countries with the most languages. The country that occupies the first position with the most languages is Papua New Guinea (Abdurrahman, 2020). Even though it only has 8.8 million inhabitants, Papua New Guinea is recorded as having 840 languages spoken throughout the country. One of the reasons for the large number of languages in Papua New Guinea is that the people are 'isolated' from modern life. "More than 80 percent of Papua New Guinea's population lives in rural areas and has minimal contact with external influences or other tribes," wrote the World Economic Forum report, quoted Monday (7/8/2023)(Hassan, 2017). In second place, the country with the most languages in the world is Indonesia, with 711 languages. The main factor influencing the number of languages in Indonesia is the geographical condition of the islands. According to the Central Statistics Agency (BPS), in 2022, Indonesia has 17,001 islands.

The following is a list of the ten countries with the most languages in the world: 1. Papua New Guinea has a total number of languages of 840 and a population of 8.8 million. 2. Indonesia has a total number of languages (Al-Nassir, 2019): 711 and a population of 270.6 million (2020). 3. Nigeria with a total of 517 languages and a population of 201 million. 4. India with a total of 456 languages and a population of 1.366 billion. 5. The United States of America has 328 languages and a population of 328.2 million 6. Australia has a total of 312 languages and a population of 25.4 million.7. China has a total of 309 languages and a population of 1.398 billion. 8. Mexico has a total of 292 languages and a population of 127.6 million.8. Cameroon has a total of 274 languages and a population of 25.9 million.9. Brazil has a total of 221 languages and a population of 211 million.

Aidl al-Qarni, in his interpretation, explains that among the signs of God's power and majesty is the creation of the heavens and the earth (Wahyuni, 2021). The sky rises high and solid without pillars, while the earth is spread wide, calm, comfortable, and unshakable, inhabited by living beings. God also created many different languages and dialects, and the skin color is brown, white, black, and so on. That is proof of God's power for those who understand His creation.

Of the thousands of languages in the world, Allah chose Arabic as the language in which the Koran was revealed; why? The answer to this question is that Allah is the All-Knowing. However, there is no harm in examining the Arabic language itself so that we will find special characteristics and secrets that may not be found in other languages (Ibrahim, 2020). Some argue that the Qur'an was revealed in Arabic because the prophet came from Arabs; if the prophet came from Indonesian, then the Qur'an would also be in Indonesian; if the prophet came from Javanese, the Qur'an also uses Javanese, and so on. Such an answer is not based on postulates at all and is only an estimate because it is not based on reality supported by valid data.

Let us analyze Arabic itself from a linguistic perspective. We will be wide-eyed because we will find many incredible things. For example, from a reading aspect, Arabic is the easiest to read. Arabic is a straightforward and easy-to-read language because each word shows it *andhal* certain things, indicating the type of character or *i'rabnya*. When reading Arabic sentences, *movement victory*, *kasrah*, *in the end, tanwin, breadfruit*, etc., are not important. Even though it

is written in a book in many volumes without a single vowel, it is clear how to read it and what the meaning is; for example, ذبح محمد بقرة, the structure of the sentence must be read: ذبح محمد بقرة and the intended meaning is definitely: "*Muhammad slaughtered a cow*" if the sentence were reversed with *fi'il* still *fi'il ma'lum*, such as ذبح بقرة محمد the meaning remains "*Muhammad slaughtered a cow*" is impossible to interpret: "*The cow slaughtered Muhammad*" even in that sentence the *fa'il* located after the *muff* (object) (Usman, 2018).

From a morphological aspect, Arabic is the richest language in words. As is *wazan*, one word can create no less than 300 new words. However, most of them are *muhmalah* (not used) but are legally permitted and justified because they follow the law *qiyas* (analogy), like the word ضَرَبَ, with the new word انضرب, following *wazan* انفعل, (has been hit), ضَرَّبَ (beaten) that follows wazan فَعَّلَ for the purpose *check* (many), so is the word استزرب which follows *wazan* Activate *thalabil fi'il* (trying to get a shot) and so on (Shukri, 2021).

Arabic has standard rules; for example, in word form, it must follow certain words and is very flexible, accepting vocabulary from anywhere. Even though Arab countries are not the center of technological progress, the Arabic language can accept it, such as the word قطار (train). Originally, the word was used to denote a long procession of camels, but the meaning of the word was changed because it has the same meaning, namely, walking together for a long time. Likewise, the word ثلّاج (refrigerator) comes from the word ثلج (ice) and then changed to فعّال, which means maker, as in other examples: خبز (bread) becomes خَبَّاز (baker), حديد (iron) becomes حدّاد (bread maker) and others. So on. The form of *fi'il* can also be formed like the word تمصّر (go to Egypt); from there, we can create new words around us, such as تكدّر (go to Kediri), تجأّك (go to Trenggalek), تسبّيَ (go to Surabaya), and so on (Musthafa 2020).

From the syntactic aspect, if the type of action (*dhummah, fathah, kasrah*, and *sukun*) is assimilated with vowels (a, i, u), then the Arabic language becomes more and more unique when compared to other languages. The arrangement of sentences in Arabic, the longer the sentence, even if it is written in a book, even if it is a book with volumes, the type of reading and meaning will be clearer, but the shorter the amount of vocabulary, the more alternatives the type of reading and meaning, as in the following example. (Asma, 2018): a. The words *kaf, ta`, ba`*: كـتب, *then we will find three types of reading*, namely: 1. wrote, 2. He wrote, 3. كُـتُبٌ (books). 2. If you add one word: كتب محمد, *you will find two types of reading*: 1.   Muhammad wrote (Muhammad telah menulis), 2. (Books belonging to Muhammad).3. *Whereas when we add one more word*, كتب محمد رسالة, then there will only be one type of reading, namely: كَتَبَ مُحَمَّدٌ رِسَالَةً (Muhammad wrote letters).

From the semiotic aspect, we find, for example, the use of the *taraduf* style or synonyms for saying several words with the same general meaning, but each has a special meaning (Abdul-Rahim, 2017). This style of language in the Qur'an has its own charm because of the choice of words that are very precise with their meaning, such as the words نُكْرٌ، إمْرٌ، إدٌّ which all contain the same general meaning, namely great sin. If each of these words is analyzed, different levels will be found. The highest degree of sin is found in the word إدٌّ, namely committing polytheism because it is related to the Essence of Allah (QS. Maryam 89). Major sin below or Middle is the word نُكْرٌ, which is a major sin related to killing the soul (*al-Qarny, 'Aidh, Tafsir al-Muyassar, ziyādah.* 353).

Therefore, in this research, we will discuss in more depth and thoroughly some of the beauties of the Arabic language chosen by the Al-Qur'an, starting from the sound, word form,

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sentence structure, and meaning. This research aims to discover the aesthetics of Arabic from linguistic studies and explain the stylistic forms of *ḥadẓ* and *ziyādah* using *nahwu* rules.

2.   METHODS

Judging from the type of research, this research is qualitative research, which will produce descriptive analysis data. Whether primary or secondary, data sources are read carefully using the method *of content analysis,* namely analyzing the content objectively, thoroughly, and scientifically. So that the analysis can produce satisfactory research, researchers also use interdisciplinary and multidisciplinary approaches, namely, an approach that connects various scientific disciplines, both those that are directly related and those of other Arabic language sciences. The data for this type of research includes Verses containing *uslub ḥadẓ* discard and *excess*/additions, which are then analyzed using semiotic analysis, namely that all forms of sentences are signs containing a meaning that definitely contains aesthetics or the secret of its beauty.

3.   RESULTS AND DISCUSSION

The use of linguistic styles in the Al-Qur'an is one of the features that gives it extraordinary aesthetic value and depth of meaning (Khan, 2019). In the rules *nahwu*, one form of this beauty is through language style *ḥadẓ* and *excess*, namely the removal and addition of certain elements in the sentence structure. *Ḥadẓ* or the omission of words or phrases is often done to provide a strong effect without losing the meaning to be conveyed. On the contrary, *excess* or adding words provide emphasis or expansion of meaning that enriches the reader's interpretation. This research semiotically analyzes usage *ḥadẓ* and *excess* in the verses of the Qur'an to explore how these two language styles provide aesthetic value and strength to the meaning conveyed (Al-Hassan, 2016).

A semiotic approach to understanding language style *ḥadẓ* and *excess* provides important insight into understanding the implied meaning in the text of the Qur'an. *Semiotics*, as the study of signs and symbols, plays a role in exploring the layers of meaning behind the linguistic elements present and missing in the text. In this context, *ḥadẓ* functions as an implicit sign where removing certain elements, such as a subject or object, still provides a strong meaning to the main message. At the same time, *excess* serves as an explicit sign that emphasizes and expands the meaning. Thus, these two styles provide aesthetics through beautiful expressions and enrich the reader's understanding and spiritual experience (Huda, 2021).

On language style *ḥadẓ*, the Koran often omits words or phrases to strengthen the meaning it wants to convey without reducing the clarity of the message. An example often encountered is the omission of a subject or object that can usually be understood from the context of the sentence (Khattab, 2019). For example, in several verses that contain commands to worship or draw closer to Allah, the subject is often not mentioned explicitly because Allah is considered the only goal. This omission directs the reader's focus to the action or message, not the subject carrying it out. In a semiotic context, *ḥadẓ* leads readers to see the deeper meaning and invites them to reflect on the core message without being distracted by non-essential elements.

The Aesthetic effect of *ḥadẓ* also creates a deep impression of simplicity, as if the verses want to convey the message directly without the intermediary of excessive words. This is in

accordance with the nature of the Al-Qur'an, which is a word of Allah that is concise but rich in meaning (Musa, 2020). For example, in verses that contain promises and threats, the Qur'an sometimes does not mention the subject who will receive the promise or threat. This omission creates a strong suspense effect and leads the reader to ponder who will receive this promise or threat so that the moral and spiritual message conveyed becomes even stronger. *Ḥadẕ* in verses like this show how the Qur'an uses word omissions to create dramatic effects that arouse the reader's emotions.

On the other hand, *excess* or the addition of language elements in the Al-Qur'an aims to strengthen the meaning and emphasize certain aspects of the message to be conveyed (Ali, 2019). An example that can be found is the repetition of words or phrases that serve to emphasize the qualities of God or certain circumstances. For example, the words "*Rahman*" and "*Rahim*" often appear repeatedly in verses of the Koran. This repetition not only serves as emphasis but also emphasizes the merciful nature of Allah. In semiotic analysis, this repetition shows an effort to deepen the reader's impression of the attributes of God so that the resulting spiritual value is deeper (Akhtar, 2021).

Ziyādah is also often used to add explanation or information, such as in words that describe the characteristics of Allah who are "*Palim*" (Knowing), "*Basir*" (Seeing), or "*Hakim*" (Wise). These words are added not only to complete the description, but also to strengthen the reader's understanding that God has perfect qualities (Ahmed, 2020). Aesthetic effect of *excess* this provides greater clarity to the message of the Qur'an, and in a semiotic context, *ziyādah* functions as an expansive sign that broadens and enriches the meaning. By adding certain elements, the Qur'an shows that there are dimensions of meaning that cannot be conveyed with just one word or expression, so that readers are invited to reflect on the complexity of the meaning contained.

A comparison between *ḥadẕ* and *ziyādah* in the Qur'an shows that these two styles have complementary aesthetic and semiotic functions. If *ḥadẕ* plays a role in creating a simple and deep impression by reducing unnecessary elements, then *excess* gives the opposite impression, namely enriching and emphasizing meaning by adding important elements. Example of a combination *ḥadẕ* and *excess* this can be found in verses that contain invitations or warnings to humans. In verses like this, the Qur'an sometimes omits certain words to create space for reflection, but then adds descriptive words to clarify the message. This combination provides a unique effect, where readers can feel the depth of the message while strengthening understanding of the context of the message (Baig & Khadijah, 2019).

Usage *ḥadẕ* and *excess* in the Qur'an has a significant emotional and spiritual impact on readers. *Ḥadẕ* with its simplicity, often puts readers in a contemplative mood and invites them to reflect more deeply on the hidden meaning of the verse. On the contrary, *excess*, with its clarity, emphasizes that there are certain aspects that readers should take seriously. The aesthetic effect of these two language styles is to create a more lively and intense reading experience. This language style not only provides structural beauty to the sentences in the Al-Qur'an, but also enriches the understanding of the meaning contained therein. Thus, aesthetics *ḥadẕ* And *excess* in the rules *nahwu* play an important role in making the Qur'an a text rich in meaning and spiritual value (Cakmak, 2018).

In conclusion, this study found that *ḥadẕ* and *excess* in the Qur'an function as a grammatical element and a tool to enrich the verses' aesthetics and depth of meaning (Ali & Gana, 2023). Through semiotic analysis, we can see how these two elements create signs that have deep

meaning through the removal and addition of words. *Ḥadẓ* creates space for readers to reflect and ponder more deeply about the implied divine message, whereas *excess* enriches understanding by emphasizing more explicit meaning. These two language styles beautify the text and allow the Qur'an to speak to readers meaningfully and in every reading context. Stylistic aesthetics *ḥadẓ* and *excess* This shows how the language in the Qur'an contains a depth of meaning and eternal beauty, making the Qur'an an inexhaustible source of inspiration and knowledge to be learned.

The implications of these findings indicate the importance of understanding the language style in the Al-Qur'an for readers and interpreters. For Al-Qur'an researchers, a deep understanding of language style *ḥadẓ* and *excess* allows them to capture the hidden meaning and expand the meaning contained within. Apart from that, these findings are also relevant for teaching Arabic, especially in understanding the Al-Qur'an. By teaching language styles *ḥadẓ* and *excess*, readers can appreciate the beauty and depth of meaning contained in the verses of the Koran. Through this semiotic understanding of language styles, it is hoped that readers of the Qur'an will be more sensitive to the nuances of the language used and better understand how Allah conveys His message with beauty and depth (El-Hussari, 2022).

This research also opens up space for further studies, especially in examining other semiotic elements hidden in the Al-Qur'an. Developing a methodology for understanding various linguistic styles in the Qur'an can enrich our understanding of this sacred text. Overall, language style *ḥadẓ* and *excess* in the rules *nahwu* make a significant contribution to the beauty and depth of meaning in the Al-Qur'an, showing that the Al-Qur'an is not only a religious text but also a literary work full of beautiful language and eternal deep messages.

3.1. Arabic language aesthetics from linguistic studies that explain the stylistic forms of *ḥadẓ* and ziyādah in nahwu rules

Indigenous communities in various regions of Indonesia have local wisdom that teaches strong moral values (Pangalila & Mantiri, 2022). For example, in Minangkabau society, the "adat-based yarak, yarak-based Hizbullah" upholds the values of honesty and responsibility based on religious and customary teachings. This creates a moral system that rejects all forms of injustice, including corruption (Setya, 2024). Likewise, in Balinese society, the concept of "Tri Hita Karana" emphasizes the balance of human relationships with God, fellow humans, and nature. This value instills a sense of collective responsibility and maintains social harmony, indirectly reducing corrupt behavior This research aims to examine the aesthetics of Arabic from a linguistic perspective, with a focus on two important forms of linguistic style, namely *ḥadẓ* and *excess* in the rules *nahwu*. This style of language not only gives color to the text, but also enriches the meaning contained in it. Understanding of *ḥadẓ* and *excess* It is important for readers to understand the structure and beauty of the Arabic language, especially in the context of the Koran (Fahmi, 2022).

Arabic Aesthetics in Linguistic Studies. Arabic is known for the beauty and richness of its structure. Arabic language aesthetics includes aspects of phonology, morphology, syntax and semantics. In linguistic studies, Arabic is not only seen in terms of its functionality in communication, but also in terms of the beauty that emerges from the use of various language styles. This aesthetic contributes to language's ability to express ideas and emotions effectively (Hamid & Nurdin, 2021).

One of the aesthetic dimensions in the Arabic language is the use of language style, which includes *ḥadẕ* and *excess* (Rahman, 2020). These two styles create beauty and depth of meaning in the text. Good understanding of *ḥadẕ* and *excess* will help readers appreciate the nuances that exist in the Arabic language, especially in the context of literature and religious texts.

3.2.   *Ḥadẕ* Language Style

Ḥadẕ in Arabic it means the omission or elimination of elements in a sentence that are already understood by the listener or reader (Sulaiman & Amrani, 2022). Use *ḥadẕ* often has a dramatic effect and leads to clarity and concentration on the core meaning. In many cases, *ḥadẕ* can make sentences more concise and concise without losing the desired meaning.

For example, in Surah Al-Baqarah verse 286, "لَا يُكَلِّفُ اللَّهُ نَفْسًا إِلَّا وُسْعَهَا" (Allah does not burden a person but according to his ability), we can see that the word "لا" (not) removes an element of further explanation. This shows how *ḥadẕ* serves to convey a clear and direct meaning (Yusuf & Khalil, 2021).

Table 1 usage *ḥadẕ* in Arabic creates beauty that comes from simplicity and effectiveness. The following table describes some usage examples *ḥadẕ* in the verses of the Qur'an along with their analysis.

Table 1. *Examples of Ḥadẕ in the Qur'an and their Communicative Implications*

No	Surah	Example of *Ḥadẕ*	Analysis
1	Al-Baqarah 286	"لَا يُكَلِّفُ اللَّهُ"	Eliminate long-winded sentences, get straight to the core meaning, emphasize ease and non-burden.
2	Al-Imran 173	"إِنَّمَا أَنتَ مُبَشِّرٌ"	Delivering messages concisely, focusing on the role you have without excessive additions.
3	Al-Mulk 14	"قُلْ إِنَّمَا أَعِظُكُم"	Omitting other elements strengthens and emphasizes intended message.
4	Al-Anfal 60	"يَوْمَ تَحْشُرُهُمْ"	Removing redundancy, allowing the messages to be conveyed clearly and in depth.
5	Al-Hujurat 13	"إِنَّ أَكْرَمَكُمْ"	Focusing on the essential point about honor while eliminating non-essential words.

Table 1 shows that In Arabic rhetoric and grammar, *ḥadẕ* (ellipsis or omission) is a stylistic device that contributes to the aesthetic beauty of the language by achieving simplicity, brevity, and rhetorical impact. In the Qur'an, *ḥadẕ* is used deliberately to omit words or elements that are understood from context, allowing the listener or reader to engage more deeply with the text. This rhetorical strategy reflects the eloquence and efficiency of classical Arabic, where meanings are conveyed precisely without redundancy. The aesthetic created by *ḥadẕ* lies not only in what is said but in what is skillfully left unsaid, encouraging reflection and interpretation.

For example, in Surah Yasin (36:20), the verse says: **"And a man came from the farthest part of the city, running."** The original Arabic omits the phrase "he said" before the quoted speech, making the delivery more immediate and urgent. This omission intensifies the emotional and dramatic tone, drawing the reader into the narrative.

Similarly, in Surah Al-Baqarah (2:2): **"This is the Book about which there is no doubt, a guidance for those conscious of Allah."** The verb "is" or "exists" is omitted in Arabic, showcasing the Qur'an's assertive and elevated style. Such examples show that *ḥadẕ* sharpens the message, reflects the conciseness of divine speech, and elevates linguistic elegance.

3.3. Rhetorical Style of *Ziyādah*

On the contrary, *excess* is the addition of elements in a sentence that are not grammatically necessary but provide more emphasis or clarity on the meaning. Use *excess* in Arabic can provide additional beauty and depth, so that readers can feel stronger emotions and meanings (Zakariya & Karim, 2019).

For example, in Surah Al-Fatiha verse 1, "الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ," the addition of the words "الْحَمْدُ" places emphasis on the act of praising Allah. This shows that *excess* not only enriches sentences but also inspires reflection and respect for spiritual aspects (Sopian et al, 2022).

The following table presents several examples of *ziyādah* (additive rhetorical style) found in selected Qur'anic verses, each accompanied by a concise analysis. These instances illustrate how the addition of certain words or phrases serves not merely as linguistic embellishment, but as a deliberate rhetorical strategy to enhance meaning, emphasize spiritual or moral values, and deepen the communicative impact of the message. Through these examples, the Qur'an demonstrates its eloquent precision in using linguistic surplus to reinforce theological, ethical, and social principles.

Table 2. *Stylistic Use of Ziyādah in Qur'anic Verses: Examples and Interpretive Analysis*

No	Surah	Example of *Ziyādah*	Analysis
1	Al-Fatiha 1	"الْحَمْدُ لِلَّهِ"	Emphasis on the act of praise, creating a sense of respect and majesty.
2	Al-Baqarah 185	"شَهْرُ رَمَضَانَ"	The addition of details to the month of Ramadan adds depth of meaning and spirituality.
3	Al-Imran 139	"فَلَا تَهِنُوا"	Emphasizes the importance of determination and courage, adding to the motivational effect in the context of war.
4	Al-Anfal 53	"وَلَكِنْ اللَّهَ جَعَلَ"	Convey additional information, strengthening the explanation in the context of the event.
5	Al-Nisa 34	"وَكُنتُمْ أَزْوَاجًا"	Adding important elements in clarifying positions and responsibilities in the household.

Table 2 illustrates how the selected verses from the Qur'an reflect the linguistic richness and rhetorical power of the Arabic language, in which both addition (*ziyādah*) and omission (*ḥadẓ*) are employed not only for aesthetic elegance but also to serve precise communicative and functional purposes. These rhetorical devices enhance clarity, emphasize key messages, and reflect the divine eloquence embedded in the Qur'anic discourse.

a. **Al-Fatiha 1**: "الْحَمْدُ لِلَّهِ" (*All praise is for Allah*), This verse omits the verb "is," a classic example of *ḥadẓ*. The omission intensifies the focus on the act of praise itself. By eliminating the verb, the structure emphasizes the timeless and absolute nature of praise due to Allah. It elevates the sense of majesty, reverence, and universality in worship

b. **Al-Baqarah 185**: "شَهْرُ رَمَضَانَ" (*The month of Ramadan*), Here, ziyādah is employed by adding detailed descriptions in the surrounding verses about fasting, revelation, and divine guidance. These additions enrich the theological depth and spiritual significance of Ramadan, making the verse more profound in its religious context.

c. **Al-Imran 139**: "فَلَا تَهِنُوا" (*So do not weaken*) This phrase represents a direct and firm command, using *ḥadẓ* by avoiding any elaboration. The concise wording emphasizes urgency, strength, and resilience, particularly relevant during times of war or hardship. The

omission sharpens the motivational tone, making the message stronger and more immediate.

d. **Al-Anfal 53**: "وَلَكِنْ اللَّهَ جَعَلَ" (*But Allah made*...), This is an example of ziyādah, where additional words clarify divine causality. The structure explicitly communicates Allah's role in the situation, highlighting His justice and intervention. It enhances the reader's understanding of divine will in a narrative or historical context.

e. **Al-Nisa 34**: "وَكُنتُمْ أَزْوَاجًا" (*and you were spouses*), This verse includes ziyādah to add clarity regarding the roles and mutual responsibilities within marriage. The added elements reinforce the ethical and social structure of the household, promoting harmony and accountability between spouses.

3.4. Comparison of *Ḥadẓ* and *Ziyādah*

The rhetorical use of *ḥadẓ* (ellipsis or omission) and *ziyādah* (addition or excess) demonstrates the dynamic and multifaceted nature of linguistic expression in Arabic, particularly within the Qur'anic discourse. As noted by Nasution (2016), these two stylistic features offer distinct yet complementary methods of enhancing the beauty and communicative effectiveness of a text. *Ḥadẓ* functions by omitting elements that are understood from context, thereby producing concise, dense, and focused expressions. This economy of language compels the reader or listener to engage deeply with the message, often heightening its rhetorical force and clarity. On the other hand, *ziyādah* introduces additional elements be they words, clauses, or structures to amplify meaning, add emphasis, or enrich the emotional and spiritual resonance of the text.

Interestingly, *ḥadẓ* and *ziyādah* are not mutually exclusive; they can appear within the same verse or passage, creating a layered and aesthetically compelling rhythm. This interplay enables a text to be both succinct and expansive, simple in form yet rich in implication. A compelling example of this synthesis is found in Surah Al-Baqarah (2:185), where the phrase "شَهْرُ رَمَضَانَ" ("*The month of Ramadan*") opens the verse with notable brevity an instance of ḥadhf, as it implies but does not explicitly state the full predicate. However, the surrounding structure immediately compensates for this ellipsis by introducing detailed information about fasting, revelation, and divine guidance. These additions (*ziyādah*) infuse the verse with theological depth and practical instruction, all while maintaining the eloquence and rhythmic balance characteristic of Qur'anic language.

This example illustrates how a speaker or writer can employ both strategies to optimize communication balancing brevity and elaboration to suit the intended message and audience. In literary and rhetorical contexts, such as khutbah, da'wah, or classical Arabic prose, this dual strategy can guide readers through complex ideas with both clarity and persuasive richness. It reinforces the Qur'an's linguistic miracle (*i'jāz al-lughawī*), showcasing its capacity to instruct, move, and inspire through precisely calibrated expression.

3.5. Aesthetics in al-Qur'an Communication

A deeper examination of the Qur'anic text reveals that the use of *ḥadẓ* and *ziyādah* contributes to the creation of multilayered meanings that invite more profound interpretation. As a sacred text, the Qur'an functions not only as a comprehensive guide for life but also as a literary masterpiece rich in aesthetic dimensions. The presence of these two rhetorical elements allows

readers to reflect deeply and engage with the text on a more meaningful level, encouraging contemplation on life, spirituality, and faith. In this context, Arabic aesthetics is appreciated not merely from a linguistic perspective, but also through its spiritual and emotional resonance (Maharani, 2017).

The findings of this study affirm that *ḥadẓ* and *ziyādah* are fundamental components of Arabic aesthetics (Pradopo, 2019). These features not only enhance the structural elegance of the language but also imbue it with communicative depth and expressive power. Through the strategic use of these stylistic devices, writers and speakers can effectively convey messages while evoking a sense of beauty and nuance in Arabic discourse. This study aims to foster a greater appreciation of the linguistic artistry and complexity inherent in the Arabic language and to highlight the importance of understanding *ḥadẓ* and *ziyādah* within both linguistic and literary analyses. Ultimately, the research contributes to a broader comprehension of Arabic linguistics and the aesthetic values embedded within it.

3.6.   Arabic Linguistic Culture and Classical Context

Classical Arabic is known to have a high grammatical and rhetorical richness. In the Qur'an, as the central text of Islam, linguistic phenomena such as *ḥadẓ* (disappearance) and *ziyādah* (additions) are the main focus in the study of *balāghah* (rhetoric) and *i'jāz al-Qur'ān* (miracles of the Qur'ān) (Abdul-Raof, 2021). In the context of classical Arabic linguistic culture, these forms are not merely syntactic or stylistic deviations, but rather manifestations of linguistic aesthetics that are deeply rooted in the Arabic oral tradition and rhetorical culture.

This study explores the aesthetic meaning of *ḥadẓ* and *ziyādah* in the verses of the Qur'an (Al-Azzam, 2022). With a semiotic and cultural linguistic approach, this study analyzes how these two phenomena not only function as linguistic tools, but also reflect the depth of theological and cultural meaning.

In classical Arabic culture, eloquence (*fasāhah*) and rhetoric (*balāghah*) is the main yardstick in language assessment (Al-Khawalda, 2023). The pre-Islamic and early Islamic Arab society highly valued the ability to convey meaning in a simple but concise manner, beautiful but full of meaning (Al-Saidat, 2024). Here it is *ḥadẓ* and *ziyādah* play an aesthetic role (Al-Jallad, 2023). *Ḥadẓ* seen as a form of economy of words that is full of meaning (*degree*), whereas *ziyādah* as a form of affirmation of meaning and addition of emotional or spiritual nuances (Al-Ma'ni, 2023).

These two rhetorical forms reflect the aesthetic philosophy of the Arabic language, which values beauty not merely through grammatical precision, but through the depth of meaning and the emotional resonance it evokes in the heart of the listener or reader.

3.7.   Ḥadẓ: The Aesthetic Power of Meaningful Absence

a.   Definition and Function

The term ḥadẓ in Arabic rhetoric refers to the intentional omission of sentence components such as verbs, subjects, objects, or even full clauses without disrupting the overall meaning of the expression. As noted by Al-Awawdeh (2021), this technique allows the speaker or writer to rely on the listener's or reader's contextual awareness to fill in the missing elements, thus maintaining coherence and meaning.

The function of ḥadẓ is not merely grammatical efficiency, but also aesthetic and interpretive. As Bakir (2024) explains, the beauty of ḥadẓ lies in its ability to create an open and reflective space for interpretation. The audience becomes a co-creator of meaning, using implicit linguistic cues to derive understanding. This makes ḥadẓ not just a stylistic tool, but a sophisticated rhetorical device that enhances semantic depth.

b.   Sample case

The verse presented is QS.Yāsīn (36):20, (El-Nashar, 2024):

"*And there came from the farthest end of the city a man, running. He said, 'O my people, follow the messengers*.'"

This verse is a classical example of ḥadẓ. The subject "a man" appears only once after the verb "جَاءَ" (came) but is implicitly maintained in the subsequent clause "قَالَ" (he said). The second clause omits the subject explicitly, relying instead on the reader's inference that the speaker is still the same man.

This omission is not arbitrary. As Habash (2022) points out, it serves both narrative and rhetorical purposes. First, it accelerates the storytelling by removing redundancy, allowing the narrative to flow more naturally. Second, it shifts the focus from the character to the message he carries, thereby amplifying the spiritual and moral weight of his words.

The ḥadẓ.here does not cause ambiguity but strengthens cohesion across the verse. It emphasizes continuity of action (he came → he said) and intensifies emotional resonance by drawing attention to the urgency and sincerity of the man's call.

c.   Aesthetic Value

From an aesthetic perspective, *ḥadẓ* creates a dramatic effect. When sentence elements are removed, the reader is "forced" to dive into the context and actively interpret the meaning (Halim 2023). This is not just a style of language, but a form of hermeneutic interaction between the text and the reader (Haroun 2021).

From an aesthetic standpoint, ḥadẓ has the power to evoke dramatic and interpretive engagement. As Halim (2023) asserts, when certain sentence components are omitted, the reader is "*forced*" into an active interpretive role. This interaction transforms reading from passive reception into a hermeneutic process, where meaning is constructed in real-time between the text and the reader.

Haroun (2021) emphasizes that this form of linguistic economy does not impoverish expression, but rather enriches it, inviting deeper reflection. It invites the audience to pay close attention, notice what's unsaid, and appreciate the sophistication of divine speech.

Ultimately, ḥadẓ illustrates how the Qur'an communicates not only through words, but also through intentional silence where what is left unsaid becomes as meaningful as what is spoken.

3.8. *Ziyādah (*Addition): The Aesthetics of Abundance of Meaning

a.   Definition and Function

Ziyādah refers to the intentional addition of sentence elements that, while not always grammatically required, carry significant stylistic and semantic weight (Ismail, 2023). This rhetorical device serves to enhance meaning, introduce emotional or spiritual depth, and enrich the overall aesthetic experience of the Qur'anic text. Through *ziyādah*, verses gain not only emphasis but also a rhythmic and resonant quality that elevates the act of recitation, inviting deeper reflection and a more profound spiritual connection for the reader or listener.

b.   Sample case

A compelling example of *ziyādah* (additive expression) appears in Surah Al-Baqarah (2:2): "*This is the Book about which there is no doubt in it* (فيه) " Linguistically, the phrase "فيهِ" ("*in it*") could be omitted without altering the essential meaning, as the statement "*there is no doubt*" already conveys clarity and certainty. However, its inclusion serves a powerful rhetorical function. As noted by Khalil (2024), the addition of "*in it*" draws explicit attention to the Qur'an itself as a complete, unified, and authoritative source of guidance reinforcing that the certainty and truthfulness reside fully within this divine Book. According to Mahmood (2022), this stylistic choice enhances the Qur'an's textual identity and magnifies its sacred integrity. Rather than merely asserting a general truth, the verse, through *ziyādah*, focuses the reader's spiritual and intellectual attention on the wholeness and majesty of the Qur'anic message. In this way, *ziyādah* transforms a statement of fact into a profound affirmation of the Qur'an's divine authorship and timeless relevance.

c.   Aesthetic Value

The addition of linguistic elements through *ziyādah* plays a crucial role in shaping the emotional and spiritual experience of Qur'anic recitation. As noted by Saleh (2022), such additions are not mere embellishments; they amplify emotional resonance, enhance rhythmic flow, and intensify the solemnity and spiritual weight of the reading. The Qur'an, when recited with these elements intact, evokes a heightened sense of awe and reverence, drawing the listener deeper into contemplation and submission. From a semiotic perspective, *ziyādah* functions not only as a syntactic extension but as a semantic expansion infusing the verse with layers of symbolic and transcendental meaning. It serves as a bridge between the textual and the metaphysical, allowing divine messages to resonate beyond their literal wording. Thus, *ziyādah* enriches the Qur'anic text both linguistically and spiritually, transforming each word and phrase into a multidimensional vessel of divine communication.

3.9.   Aesthetics in Ḥadẓ and Ziyādah: Semiotic and Hermeneutic Perspectives

The rhetorical strategies of omission (*ḥadẓ*) and addition (*ziyādah*) in the Qur'anic text cannot be interpreted merely at the literal or surface level. Within a semiotic framework, both forms function as "*signs*" (signifiers) that convey meanings far deeper than their grammatical form might suggest (Qasem, 2024). What appears to be a simple omission or a seemingly

excessive addition often carries rich symbolic value. In *ḥadẓ*, what is left unsaid is not insignificant; rather, it usually represents an intentional gap meant to evoke reflection and engagement from the reader. Likewise, *ziyādah* may appear to go beyond the ordinary syntactic structure, but in doing so, it draws attention to particular meanings, evokes spiritual nuances, and reinforces thematic depth. These rhetorical choices reflect the Qur'an's deliberate linguistic economy, where every omission or addition contributes to a larger spiritual and communicative aim.

From a hermeneutic perspective, the reader's role is transformed into an interpreter who must engage with "*what is said*" and "*what is not said*." The beauty of *ḥadẓ* matt lies in its meaningful silence, an intentional absence inviting contemplation and co-creation of meaning. It compels the reader to fill in the gaps through context, intuition, and spiritual sensitivity. Conversely, the beauty of *ziyādah* resides in the echo of words that extend beyond their apparent purpose, expanding the horizon of meaning and enriching the emotional texture of the text. Together, these devices function as linguistic tools and pathways for deeper theological insight and spiritual resonance. They elevate the Qur'anic text beyond ordinary communication, making it a living dialogue between the Divine and the human intellect and soul.

3.10. Contribution to Islamic Culture and Civilization

Both *ḥadẓ* (omission) and *ziyādah* (addition) demonstrate how the Qur'an, as a transcendent and divine text, is deeply intertwined with the richness of classical Arabic linguistic culture. These rhetorical devices are not merely linguistic ornaments but reflect a deep-seated tradition of semantic subtlety and rhetorical precision in Arabic. As noted by Sulaiman (2024), the Qur'anic use of language functions not only as a vehicle for conveying divine guidance but also as a cultural and intellectual framework that shapes how meaning is constructed, how revelation is interpreted, and how sacred knowledge is absorbed in Islamic civilization. The interplay between what is omitted and what is added reflects a dynamic and purposeful use of language, where the form and structure are as meaningful as the content itself. In this way, the Qur'an communicates not only through what it says explicitly but also through its sophisticated use of linguistic presence and absence.

The phenomenon of *ḥadẓ* and *ziyādah* further underscores that the beauty of the Qur'an lies not only in the depth of its teachings, but also in the artful manner of their delivery. This aesthetic dimension transforms the Qur'anic text into more than just a theological discourse it becomes a literary and spiritual experience. The deliberate crafting of language inspires interpreters, poets, and linguists alike, offering layers of meaning that invite continuous reflection and reinterpretation. Even lay readers, with no formal training in Arabic rhetoric, can feel the spiritual resonance and emotional impact embedded in the Qur'an's unique style. Thus, *ḥadẓ* and *ziyādah* are not simply features of grammatical interest; they are gateways to a deeper spiritual engagement, revealing the Qur'an's miraculous eloquence and its enduring power to inspire across cultures and generations.

3.11. Implications in Linguistics and Interpretation Studies

A focused study on *ḥadẓ* (omission) and *ziyādah* (addition) opens new dimensions in both thematic and linguistic approaches to Qur'anic interpretation. These rhetorical features challenge interpreters to move beyond the surface level of literal meaning and to engage with the deeper,

often implicit, layers of meaning embedded in the syntactic and stylistic structures of the text. Rather than viewing these features as anomalies or decorative devices, they are to be seen as deliberate tools of divine expression, rich with interpretive potential. Moreover, the study of *ḥadẓ* and *ziyādah* has valuable pedagogical implications, particularly in the field of modern Arabic language education. As Younes (2024) notes, cultivating an awareness of such aesthetic devices not only enhances students' linguistic precision and rhetorical sensitivity, but also nurtures a spiritual connection to the Qur'an, enabling learners to appreciate the sacred text as both a linguistic and divine miracle.

The main findings of this research highlight the central role these features play in Qur'anic discourse. First, *ḥadẓ* functions as a form of meaningful omission that holds high aesthetic value by compelling the reader to infer and reflect on the missing elements through contextual clues. Second, *ziyādah* serves to emphasize and amplify meaning, enhancing the emotional and spiritual depth of Qur'anic expression. Third, both devices exemplify the richness of classical Arabic linguistic heritage and represent key aspects of the *Qur'an's i'jāz* its inimitable linguistic miracle. Fourth, the aesthetic qualities found in *ḥadẓ* and *ziyādah* not only strengthen the rhetorical impact of the text but also deepen its spiritual resonance in the lives of Muslims. Finally, the study of these forms contributes significantly to the advancement of Qur'anic exegesis (*tafsīr*), Arabic linguistics, and the development of modern Islamic education by bridging classical eloquence with contemporary pedagogical needs.

CONCLUSION

This research reveals that the aesthetic use of *ḥadẓ* (omission) and *ziyādah* (addition) within the framework of Arabic grammatical rules *(naḥwu)* plays a significant role in enriching meaning and enhancing the impact of Qur'anic verses. Through a semiotic analysis, it becomes clear that *ḥadẓ* the deliberate removal of certain elements such as subjects or objects does not diminish the intended meaning. Rather, it invites the reader to engage more deeply with the text and reflect on the underlying message. The use of *ḥadẓ* creates a sense of intimacy and immediacy, making the verses feel more personal, direct, and spiritually resonant. In contrast, *ziyādah* the addition of linguistic elements serves to emphasize and highlight key aspects of the message. By adding specific words or phrases, the Qur'an not only enriches its semantic content but also constructs complex interpretive layers that underscore divine attributes and moral teachings. These additions enhance both the rhythm and spiritual depth of the verses, while also reflecting the linguistic sophistication embedded in classical Arabic culture.

Taken together, *ḥadẓ* and *ziyādah* offer more than just linguistic beauty; they shape a holistic aesthetic and spiritual experience for readers of the Qur'an, rooted deeply in the cultural heritage of Arabic eloquence. While *ḥadẓ* encourages reflection, subtlety, and contemplation, *ziyādah* provides emphasis, clarity, and expressive power. Their complementary functions demonstrate that the Qur'an's language is not only artistically crafted but also imbued with profound layers of meaning and divine wisdom. The integration of these rhetorical strategies affirms the Qur'an's enduring status as a literary and spiritual masterpiece one whose language aesthetics transcend time and continue to inspire contemplation and devotion across generations.

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