

P-ISSN : 1412-6141

E-ISSN : 2548-7744

Jurnal

ADABIYAH

The Journal of Islamic Humanities

Mardan

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**FAKULTAS ADAB DAN HUMANIORA
UNIVERSITAS ISLAM NEGERI ALAUDDIN**



Theme: Islamic Humanities
VOLUME 26 ISSUE 1, January-June 2026

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This journal receives a national accreditation from Ministry of Research, Technology, and Higher Education Republic of Indonesia, **Nomor: 177/E/KPT/2024** on October 15, 2024 with the **SINTA score: S2**.

The Journal has been published by the Faculty of Adab and Humanity of Alauddin State Islamic University, Makassar, since 1997 and has been online since 2016 with the main themes on Humanities and Islamic Studies with the emphasis on interdisciplinary and intertextuality approach.

This journal are published twice a year, on June and December. The themes related to Islamic Studies are textual studies, scriptural traditions, Islamic law, and theology; and those related to Humanities are language, literature, history, and culture.

The journal of Humanities and Islamic Studies will provide the online collection of articles from 1997 up to now. The most updated information can be found on the website.

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Narrative Construction of the Qur'anic Story: A Structural and Functional Approach

Mardan

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Doi: [10.24252/jad.v26i1a1](https://doi.org/10.24252/jad.v26i1a1)

(Submitted:17/11/2025, Accepted:15/01/2026, Available Online:21/01/2026)

Abstract

In addition to containing teachings on faith, worship, and morals, the Quran also presents stories that have educational, persuasive, and transformative functions for human life. These stories are not intended as historical writing in the chronological sense, but rather as a means of preaching to provide guidance, warnings, and admonition. This study aims to examine the meaning, existence, scope, and characteristics of stories in the Quran, focusing on the nature of the stories, their types, their constituent elements, and the purpose of their presentation. This study uses a structural-semiotic approach and structural-functional analysis, placing Quranic verses containing stories as the main text of the study. The results of the discussion indicate that Quranic stories are true events and contain key narrative elements in the form of events, characters, and dialogue, presented in a sophisticated style and rich with symbolic meaning. These stories serve to reinforce religious values, clarify the principles of da'wah (Islamic propagation), provide moral examples, and strengthen belief in the truth of the Quranic message. Thus, the study of Quranic stories is not only important from a religious perspective but is also relevant in literary and linguistic studies as a manifestation of the miraculous nature of the Quranic language.

Keywords: Quranic Stories; Quranic Literature; Structural Semiotics; Da'wah; Religious Values.

ملخص

يحتوي القرآن الكريم، بالإضافة إلى تعاليمه في الإيمان والعبادة والأخلاق، على قصص ذات وظائف تعليمية وإقناعية وتغييرية في حياة الإنسان. هذه القصص ليست سرًا تاريخيًا بالمعنى الزمني، بل هي وسيلة للدعوة والتوجيه والتحذير والنصح. تهدف هذه المقالة إلى دراسة معنى القصص في القرآن الكريم، ووجودها، ونطاقها، وخصائصها، مع التركيز على طبيعتها، وأنواعها، ومكوناتها، والغاية من



عرضها. يستخدم هذا البحث المنهج السيميائي البنيوي والتحليل الوظيفي البنيوي، مع اعتبار آيات القرآن الكريم التي تتضمن قصصاً النص الرئيسي للدراسة تشير نتائج المناقشة إلى أن القصص القرآنية أحداثٌ حقيقية، وتحتوي على عناصر سردية أساسية في شكل أحداث وشخصيات وحوار، مُقدّمة بأسلوبٍ راقٍ وغني بالمعاني الرمزية. تُسهم هذه القصص في ترسيخ القيم الدينية، وتوضيح مبادئ الدعوة، وتقديم الأمثلة الأخلاقية، وتعزيز الإيمان بصدق رسالة القرآن. لذا، فإن دراسة القصص القرآنية لا تقتصر أهميتها على الجانب الديني فحسب، بل تتعداه إلى الدراسات الأدبية واللغوية، باعتبارها تجلياً لطبيعة اللغة القرآنية العجيبة.

الكلمات المفتاحية: القصص القرآنية، الأدب القرآني، السيميائية البنيوية، الدعوة، قيم الإيمان.

Abstrak

Al-Qur'an selain memuat ajaran akidah, ibadah, dan akhlak, juga menyajikan kisah-kisah yang memiliki fungsi edukatif, persuasif, dan transformatif bagi kehidupan manusia. Kisah-kisah tersebut tidak dimaksudkan sebagai penulisan sejarah dalam arti kronologis, melainkan sebagai sarana dakwah untuk memberikan petunjuk, peringatan, dan i'tibar. Artikel ini bertujuan untuk mengkaji makna, eksistensi, cakupan, serta karakteristik kisah dalam Al-Qur'an dengan menitikberatkan pada hakikat kisah, jenis-jenis kisah, unsur-unsur pembentuk, serta tujuan penyajiannya. Penelitian ini menggunakan pendekatan struktural semiotik dan analisis struktural fungsional dengan menempatkan ayat-ayat Al-Qur'an yang mengandung kisah sebagai teks utama kajian. Hasil pembahasan menunjukkan bahwa kisah Al-Qur'an merupakan peristiwa yang benar-benar terjadi dan memiliki unsur-unsur naratif utama berupa peristiwa, tokoh, dan dialog, yang disajikan dengan gaya bahasa tinggi dan sarat makna simbolik. Kisah-kisah tersebut berfungsi untuk meneguhkan nilai-nilai keimanan, memperjelas prinsip-prinsip dakwah, memberikan keteladanan moral, serta memperkuat keyakinan terhadap kebenaran risalah Al-Qur'an. Dengan demikian, kajian terhadap kisah Al-Qur'an tidak hanya penting dari perspektif keagamaan, tetapi juga relevan dalam kajian sastra dan linguistik sebagai wujud kemukjizatan bahasa Al-Qur'an.

Kata kunci: Kisah Al-Qur'an; Sastra Al-Qur'an; Struktural Semiotik; Dakwah; Nilai Keimanan.

How to Cite This Article: Mardan, Mardan. "Narrative Construction of the Qur'anic Story: A Structural and Functional Approach". *Jurnal Adabiyah* 26, no. 1 (July 20, 2026). Accessed January 22, 2026. <https://journal.uin-alauddin.ac.id/index.php/adabiyah/article/view/64484>.

A. Introduction

In addition to containing teachings that regulate life and human life in relation to the Creator, fellow humans, and even other creatures created by Allah, in the form of faith, worship and morals, the content of the Qur'an also contains stories that can be used as warnings and *i'tibar* for humans.¹

In presenting issues like those mentioned above, the Qur'an uses Arabic, which has high literary value, and is even one aspect of the miracle of the Qur'an. The value of this literature cannot be matched by Arab idolatrous writers. In the Qur'an there are many challenges for polytheists to create something like the Qur'an, but in reality they are unable to match it.²

The literary value of the Qur'an lies in the perfection of the language used, so that it can combine the insights of rational thinking and psychological effects that can arouse feelings and conscience. This leads a person to do what the Al-Qur'an desires and abandon what it prohibits.

The language of the Quran is capable of presenting a realistic picture of past events, as well as depicting conditions that will occur in the future. The language of the Quran can depict something as if it were happening before us when we read the Quran, especially for those who understand Arabic and have a keen sense of language.

Stories of the past, conveyed through the Quran, sometimes take the form of captivating proverbs, such as the stories of the prophets and messengers, the righteous, and the disobedient. Likewise, there are depictions of events that will occur in this world in the future, as well as scenes and panoramas of the Day of Judgment. The contrasting images of pleasure and suffering, generosity and greed, seem to convey the flow of thought with reality and touch the deepest senses. The charm of this language again fills the mind with critical, creative, and dynamic imagination.⁶

The charm of the Qur'anic language, with its high literary value, as mentioned above, is found in the verses of the Qur'an in general, and specifically in those

¹See Muhammad Zahrān, *Qishash al Qur'ān*, (Mesir: Dār al-Kutub, t.th), h. 1.

²Tantangan al-Qur'an tersebut bertingkat-tingkat, seperti: menciptakan satu surah sebagaimana tersebut dalam Surah Yunus (10): 38, menciptakan sepuluh surah sebagaimana tersebut dalam Surah Hud (11): 13, dan menciptakan satu yang seperti al-Qur'an sebagaimana tersebut dalam Surah al-Thūr (52): 34.

⁶ See Sayid Quthub, *al-Tashwir al-Fanny fi al Qur'ān*, (Libanon: Dār al-Syurūq, 1992), h. 241.

containing stories in the form of news or tales of the people and previous prophets, which are events that actually occurred.⁷

Verses about stories, when studied in depth, not only reveal the secrets of the language's powerful allure, but they can also reveal many valuable values contained within them. These values can serve as guidance, warnings, mercy, relief from suffering, and examples of exemplary behavior, ultimately strengthening faith in the truth of the Quran and the message of Muhammad (peace be upon him).

According to estimates, of the 6,236 verses in the Quran, 1,600 contain descriptions of stories or narratives. These 1,600 are solely historical narratives, dealing with previous prophets and apostles, excluding verses about parables. This number would undoubtedly be much higher if other narratives were included.⁸

A closer examination of the stories in the Quran reveals that they are not intended as complete and comprehensive historical accounts of the lives of specific nations and figures, but rather as learning materials or narratives for humanity. Thus, the disclosure of stories in the Qur'an is one of the characteristics of conveying da'wah in convincing its object.⁹

Considering the importance of the position of the stories of the Qur'an in human life, the Qur'an uses stories, both to explain people who lived in previous times and to make abstract problems easier for the mind to accept.¹⁰

Revealing the stories of the Qur'an, especially the stories of the prophets, is one method for realizing the mission of the Qur'an which aims to strengthen the values of the faith. Also, sometimes stories come as lessons to understand the history of previous people. This information can be used as material for reflection and i'tibar for those who have a mind.¹¹ Even though the stories of the Qur'an are very important in the context of understanding, appreciating and practicing religious teachings, Muslims' understanding of the stories of the Qur'an is limited. Understanding a story, especially the values contained in it, requires explanations through studies from those who have the ability to do so.¹²

⁷ See Mannā' al-Qaththān, *Mabāhith fī Ulūm Alqur'ān*, (t.tp.: Dār al-Su'ūdiyyah, t.th.), h. 151.

⁸ See Hanafi MA., *Segi-segi Kesusastaan Kisah-kisah al-Qur'an*, (Jakarta: Pustaka al-Husna, 1983), h. 23.

⁹ See Sayid Quthub, *op. cit.*, h. 117.

¹⁰ Hanafi MA., *op. cit.*, h. 22.

¹¹ See al-Qur'an, Surah Yusuf (12): 12.

¹² See Ahmad Mustafa al-Marāgy, *Tafsir al-Marāgy*, Juz 12, (Mesir: Syarikat Maktabah wa Mathba'ah Mushtafa at-Bāb al-Halaby, 1963), h. 111.

Based on the background above, the main problem of this study can be formulated as follows: "What is the meaning, existence, and scope of stories in the Qur'an?" To answer this main problem comprehensively, it needs to be broken down into sub-problems: (1) What is the nature of stories in the Qur'an? (2) What are the types of stories in the Qur'an? and (3) What are the elements and purpose of stories in the Qur'an?

The above problems are explained using structural semiotics and structural-functional analysis. Structuralism, as an analytical model, is a way of examining literary works, believing that they contain interconnected elements, whether in the form of interrelations between elements, or something abstract that unites disparate elements to derive universal laws, or something that transcends history because it remains eternal.

Semiotics is a development of structuralism, because within a structure, elements have no inherent meaning. Moreover, each element in a literary work is included in a certain system.³² Meaning is determined by its interrelationship with other elements in its totality and can be understood and assessed on the basis of understanding the place and function of that element in the entire literary work.³³

In the structuralism-semiotic method, the basic steps revolve around: the manuscript is analyzed into elements by paying attention to the interrelationship between the elements and the whole; each element of the manuscript is given meaning according to certain conventions; the return of meaning to the totality within a semiotic framework; heuristic meaning based on linguistic structure followed by hermeneutic meaning based on certain conventions; determination of themes and problems and analysis of language style, including that related to sound system.³⁵

B. Literature Review

1. The Definition of Quranic Stories

Literary works can be broadly divided into two major groups: (1) poetry; and (2) prose. One section included in the prose group is the story, which is also often called a narrative or story.

Muhammad Ahmad Khalf Allah argued that providing a definitive definition of a story, especially a Quranic story, is difficult.³

³²Umar Yunus, *Mitos dan Komunikasi*, (Jakarta: Sinar Harapan, 1981), h. 17.

³³Teeuw, A., *Sastra dan Ilmu Sastra*, (Jakarta: Pustaka Jaya, 1984). h.64

³⁵Rachmat Djoko Pardopo, *Dewa Telah Mati, Kajian Strukturalisme Semiotik*, Makalah (Yogyakarta: FPBS IKIP Muhammadiyah, 1991), h. 7.

³ See Muhammad Ahmad Khalf Allah, *al-Fann al-Qijajiy fi al-Qur'an* (Mesir: Maktabah al-Injilo, 1972), h. 116.

The word "story" is the mas}dar form of the root verb q, s}, s}, which means story or narration. Ancient Arabs used the word قصة (*qiṣṣah*) for names, such as الخبر (al-khabar), السير (al-siyar), and الخرافة (al-khirāfah). Over time, the Arabs used this word in many meanings. One of them is the name of a branch of literary art. The earliest codified stories among the Arabs were those told by the Qur'an to the earlier peoples.⁴ In its lexical sense, the word "story" can mean "narration," which is a form of literature, and it can also mean "tracing traces".⁵

From the description above, it is clear that the word (*qiṣṣah*) has two lexical meanings, namely الحديث (story) and تتبع الأثر (tracing traces). These two linguistic meanings are not contradictory, in fact they correspond, considering that qis}s}ah means story because a story tells of a person or event. Whether that person actually existed or not. Whether the event actually happened or not. Likewise, the meaning of tracing traces, because what is told by a storyteller in a story, is generally a depiction of events that occurred in the past. This work is a search or tracing of people or figures as well as events or incidents of the past, especially stories or tales of a historical nature. According to Mannāal Qaṭṭān, what is meant by qisṣah of the Qur'an is news or history about the conditions of previous peoples and past prophets and are events that have actually occurred.

According to Mannāal Qaṭṭān, what is meant by qis}s}ah of the Qur'an is news or history about the condition of previous peoples and past prophets and are events that have really happened.⁶

Based on the definitions mentioned above, literary stories can basically be divided into three types:

- a. true stories, namely stories or tales that actually happened;
- b. fictional or imaginary stories;
- c. stories that blend reality with fiction or fantasy.⁷

If we relate this division to the stories of the Quran, it becomes clear that the Quran, as God's revelation, is, according to our belief as Muslims, absolutely true. The same applies to the stories contained within it. Therefore, Quranic stories are not exactly the same

⁴See Muhammad Syafiq Ghirbal, *al-Mausū'ah al-'Arabiyyah al-Muyassarah* (Cet. I; Franklin: Dār al-Qalam wa Mu'assasah, 1965), h. 1383.

⁵See Fath Ri«wān, *al-Islām wa al-Ma«āhib al-Hadīḩah*, (Mesir: Dār al-Ma'ārif, t.th.), h. 100.

⁶See Mannā' al-Qaṭṭān, *Mabāhiḩ fī Ulūm Al-Qur'ān*, (Riyā«: Dār al-Su'ūdiyyah, 1378), h. 151.

⁷See Ahmad wa Rafaqah al-Iskandariy, *al-Mufaḩjal fī Tānīkh al-Adab al-'Arabiyy* (Mesir: al-Namū«ajiyyah: t.th.), h. 30.

as literary stories in every respect. Quranic stories contain absolute truth and serve noble religious purposes as *hudan li al-nās*.⁸

Therefore, if literary stories are merely works that are enjoyed as works of art, then the stories of the Qur'an, besides being able to be enjoyed as artistic creations that can provide artistic enjoyment, also simultaneously convey religious goals as guidance. Thus, the Qur'an as a book that functions as a tool for preaching, including stories, is one of the media for achieving the goals of the Qur'an as a tool for preaching towards the pleasure of Allah SWT, if the perpetrators are believers, as His word in QS. *al-Syu'arā*, 26: 224-227.

وَالشُّعْرَاءُ يَتَّبِعُهُمُ الْغَاوُونَ ۚ أَلَمْ تَرَ أَنَّهُمْ فِي كُلِّ وَادٍ يَهِيمُونَ ۚ وَأَنَّهُمْ يَقُولُونَ مَا لَا يَفْعَلُونَ ۚ إِلَّا الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ وَذَكَرُوا اللَّهَ كَثِيرًا وَانْتَصَرُوا مِنْ بَعْدِ مَا ظَلَمُوا

“And those poets were followed by misguided people. Do you not see that they wander in every valley, and that they like to say what they themselves have not done? Except for those people (poets) who believe and do righteous deeds and mention Allah a lot and achieve victory after suffering injustice. and the wrongdoers will one day know to which place they will return.”

The meaning of the verse above is that some poets like to play with words and lack good intentions and principles. On the other hand, the Quran, in essence, is wisdom and law, its contents being advice, guidance, and instructions towards human well-being and happiness. Meanwhile, the purpose of poetry is merely to beautify words and captivate listeners, not to direct people towards achieving truth. Its content only deals with the beauty of women and the delights of alcohol, thus distracting people from remembering Allah SWT. However, if based on true faith, the poetry cannot prevent the person who writes from remembering Allah SWT.

Thus, the stories contained in the Quran are closer to the concept of history than to other concepts. As we know, history is the past of humanity that cannot be reconstructed, because the human past cannot be recreated. Meanwhile, the stories told in the Quran are events that actually occurred.

A story²¹ as a literary work contains events acted out by specific characters. The events and characters in the story may or may not have actually occurred. The story is composed in a captivating work of linguistic art through a precise arrangement of events.

⁸Sec Muhammad Ahmad Khalf Allāh, *op. cit.*, h. 143.

²¹Sec Fath al-Ridwān, *al-Islām wa al-Mazāhib al-Hadīṣah*, (Mesir: Dār al-Ma'ārif, t.th.), h. 100.

In terms of length, stories can be divided into three types: (1) event sketches, (2) short stories or novels, and (3) romances or histories.²²

Despite their differences, of these three forms, it can be concluded that a story (narrative) consists of at most six elements: (1) events, (2) characters and characterization, (3) style or dialogue, (4) time and place (setting), and (5) theme and message (idea).²³

According to Manna' al Qaththan, a story is news or history about the conditions of previous peoples and past prophets, and represents events that actually occurred.²⁵

This study places the verses of the Qur'an that contain stories—in form and material—as the center of the study. These verses are treated as "manuscripts" based on their revelation. Furthermore, in accordance with the function of the Qur'an, these verses naturally contain: guidance, mercy, relief from suffering, warnings, and benchmarks, so that a semiotic-qualitative interpretation is carried out on them. Because this study is a study that makes the verses of the Qur'an as its object, the theory of *asbab al-nuzūl* and *munāsabah* also naturally becomes the basis of the discussion.

2. Various kinds of stories in the Al-Qur'an

In the Qur'an we find various kinds of stories. If we examine the 6236 verses, there are around 1600 verses that contain stories or tales. The 1600 verses are only verses that contain historical stories, such as the stories of the prophets and apostles of Allah and previous people. If we also included *tamṣīliyah* stories or parables and *uṣṭūrah* stories (legends) there would certainly be even more in number.⁹ The most numerous of these stories are the stories of the prophets and apostles of Allah. In terms of disclosure, the stories in the Qur'an can be divided into:

- a. Sometimes Allah mentions a story repeatedly in different styles without giving the impression of boredom. This format is intended to further solidify the content and lessons to be learned from the story. This is in accordance with human nature, which sometimes cannot accept something if it is only invited once. Therefore, sometimes in the Qur'an, we find the story of a prophet mentioned in many surahs.¹⁰

²²See Thāha Husain, *al-Adab al-Taujīh*, (Kairo: Dār al-Kutub al-'Araby, 1953), h. 72.

²³See Izziddin Ismail, *al-Adab wa Funūnuh*. (Kairo: Dār al-Fikr al-'Araby, 1958), h. 172.

²⁵See Mannā' al-Qattān, *op.cit.*, h. 151.

⁹See Hanafī, *op. cit.*, h. 22.

¹⁰Sebagai contoh kisah Nabi Musa a.s. yang menurut Sayid Qu'ub disebut pada 30 tempat dalam Alquran. Untuk lebih jelasnya dapat diSee pada: Sayid Qu'ub, *op. cit.*, h. 156-161.

- b. Sometimes Allah also mentions the story of a prophet in a particular surah, such as the story of the Prophet Yusuf, which is only mentioned in Surah Yusuf (12).

In addition, there are still other forms of narrative expression in the Qur'an, especially if we pay attention to the sequence of the issues raised, as stated by Sayid Quṭb.¹¹

- a. The story begins by first conveying the essence or summary of the story. After that, the details are explained from beginning to end. This method can be seen in the story of *Ashab al-Kahfi*.
- b. The story begins with the end of the story and the lesson that can be learned. Then, the story is repeated from beginning to end in detail according to the sequence of events. This method is found in the story of the Prophet Moses and Pharaoh in Surah *al-Qaṣaṣ* (28).
- c. Sometimes a story is told directly without a preface or conclusion. This method can be seen in the story of Maryam at the time of the birth of Isa *al-Masīh*.
- d. A story is told like a drama. In this way, the Quran begins a story with a few words. After that, the story speaks for itself through its characters. An example of this can be seen in the story of Prophet Abraham and Ishmael when they built the *Ka'bah*.

According to Sayid Quṭb, if we look at it in terms of the mention of places and characters in the story, the stories of the Qur'an can be divided into:

- a. A story that shows places, characters and descriptions of events. We can see this form in the story of the Prophet Moses and Pharaoh, which is mentioned in Surah *Thāhā* (20): 182; the story of the Prophet Ibrahim and Ismail with Baitullah in Surah *al-Baqarah* (2): 125-126, the story of the Prophet Shuaib in Surah *al-A'raf* (7): 85, the story of the Prophet Noah in Surah *Hūd* (11): 25-48 and others.
- b. A story that presents a particular event or situation of a historical actor without mentioning the name of the character or place where it happened. An example can be seen in the story of two sons of Adam who made a sacrifice. One of the victims was accepted and the other was not accepted, as mentioned in Surah *al-Mā'idah* (5): 27 to 30.
- c. A story in the form of a dialogue. This type of story does not mention the perpetrators or the place where the incident occurred. For example, the story of two garden owners. A dialogue occurs between them, as found in Surah *al-Kahfi* (18): 32 to 43.¹²

¹¹Sayid Quṭb, *al-Tajwīr al-Fanniy fi al-Qur'ān*, op. cit., h. 180-183.

¹²Sayid Quṭb, *Manhaj al-Fann al-Islāmiy* (Beirut: Dār al-Syurūq, 1967), h. 235-236.

In terms of contents, the stories contained in the Qur'an are divided into:

- a. Stories of the prophets and apostles. Stories like this contain a picture of the call of the prophets and apostles to their people for the truth. In the story, miracles are sometimes also presented to the prophets, as proof of their prophethood and apostleship and to paralyze the arrogance of those who oppose them. The story also reveals the journeys of the prophets to spread their message. The story also describes luck for those who allow the call and destruction for those who oppose it.¹³
- b. Stories related to past events, especially those that explain the situation of people who do not obey and do not want to believe in what was brought by the prophets and apostles. For example, the story of people who expelled apostles or prophets from their homeland.¹⁴
- c. Stories related to events or incidents that occurred during the time of the Prophet Muhammad (peace be upon him).¹⁵

Meanwhile, Muhammad Ahmad Khalf Allah also divided Quranic stories into three types:

- a. Historical stories; stories that tell about historical figures such as prophets, apostles, and others.
- b. Parable stories; stories intended to clarify a concept. The events in them do not necessarily have to have actually occurred.
- c. Mythical stories (*usturi*); stories intended to demonstrate scientific objectives, interpret natural phenomena, and explain problems that are difficult to understand rationally.¹⁶

C. Research Method

This study is a qualitative library research that places Quranic verses containing stories as the material object of study, while Quranic literary studies using a structural semiotic approach serve as the formal object. These verses are treated as texts

¹³Sebagai contoh dapat kita See dalam kisah Nabi Nuh, Nabi Ibrahim, Nabi Zakariya, Nabi Musa, Nabi Sulaiman, Nabi Harun, Nabi Isa dan Nabi Muhammad saw.

¹⁴Sebagai contoh dapat kita See pada kisah Aḥḥab al-Kahfī, Aḥḥab al-Sabt, °ālūt-Jālūt, Qārūn, kaum 'Ad, kaum Tsamud, keluarga Imran, kisah Musa, Bani Israil dan lain-lain.

¹⁵Sebagai contoh, kisah Hijrah, kisah Isra' dan Mi'raj, kisah perang Badar dan Uhud, kisah perang Hunain dan Thabuk, kisah perang Ahzab dan lain-lain. Untuk lebih jelasnya See *Mannā' al-Qa'ān*, *op. cit.*, h. 306.

¹⁶See Dr. Muhammad Ahmad Khalf Allah, *op. cit.*, h. 119 dan 120.

(manuscripts) that have a specific structure, sign system, and function in conveying religious messages.

This study uses a structuralist-semiotic approach combined with structural-functional analysis. The structural approach is used to examine the elements that construct the Quranic narrative such as events, characters, dialogue, plot, setting, style, theme, and message and the relationships between these elements in forming a unified meaning.

D. Results and Discussion

1. The Elements of Quranic Stories and Their Purpose

If we examine the opinions of experts regarding the elements of Quranic stories, we generally find three elements present in a Quranic story: (1) events, (2) characters, and (3) dialogue.¹⁷

a. Events and Plot

In a story, events are essential. Without them, the story would not be possible. The events in a story are arranged in a specific sequence. This sequence of events is called the plot. This plot is the backbone that builds the story. Therefore, discussing the plot in a story is essential, including when discussing Quranic stories.

Rene Welk calls the plot (sequence of events) the plot, which is the structure of the narrative. According to Muchtar Lubis, plot is a way of writing or structuring a story. Edwin Moyer further explains that the plot is a series of events in a story that are related to one another.¹⁸

In the Qur'an there are also many stories that are found that do not proceed according to chronological order. For example, the story of Prophet Lut begins immediately when he calls on his people to return to true teachings and abandon the immoral actions they have committed. Likewise the story of Prophet Saleh and Prophet Ya'qub.

In principle, the events in the story of the Qur'an are something that is more important than the characters in the story. Therefore, the Qur'an presents events that can maintain and maintain basic thoughts and create a climate that is suitable for the soul, such as priority, worry, or fear and hatred.

The above explanations can be achieved through describing events as follows:

¹⁷Untuk lebih jelasnya See Muhammad Ahmad Khalf Allah, *al-Fan al-Qijajiy fi al-Qur'an. op. cit.*, h. 261-305. See juga al-Tahāmiy Naqrah, *Sikologiyah al-Qiṣṣat fi al-Qur'an*, Disertasi Doktor (Aljazair: Jāmiyah Al-Jazā'ir, 1971), h. 349-410.

¹⁸Edwin Moyer, *Binā' al-Riwāyah* (t.t.: al-Dār al-Maḥniy li al-Talīf wa al-Tarjamah, t.th.), h. 110.

- 1) Events are characterized by an accurate depiction such as the Prophet Nuh's description of the rebellion of his people, as seen in Surah Nuh (71).
- 2) The Events are expressed with a meaning that aligns with feelings and stimulates the spiritual state, as seen in the Qur'an through the tongue of Mary in Surah Maryam (19): 18 and 23.¹⁹
- 3) Clearly explain contradictions, such as between goodness and reality, truth and falsehood, as seen in the conflict between the Prophet Moses (peace be upon him) and the sorcerers. It also takes the form of contradictions such as those that occurred in Abraham's search for and determination of God.²⁰

b. Characters and Characterization

A character in a story or narrative is an individual who experiences the events or behaviors in the various events of the narrative. Thus, a story tells the story of one character or several characters. This can be seen in both literary tales and Qur'anic stories.

Characters in a story are generally human, whether one or several people. However, sometimes characters are not only human. Sometimes, characters in a story are animals or other objects that are humanized.

In both literary and Quranic stories, humans are the dominant characters. In Quranic stories, characters are sometimes human, sometimes spirits or spirits, sometimes animals, and even demons and devils.

Regarding non-human characters in stories, Tahamy Nuqrah expressed his views. He noted that in Quranic stories, the characters are not only human, but sometimes non-human, but they behave and think like humans, such as the angels in the stories of Prophet Ibrahim and Prophet Lut, the jinn in the story of Prophet Solomon, and the devil in the story of Prophet Adam.²¹

Of the human characters in Quranic stories, men are the most numerous. For example, in the stories of the prophets and messengers, starting with Adam, Noah, Hud, and other prophets. Likewise, ordinary human characters such as Human, Pharaoh, and Luqman al-Hakim are also found in the Quran. However, female characters in the Quran are generally not mentioned by name directly but are instead referred to using the word *amra'ah*.

The only exception is Maryam, the mother of the Prophet Isa. Her name is clearly mentioned. This is due to certain factors; some consider Jesus to be the son of

¹⁹ *Ibid.*, h. 465

²⁰ Al-Tahāmy Nuqrah, *op. cit.*, h. 350.

²¹ See *Ibid.*, h. 361.

God. To dispel this erroneous belief, the Quran explains that Jesus is the son of Maryam.²²

Similarly, animals appear in Quranic stories as characters. These animals behave like humans, for example, the hoopoe and the ants in the story of Solomon (peace be upon him).²³

In addition to humans and animals appearing in Quranic stories, jinn also sometimes appear. The jinn's form is unclear because they do not appear human. In Surah Jinn, the conversations of jinn are depicted similarly to those of humans debating the truth of the Quran.

In the stories of Solomon and Adam, as well as several other stories, jinn appear as characters. If we observe the characters in a story, whether it is a pure literary story or a story from the Qur'an, according to their function, they are divided into: (1) central characters and (2) subordinate characters.²⁴ Central characters are also called core characters or main characters. Central characters are characters who play an important role in the story and are always the center of attention.

To determine whether a character is a main character, the criterion is not necessarily their most frequent appearance in the story, but rather their intensity of involvement in the events that build the story. Main characters can also be determined through the relationships between characters. The central character has an interactive relationship with all the characters in the story. For example, this can be seen in the stories of the prophets and apostles. Apostles and prophets as the main characters interact the most with the other characters in the story. Furthermore, the main character can also be identified through the title of the story. For example, in the Indonesian literary story, Siti Nurbaya is the main character in the story with the same title. In Arabic literary stories, for example, the story of Antarah and the story of Kalilah wa Dimnah. All of them are main characters in the stories that serve as the title of the story. In the Quranic story, for example, we can see the story of the Prophet Ibrahim and the story of the Prophet Yusuf himself.

In terms of their roles, main characters can be distinguished as protagonists and antagonists. A protagonist is the main character in a story who consistently displays admirable qualities. An antagonist, on the other hand, is the main character in a story who consistently displays despicable qualities. These two characters are constantly confronted and in conflict throughout the story. Both have contrasting personalities.

²²See Hanafi MA, *op.cit.*, h. 61.

²³See Surah al-Naml (27): 18 dan 19.

²⁴See Panuti Sudjiman, *Kamus Istilah Sastra* (Jakarta: Pustaka Jaya, 1996), h. 17. See juga Drs. Aminuddin, M.Pd., *Pengantar Apresiasi Sastra* (Bandung: CV. Sinar Baru, 1967), h. 7.

In Indonesian literature, this can be seen, for example, in the story of Syamsul Bahri and Datuk Meringgih in the story of St. Nurbaya. In the Quran, this is often found in the stories of the prophets and apostles. The prophets and apostles are the protagonists, and their enemies are the antagonists.

In terms of character depiction in a story, characters in a story can be categorized as flat and round characters. A flat character is one whose character is depicted only once.²⁵ This character has static and easily identifiable traits. A round character is a character whose character is presented in various shades throughout the story. This character is easily distinguished from other characters and has a complex personality. This character is seen in all aspects, for example his weaknesses and strengths.

There are several methods used to present a character's character in a story. Sometimes, the author or narrator describes a character's traits, including their desires, thoughts, and feelings. This method is called the analytical or direct method.²⁶ This direct method is mechanical, simple, and economical. It sometimes doesn't stimulate the reader's imagination. The reader isn't stimulated to form their own image of the character.

The second method that authors sometimes use to describe a character's character is the indirect method, also called the imaginative or dramatic method. The reader can infer a character's character through the author's thoughts, speech, actions, physical appearance, environment, and even the character's thoughts.²⁷

This imaginative method is more vivid and leaves a stronger impression on the reader. This is because the author gives the reader the opportunity to deduce the character's character for themselves. The difficulty with this method is that it takes a long time for the reader to become familiar with the character's character in a story. It's even possible for the reader to make mistakes in determining the character's character. The third method is the contextual method. In this method, the author attempts to describe the character's character through the language used.²⁸ These three methods are sometimes used together in one story.

²⁵Shahnon Ahmad, *Gubahan Novel* (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1979), h. 66.

²⁶William Henry Hudson, *An Introduction to the Study of Literature* (London: George B. Harrap & Co. Ltd., 1963), h. 146-147.

²⁷See Panuti Sudjiman, *op.cit.*, h. 26.

²⁸See William Kenney. *How to Analisis Fiction* (New York: Monarch Press, 1966), h. 36.

c. Setting

A story not only needs characters and problems but also requires a space consisting of time and place. This time and place are called the setting. In Arabic, the setting is called *al-zaman wa al-makan* (الزمان و المكان). Setting refers to the place, the relationship between time and the social environment in which the events described occur (Abram, 1981:175).

Setting provides a concrete and clear foundation for the story. This is important for conveying a realistic impression to the reader. Because it provides the foundation for the story, the reader is usually introduced to the setting at the beginning of a story.

Setting is generally divided into three types: setting of place, setting of time, and social setting.²⁹

Setting indicates the location where the story takes place. The place can be described by a clear name, a specific name, or even initials. Setting, as the name suggests, relates to the time when the events described occur. With this time setting, readers can follow the story based on their familiar time frames. The social setting is something related to the social behavior of the people in the place where the story is told.

The setting, as a story element and fact, is directly related to and influences other elements.

Panuti Sudjiman explains that the setting serves to provide information about the situation, place, and time. It also serves as a projection of the characters' emotional and spiritual states, and can create atmosphere. However, the setting doesn't always correspond to the events it depicts; sometimes, it contrasts. The setting can also simply complement the story, making it less important where and when it takes place.³⁰

d. Language Style and The Dialogue

Language style in Arabic is called *uslub* (أسلوب), which means dance (طريقة).³¹ In English, it is also called linguistic plasticity. This is in accordance with what Simanjuntak stated:

"Using language in such a way that each image and each description takes shape and is not vague. This constructive force is called linguistic plasticity."

²⁹Tempat dengan nama tertentu yang jelas wilayahnya, seperti nama desa, nama kota, nama daerah, atau negara tertentu. Suatu nama inisial biasanya hanya berupa huruf awal kapital seperti M, S, dan T. Untuk lebih jelasnya See Burhan Nurgiantoro, *Teori Pengkajian Sastra* (Cet. IV; Yogyakarta: Gajah Mada University Press, 2002), h. 224-235.

³⁰See Panuti Sudjiman, *op. cit.*, h. 46.

³¹Louis Ma'luf, *op. cit.*, h. 342.

The word "plastic" means form or, more specifically, the capacity to shape each description."³²

Language style is a tool for writers to express their feelings and describe things or events in a beautiful, clear, and effective way, thus influencing the soul and feelings of the reader or listener.

Thus, a discussion of linguistic style or *uslub* will lead to a discussion of how an author uses language, such as using proverbs, metaphors, and figures of speech, as well as how to use words or phrases according to standard linguistic rules.

In literary discourse, authors use words that convey dense, reflective, and connotative meaning. Furthermore, their sentence structure demonstrates variation and harmony, creating a sense of beauty.

Thus, the issue of style in literature is closely related to language itself. Discussing style is inextricably linked to discussing words and sentences, the relationship of style to meaning, nuance, and beauty, and the intricacies of the author's expression in relation to the underlying social context.

Essentially, the issue of stylistic elements in a literary work involves (1) linguistic elements in the form of words and sentences; (2) stylistic devices involving figurative language; figures of speech (*majaz*), sentences (*majaz*), thoughts (*majaz*), and sounds (*majaz*).

If we observe the stylistic style used in the stories of the Quran, we will undoubtedly believe that the words and sentences used, as well as the stylistic devices, are the word of God. Analyzing all of this, the secrets contained within remain unsolved.

However, literary theories concerning style and style can be used to demonstrate the strength of the style or style used in the Quran. And of course, it is hoped that this will further strengthen our belief in the truth of the contents of the Qur'an.

The power of the Quran's style is evident in the number of people who have converted to Islam simply by hearing it recite.³³ One of these styles is the style, or style of language, particularly the style and style used in dialogue.

Dialogue, known in Arabic as *al-hiwar* (الحوار), is a conversation between two or more characters,³⁴ It is a common element in stories, and Quranic stories in particular.

³² Simorangkir Simanjuntak, *Kesusastraan Indonesia* (Cet. X; Jakarta: PT. Pembangunan, 1963), h. 111.

³³ Dalam kitab *Tāiīkh at-Khulafā'*, h. 103 yang ditulis oleh al-Syayū'i dikemukakan beberapa riwayat yang mengatakan bahwa masuk Islamnya Umar r.a, karena ia mendengar ayat-ayat Alquran dibaca.

However, not every Quranic story necessarily includes dialogue. This is because some Quranic stories simply depict characters or events.

This dialogue often contains useful information that helps readers deduce the character of the speaker or character. Dialogue also has a profound impact on the reader or listener. This is due to several factors, including:

- 1) Problems are presented dynamically.
- 2) Readers or listeners are interested in following the course of the conversation to find out the conclusion.
- 3) It must be able to evoke various feelings and impressions that can give rise to pedagogical impressions.
- 4) The topics in the story are presented realistically and humanely.³⁵

Apart from dialogue, there is also what is called monologue and is also called *ekakap*. A monologue or monologue is a conversation between a character and himself or with another character but does not require an answer. An essay or monologue can contain information that makes it easier for the reader to follow the next event or continuation of the story.³⁶

As in ordinary literary stories, dialogue and monologues in Al-Qur'an stories have an important role in describing the characters' characters, bringing events to life and conveying the purpose and theme of the story. This can also make the events and conflicts in the story seem as if they were really happening in front of the reader.

The Quranic stories that contain a lot of dialogue are those with multiple characters. These include the story of Moses and the ants in Surah Thaha (20), the story of Adam in Surah al-A'raf (7), the story of Hud in Surah al-Syuara' (7), and the story of Abraham in Surah Maryam (19). Likewise, in stories that aim to strengthen and explain the foundations and principles of Islamic da'wah.

The Quran uses a specific method (طريقة) to depict dialogue, namely one based on narration or direct conversation, presenting the words of the actors in their original expressions.³⁷

Meanwhile, the objects of dialogue in Quranic stories are religious topics, namely topics that occurred between the prophets and their people, which took the

³⁴Abdurrahman an-Nahlawi, *Prinsip-prinsip dan Metode Pendidikan Islam* (Suntingan) oleh Prof. H. M. D. Dahlan dan Dr. H. M. I. Soelaeman, (Bandung: CV. Diponegoro, 1989), h. 284- 285.

³⁵See *Ibid.*, h. 294-295.

³⁶See Panuti Sudjiman, *op.cit.*, h. 84.

³⁷Muhammad Ahmad Khalf Allah, *op.cit.*, h. 303.

form of fierce conflicts. In other words, all the styles of dialogue in Quranic stories are subject to the Quranic style.³⁸

The dialogue in the stories of the Qur'an does not only occur between human characters, but also occurs between other characters in the story, such as:

- 1) Dialogue between Allah and angels and Satan, as happened between Allah and angels and Satan in the story of the creation of Adam as caliph on earth (Surah al Baqarah (2): 29, 33) and Surah al A'raf: 11 19).³⁹
- 2) Dialogue between God and Man. This dialogue is found in the story of the Adventurer Who Died for a Hundred Years,⁴⁰ as seen in Surah al Baqarah (2): 159.⁴¹
- 3) Dialogue between humans and angels. This dialogue took place between Prophet Ibrahim and the angelic guests who came to them. They gave greetings and their greetings were answered by Ibrahim. As stated in Surah al Dzariyat (51): 24 30.⁴²
- 4) Dialogue between humans and animals. This dialogue only occurred between Prophet Sulaiman and the Hud-Hud bird. This story is found in Surah al Naml, (27): 20 30.⁴³
- 5) Dialogue between humans and humans. This dialogue is the most abundant in the stories of the Qur'an. In fact, this form is an element that is found in almost all stories of the Qur'an.

The dialogue style, as previously mentioned, is part of the charm of the story's uslub, which can reveal the implicit as explicit, the obscure as clear, and the general as detailed. Dialogue occurs not only in the real world but also in the supernatural realm, between the creator and creatures, between supernatural creatures and humans, and between humans and animals. This demonstrates the connection between the real world and the supernatural.

Because the story's dialogue uses Arabic (a human language), its uslub is always based on rational thought structured within an argumentative framework. This combination serves as a powerful medium for expressing the message or purpose of the story in the Quran.

³⁸See Hanafi, MA., *op.cit.*, h. 65.

³⁹*Ibid.*, h. 14

⁴⁰Ibn Kaṣīr dalam *Tafsīr al-Qur'ān al-Aṣṡm*, Juz 10, h. 314 mengemukakan bahwa laki-laki tersebut adalah Nabi Al-Hidir a.s.

⁴¹Alquran dan Terjemahnya, *op.cit.*, h. 65

⁴²*Ibid.*, h. 748-749

⁴³*Ibid.*, h. 595-560

e. Theme and Message

In the theory of literary criticism, it is stated that among the factors determining the value of a literary work is that its content and content possess good and beneficial values.⁴⁴ These values can be seen in the story's theme and message.

A story tells of a problem or event. Problems and events are essentially revelations that depict human life and existence in its various aspects and the influences surrounding them. Therefore, when reading a story, it feels as if the narrator is not simply telling a story for the sake of telling a story, but rather that there is something hidden or implied within the story. This implied something is a central concept that is intended to be conveyed and then developed and imitated. This concept takes the form of an idea or concept.

The idea or concept that becomes the main thought underlying a literary work, including a story or tale, is called a theme.⁴⁵ According to Scharbach, theme comes from the Latin word meaning "place where something is placed."⁴⁶ It is so called because it is the underlying idea of a story and thus serves as the author's starting point in presenting the resulting work.

The theme in a story or tale is sometimes clearly described and stated explicitly. Some themes are evident in the title. Others are expressed symbolically. Based on this, story themes vary. Some themes are light and some are heavy. Some themes are common and some are unusual. Some themes involve psychological conflict.

Themes are sometimes implied in the characters' actions, and sometimes supported by the setting. However, in principle, themes can be a unifying force in a story, all of which can collectively construct a literary work and serve as a motive for the characters' actions.

In addition to themes, morals are also always present in literary works, including stories. Morals are defined as moral lessons proposed by the author, which are then addressed in a similar way to themes. Therefore, the morals in a literary work can be found implicitly or explicitly. Thus, morals are moral lessons or messages the author wishes to convey. Morals can also be the author's personal choices, the reader's tastes, or the conventions of the times.⁴⁷

⁴⁴Aziz Saifuddin, *Himpunan Seni Sastra Indonesia* (Cet. II; Bandung: Tokoh Buku Pelajar, t.th.), h. 9.

⁴⁵Panuti Sudjiman, *op.cit.*, h. 50.

⁴⁶Aminuddin Aziz, *op.cit.*, h. 208.

⁴⁷See Panuti Sudjiman, *op.cit.*, h. 50-57.

Therefore, it can be said that no literary work, especially a story, is without themes and morals. It's impossible to write something that isn't about something. These things are aspects of human life that deserve attention and can serve as moral lessons that need to be conveyed and conveyed.

If human-created literary stories are created with ideas, concepts, and messages to be developed, then the same is true of Quranic stories. The stories contained in the Quran contain noble ideas, concepts, and messages, befitting the Qur'an's glory. Because the Quran is a religious book, the ideas contained in its stories are religious in nature and character.

In ordinary literary works, a common theme is the conflict between right and wrong, between good and evil, between honesty and lies, and justice versus injustice. The same is true of Quranic stories. Such themes are common. Because the Quran is a book of religious propagation, the themes and messages contained in its stories are one means of achieving the goal of propagating Islam in strengthening Islamic teachings.

In this way, the themes and messages of the stories of the Qur'an are combined in such a way that they are in accordance with religious objectives in the form of reflections, advice, *tabṣyīr* and *tanzīr*. The aim is to influence the feelings and thoughts of the reader, so that they can act in accordance with the themes and messages contained in it.

2. The purpose of the story of the Qur'an

The objectives of the story of the Qur'an include the following:

- a. Prophet Muhammad saw. was a prophet who did not know how to write or read. His appearance in the story of the Qur'an is proof of the revelation of the Qur'an. This is sometimes stated by the Al-Qur'an itself at the beginning or end of the story. This can be seen at the beginning of several stories, such as the story of Yusuf in Surah Yusuf (12), the story of the Prophet Moses in Surah al Qashash (23).
- b. As an explanation that in fact all religions come from Allah. Starting from the time of Prophet Noah to Muhammad, the religions they adhered to all came from Allah. Therefore, believers from the time of Noah until today are one people who worship only one god, namely Allah. We can see this in Surah al Anbiya>' (21): 48, 49, 50, 51, 52 and other verses.
- c. As a statement that all religions have a unified principle or foundation. This is often illustrated by the similarity of the beliefs of Allah's messengers, namely the concept of faith in Allah. This can be seen in Surah al-A'raf (7): 59, 65, 73, and 85 and other verses.

- d. Explaining that the path or method of all the prophets in carrying out their da'wah is truly one or the same. This can be seen in Surah Hud (11): 25, 26, 27, 20, and 290 and other verses.
- e. Explaining that the relationship between the religion of the Prophet Muhammad and the religion of the Prophet Abraham is closer and more specific than the religions brought by other prophets. This can be witnessed repeatedly in the stories of the Prophet Abraham, the Prophet Moses, and the Prophet Jesus.
- f. Explaining that Allah will ultimately give victory to His prophets against their challengers. This is intended to strengthen the hearts of the Prophet Muhammad and his followers. For example, it is involved in Surah Al 'Ankabu>t (29): 14 24 and several other verses.
- g. To explain Allah's favors to His prophets and His chosen people. This can be seen in the story of Solomon, the story of David, the story of Ayyub, the story of Abraham, the story of Jonah, and the story of Moses.
- h. To warn Adam's children and grandchildren of the dangers of Satan's influence as their eternal enemy.⁴⁸

E. Conclusion

Given the importance of stories in the Qur'an, and the numerous verses of the Quran that discuss stories, studying them is crucial. This requires a variety of knowledge, particularly related to literary theories. The verses of the Quran that contain stories are part of the Quran that are absolutely true. Therefore, the stories in the Quran that tell stories about the prophets and messengers of God, previous generations, and the Hereafter are events that actually happened and will happen, and are absolutely true. In the Qur'an there are stories that are told in several surahs and some are only in one surah. There are also stories where the conclusion is mentioned at the beginning of the story, then details of the events follow. There are also stories that are told based on the growth and life journey of the story character, starting from the character's birth until his death, and there are also those that do not follow the sequence as above.

The stories in the Al-Quran are also fictional stories. It has elements that are story builders. The agreed upon elements of the story in the Qur'an consist of at least: events, characters and conversations. The themes and messages of the stories in the Qur'an are religious themes and messages whose ultimate goal is to encourage humanity to always do something that is desired by the creator of the Qur'an.

⁴⁸Untuk lebih lengkapnya dapat diSee pada Sayid Qu'ub, *al-Ta'jwīr al-Fanniy fī al-Qur'ān*, *op.cit.*, h. 144-155.

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¹Mircea Eliade (ed.), *The Encyclopedia of Religion*, vol. 8 (New York: Simon and Schuster, 1995), h. 18.

²Norman Daniel, *Islam and the West* (Oxford: One World Publications, 1991), h. 190.

³Syeikh Ja’far Subhānī, *Mafāhim Al-Qur’ān* (Beirut: Mu’assasah Al-Tarīkh Al-’Arabī, 2010), Juz 5, h. 231.

⁴Syeikh Ja'far Subhānī, *Maḥālim Al-Qur'ān*, h. 8-9.

Example in bibliography:

Subhānī, Syeikh Ja'far. *Maḥālim Al-Qur'ān*. Beirut: Mu'assasah Al-Tarīkh Al-'Arabī, 2010.

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Detail informations of the footnotes:

1. Holy book

Al-Qur'ān, Al-Baqarah/2: 185.

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2. Qur'anic translation

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¹Muḥammad 'Ajjaj al-Khaṭīb, *Uṣl al-Ḥadīth: 'Ulumuh wa Muṣṭalahuh* (Beirut: Dār al-Fikr, 1989), h. 57.

4. Translation Books

¹Toshihiko Izutsu, *Relasi Tuhan dan Manusia: Pendekatan Semantik terhadap al-Qur'an*, terj. Agus Fahri Husein dkk (Yogyakarta: Tiara Wacana, 2003), h. 14.

5. Voluminous book

¹Muḥammad al-Ṭāhir b. 'Ashur, *al-Taḥrīr wa al-Tanwīr*, Vol. 25 (Tunisia: Dār al-Suḥūn, 2009), h. 76.

¹Muḥammad b. Ismā'īl al-Bukharī, *al-Jam' al-Ṣaḥīḥ*, Vol. 2 (Beirut: Dar al-Kutub al-'Ilmiyyah, 1999), h. 77.

6. Article in book

¹Sahiron Syamsuddin, "Metode Intratekstualitas Muhammad Shahrur dalam Penafsiran al-Qur'an" dalam Abdul Mustaqim dan Sahiron Syamsuddin (eds.), *Studi al-Qur'an Kontemporer: Wacana Baru Berbagai Metodologi Tafsir* (Yogyakarta: Tiara Wacana, 2002), h. 139.

7. Article in encyclopaedia

¹M. Th. Houtsma, "Kufr" dalam A. J. Wensinck, et al. (ed.), *First Encyclopaedia of Islam*, Vol. 6 (Leiden: E.J. Brill, 1987), h. 244.

8. Article in journal

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9. Article in mass media

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10. Article in Internet

¹Muhammad Shaḥrūr, “Reading the Religious Teks: a New Approach” dalam [http://www.shahrour.org/25 Februari 2010/diakses 5 Juni 2010](http://www.shahrour.org/25%20Februari%202010/diakses%205%20Juni%202010).

11. Thesis or dissertation

¹Syahrudin Usman, “*Kinerja Guru Pendidikan Agama Islam pada SMAN dan SMKN Kota Makassar*”, *Disertasi* (Makassar: PPs UIN Alauddin, 2010), h. 200.

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