



Original Research Article

THE APPLICATIONS OF RHETORIC IN ISMAIL HAKKI BURSEVI'S WORK TITLED RŪḤ AL-BAYĀN

Article History:

Name of Author:

Halil İbrahim Kocabıyık¹ and Nuh Arvas²

Affiliation: ¹Assoc. Prof. Faculty of Theology, Uşak University, Türkiye
ORCID: <https://orcid.org/0000-0002-0941-6980>

²Faculty of Theology, Uşak University, Türkiye
ORCID: <https://orcid.org/0000-0002-5258-5480>

Received: 01-10-2025

Revised: 27-10-2025

Accepted: 21-11-2025

Published: 29-12-2025

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Abstract: The Rūḥ al-Bayān Qur'anic commentary by Ismā'īl Haqqī Bursevī (d. 1725) is a significant work that systematically employs the sciences of eloquence (bayān) and semantics (ma'ānī) to elucidate the linguistic and semantic subtleties of the Qur'an. In his exegesis, Bursevī conducts an in-depth analysis of the fundamental components of rhetoric, such as simile (tashbīḥ), metaphor (isti'ārah), metonymy (majāz), allusion (kināyah), declarative and performative speech (khabar and inshā'), inversion of word order (taqdīm-ta'khīr), definite and indefinite nouns (ma'rifah-nakirah), ellipsis (ḥadhf), restriction (ḥaṣr), and transition in person/tense (iltifāt). Bursevī interprets the device of simile not as a mere comparison, but as a stratum of meaning that carries psychological and ethical messages through its distinct and composite structures. In his analyses of metaphor, he demonstrates how words transition from their concrete meanings to abstract and profound concepts, revealing the purpose behind the use of this device, particularly in the expression of divine attributes. Through allusion, he emphasizes the dimension of deep consciousness and contemplation hinted at by the text, beyond the literal meaning of the word. Within the context of the science of semantics ('ilm al-ma'ānī), he examines the linguistic structure and functional differences of declarative and performative sentences in the verses. He explains the phenomenon of inverted word order as serving semantic emphasis and rhetorical purpose, beyond mere grammatical rules. He treats the use of definite and indefinite nouns as a tool to emphasize the scope, intensity, or uniqueness of concepts. Linguistic techniques of abbreviation and concentration, such as ellipsis and restriction, are presented as evidence of the Qur'an's inimitability (i'jāz). Through the art of transition (iltifāt), he demonstrates how shifts in narrative perspective or emphasis function to capture the audience's attention and create a psychological impact. In conclusion, Bursevī's exegetical methodology aims to demonstrate that the Qur'an is not merely a body of rulings, but also a miracle in terms of its language, meaning, and aesthetic dimension. His meticulous applications of the sciences of eloquence and semantics establish Rūḥ al-Bayān as an original and profound work within the classical exegetical tradition for understanding the Qur'anic rhetoric.

Keywords: Bursevī, Rūḥ al-Bayān, Ma'ānī, Bayān.

INTRODUCTION

The Holy Qur'an has been the subject of profound research in the academic world not only for its content but also for its unique linguistic structure and rhetorical eloquence (balāghah). In this context, Ismā'īl Haqqī Bursevī's (d. 1725) work, Rūḥ al-Bayān, is a significant exegesis that systematically applies the subtleties of rhetorical science ('ilm al-balāghah) while elucidating the semantic richness of

the Qur'an. Bursevī, not merely an exegete but also a specialist in language and literature, meticulously examined the relationship between the literal structure of the verses and their semantic depth.

2. Purpose and Method of the Article

The purpose of this study is to analyze the extent and methodology with which Ismā'īl Haqqī Bursevī applied the two fundamental disciplines of rhetoric,

namely the sciences of eloquence (‘ilm al-bayān) and semantics (‘ilm al-ma‘ānī), in his exegesis Rūḥ al-Bayān. The article aims to demonstrate, with examples, how Bursevī interpreted elements of bayān—such as simile (tashbīh), metonymy (majāz), metaphor (isti‘ārah), and allusion (kināyah)—and components of ma‘ānī—such as declarative and performative speech (khabar and inshā‘), inversion of word order (taqdīm-ta‘khīr), restriction (ḥaṣr), ellipsis (ḥadhf), and transition (iltifāt)—within the context of specific verses. The method of the study is based on a descriptive and analytical approach. The relevant verse commentaries in Bursevī’s exegesis will be examined in light of the classical sources of rhetorical science, and an attempt will be made to systematize his unique methodology. The ultimate goal is to unveil Bursevī’s holistic and profound exegetical approach, which places the science of rhetoric at the center of understanding the linguistic miracle of the Qur’an.

3. The Life of Ismail Hakki Bursevi

Ismail Hakki Bursevi was born in 1653 in the city of Aydos, Bulgaria. He deepened his knowledge in religious, Sufi, and intellectual sciences and received the license of spiritual succession (khilāfah) from the Jalwati (Celvetiyye) order’s master, Osman Fazlı-i İlāhî. He became renowned for his sermons, spiritual guidance, and exegetical work in various cities such as Skopje (Üsküp), Veles (Köprülü), Strumica (Ustrumca), and Bursa, and is particularly distinguished for his exegesis titled Rūḥ al-Bayān. He passed away in Bursa in 1725 and was buried in the courtyard of the mosque he had built in his own name (Namlı, 2018).

4. Applications of the Science of Eloquence (‘Ilm al-Bayān) in Rūḥ al-Bayān

4.1. Simile (Tashbīh)

In the science of Eloquence (‘Ilm al-Bayān), a simile (tashbīh) denotes a commonality in meaning between one thing and another, without the intent of creating a metaphor (isti‘ārah) or abstraction (tajrīd) (al-Kazvini, 2002).

In his exegesis of the verse, يَنْعُقُ الَّذِي كَمَثَلِ كَفَرُوا الَّذِينَ لَمْ يَمُؤْ (Qur’an, Al-Baqarah 2:171), Bursevī classifies the simile (tashbīh) present in the expression within the category of a "dispersed/detailed simile" (tashbīh-i mufriq) and explains it as follows:

In this analogy, the person who invites to the truth (dā‘ī) is likened to the shouting of a shepherd, while the disbelievers are likened to animals that merely hear a sound but do not comprehend it. Furthermore, the unresponsiveness of the disbelievers to the invitation is compared to the animals’ meaningless reaction to the shepherd’s voice. Consequently, the multiple components of the

simile—the subject of comparison (mushabbah), the object of comparison (mushabbah bih), and the basis for analogy (wajh al-shabah)—are each distinctly emphasized.

This structure demonstrates that the simile is not merely a superficial resemblance but, on the contrary, reveals a deeper stratum of meaning, such as the invitation being transformed into a meaningless sound and the disbelievers’ lack of intellectual perception. Bursevī’s analysis reflects both the linguistic subtlety of the verse and its psychological and ethical message from an academic perspective (Bursevi, 2018).

In his examination of the simile (tashbīh) in the verse, كَمَاءٍ الدُّنْيَا الْحَيَاةُ مِثْلُ ثَمَارٍ (Qur’an, Yūnus 10:24), Bursevī notes that although the letter kāf (“as”) is linguistically attached to a singular term, the holistic structure of the analogy constitutes a composite simile (tashbīh-i mürekkep). According to him, this analogy does not merely establish a superficial resemblance between the element of “water” and worldly life; rather, a sequence of stages—such as the transience of worldly life, its deceptive allure, the growth and flourishing of plants, and their sudden withering and extinction by divine decree—are collectively likened, as an integrated whole, to the life cycle of water.

This composite simile vividly illustrates both the attractiveness and impermanence of worldly blessings while also emphasizing human delusion and helplessness within this process. In doing so, it offers profound contemplative insight for an audience capable of grasping the deeper message of the verse. Bursevī’s interpretation reflects his exegetical methodology, which harmonizes linguistic subtlety with semantic depth (Bursevi, 2018).

In his exegesis of the phrase, فِيهَا وَالْقَيْنَا مَدَنَّاها ضَرْأًا (Qur’an, Al-Hijr 15:19), the exegete Bursevī points out that the term "رَوَاسِي" (firm mountains) embodies an instance of simile (tashbīh). According to him, the concept of "الْجِبَال" (mountains) is likened to the expression "رَوَاسِي" thereby emphasizing the function of mountains in establishing stability and balance on the earth. This simile conveys not only physical steadfastness but also symbolizes the role of mountains in maintaining the order of the planet and the manifestation of divine power.

Bursevī attaches great importance to such analogies as a means of demonstrating how the Qur’an depicts natural phenomena in a meaningful and wisdom-filled manner. Indeed, these expressions stand out as exemplary instances of rhetorical eloquence (balāghah), combining linguistic refinement with profound contemplative depth (Bursevi, 2018).

This approach reflects Bursevī’s characteristic

methodology in analyzing the Qur'an's rhetoric—integrating lexical subtleties with semantic profundity and interpreting the art of simile in a way that reveals both the aesthetic and wisdom dimensions of the text.

4.2. Metaphor (Isti'ārah)

Etymologically meaning "to borrow," isti'ārah is defined in the science of rhetoric ('ilm al-balāghah) as "the use of a word or phrase outside its literal meaning, based on a relationship of similarity and supported by a contextual clue (qarīnah), in order to provide emphasis and interpretive power to a simile" (Durmuş, 2008).

The author Bursevī frequently refers to examples of the trope of isti'ārah, a crucial element of rhetoric, in his commentary. In his analysis of the expression "اللَّهُ بِحَبْلِ" (Qur'an, Āl 'Imrān 3:103), he states that the word "حَبْل" (rope) is an implied metaphor (isti'ārah-i makniyyah) for "covenant," for Allah's covenant, much like a sturdy rope, is a means that leads humanity to salvation and to the divine will.

In a similar rhetorical approach, he classifies the phrase "خَزَائِنُهُ" (Qur'an, Al-Hijr 15:21) as an imaginal or fantastical metaphor (isti'ārah-i takhyīliyyah). Here, divine mercy and sustenance are expressed through the term "treasuries," which can be concretely imagined and visualized, thereby serving to imprint an abstract truth onto the mind with the aid of a tangible image (Bursevi, 2018).

In his commentary on the term "بِالرُّوح" in Surah An-Nahl (16:2), Bursevī makes a significant rhetorical observation. He posits that the use of the word "Spirit" (rūḥ) in the context of the descent of angels, instead of the explicit concept of "revelation" (wahy), constitutes an example of a "verificational metaphor" (isti'ārah-i tahqīqiyyah).

This type of metaphor directly correlates the revitalizing, life-giving, and renewing quality of the phenomenon of revelation with the "Spirit" as the fundamental element that gives life to the body. Consequently, through the term "rūḥ," the abstract and metaphysical truth of revelation is clothed in a tangible and perceptible force; the meaning is deepened to convey that the divine communication to the prophets revitalizes the spiritual life of communities, much as a soul gives life to a corporeal body (Bursevi, 2018).

In his rhetorical analysis of the term "حَرَامٌ" (forbidden) in the verse, لَا أَنهْمُ أَهْلَكْنَاهَا قَرْيَةً عَلَى وَحَرَامٍ (Qur'an, Al-Anbiyā' 21:95), the author Bursevī indicates that the word in this context is a manifestation of the trope known as "intellectual metaphor" (isti'ārah-i 'aqliyyah).

The concept of "ḥarām," which normally denotes a religious or legal prohibition, is employed here to describe an intellectual and metaphysical impossibility—namely, the inconceivability of a destroyed people returning to the world. This usage emphasizes that such a return is not only practically impossible but is absolutely precluded within the divine decree and the design of fate. Thus, a linguistic expression of prohibition is metaphorically applied to signify an absolute and immutable ontological nullity (Bursevi, 2018).

In his literary analysis of the term "النَّدَى" (He called) in verse 10 of Surah Ash-Shu'arā, مُوسَى رَبُّكَ إِذْ وَادَّ (Qur'an, 26:10), Bursevī traces the etymological root of this concept to the word "النَّدَى" (moisture, humidity). According to him, the metaphorical usage (isti'ārah) of the term "النَّدَى" to mean raising one's voice alludes to the correlation between a well-moistened mouth and vocal clarity as well as eloquence in speech. For this reason, the description of eloquent speakers as having "abundant saliva" underscores the connection between the physiological basis of voice and rhetorical effectiveness (Bursevi, 2018).

In his exegesis of the term "الظَّن" (he deemed/supposed) in Surah Sād, verse 24: دَاوُدُ نَظَرُ (Qur'an, 38:24), Bursevī explains that the word is used metaphorically (isti'ārah) to denote knowledge based on evidence. According to him, this metaphorical relationship between "الظَّن" (conjecture) and "الْحَالِم" (certain knowledge) stems from the fact that a strong, predominant conjecture can carry the epistemic value of knowledge. In this context, "الظَّن" acquires a meaning of certitude; however, this certitude is not of the kind derived from direct observation, but rather possesses the quality of a scientific or rational inference. Bursevī states that this rationale justifies the use of the term "الظَّن" in the aforementioned verse in the sense of "knowledge" (Bursevi, 2018).

These multifaceted and profound analyses of metaphor (isti'ārah) demonstrate the highly systematic and profound methodology Bursevī developed for deciphering the Qur'an's rhetorical system, and indicate his use of metaphor as a central tool for comprehending the relationship between wording and meaning.

4.3. Trope (Majāz)

A trope (majāz) occurs when a word is used not in its literal meaning but in a transferred meaning, based on a contextual clue (qarīnah) and a relationship between the two meanings. If this relationship is one of similarity, it is called a metaphor (isti'ārah); if it is any other type of relationship, it is called metonymy (majāz-i mursal). Majāz is divided into two categories: intellectual ('aqlī) and lexical (lughawī).

4.3.1. Metonymy (Majāz-i Mursal / Lexical Trope)

For a trope to occur, a transfer from the literal meaning to a figurative meaning and a relationship between the two is required. If the relationship is other than similarity, it is called metonymy (majāz-i mursal). This type of relationship in metonymy is referred to as "formal connection" (surī ittiṣāl).

4.3.2. Intellectual Trope (Majāz-i 'Aqlī)

This refers to the attribution of an action to someone other than its actual agent. Bursevī analyzes the figurative dimension of the term "شَاكِرٌ" (All-Thankful) used to describe God in Surah Al-Baqarah (2:158). According to him, this attribution is a trope expressing God's acceptance of His servant's worship and His rewarding of them. Also citing the approach of Ibn Tamjīs, Bursevī explains the mechanism of this trope through a two-stage process: Firstly, the "thankfulness" attributed to God is figurative in the sense of His being pleased with His servant, for divine pleasure is an essential corollary of thankfulness. Subsequently, from this figurative meaning of pleasure, a second figurative transition leads to the meaning of "granting reward." Thus, the word "شَاكِرٌ" is used as a trope, distanced from its original meaning, to express the concept of God responding to His servant and rewarding them (Bursevi, 2018).

The author interprets the expression *اللَّهُ لَتَأْتَهُمْ* (May Allah destroy them/Allah fight them!) in Surah At-Tawbah (9:30) by applying the type of metonymy known as "mentioning the concomitant to imply the necessary" (dhikru 'l-lāzim irādatu 'l-malzūm). Accordingly, by mentioning the act of "fighting/destroying," the primary intended meaning—which is its necessary concomitant—namely, "divine curse and displeasure" (al-malzūm), is implied. Instead of stating the true meaning directly, this figurative method was chosen for a more emphatic and effective expression (Bursevi, 2018).

The exegete grounds the figurative nature of the expression "مُبْصِرًا وَالنَّهَارَ" in Surah Al-Mu'min (40:61) as follows: The attribution of the act of seeing to an inanimate entity like the daytime is a clear example of metonymy (majāz) and hyperbole (mubālaghah). Here, the word "مُبْصِرًا" is used to emphasize the characteristic of daylight which provides the means for people to see. Although, in reality, it is humans who perform the act of seeing, portraying the daytime as undertaking this function rhetorically highlights its role as a "revealer" through light. This type of metonymy is closely related to the method, frequently employed in Arabic rhetoric, of "attributing a conscious act to a non-conscious entity" (tashhīs - personification) (Bursevi, 2018).

The exegete states that the term "الْيَدِ" (the Hand), found in the first verse of Surah Al-Mulk, is used in a metaphorical sense to express Allah's absolute and all-encompassing power. Accordingly, the expression "الْيَدِ" is used not to denote a physical limb but to signify "Power" (qudrah), representing sovereignty and complete dominion. The primary reason for employing this metaphor is that the manifestations of the attribute of Power can be most tangibly embodied through the "hand." For the hand is the most direct instrument of action and authority; in this respect, it serves as an exceptionally apt metaphorical element to concisely and powerfully depict the limitless efficacy of divine power in its sphere of influence (Bursevi, 2018).

The exegete analyzes the metaphorical structure in the expression "اللَّهُ أَخَذَهُ" (Allah seized him / punished him) in Surah An-Nāzi'āt (79:25) as follows: The verb "أَخَذَ" whose primary meaning is "to seize physically," is used metaphorically to mean "to punish." The basis for this metaphor is that the action encompasses both a worldly (literal) and otherworldly (metaphorical) punishment simultaneously. The punishment occurring in this world corresponds to the verb's literal meaning, whereas the punishment in the Hereafter, which has not yet occurred, is expressed on a metaphorical plane. This is necessary because it is theoretically impossible for a single word in the same context to carry both its literal and metaphorical meanings simultaneously. This usage exemplifies the type of metonymy in rhetorical science where "the concomitant is mentioned to imply the necessary" (dhikru 'l-malzūm irādatu 'l-lāzim) (Bursevi, 2018).

Bursevī analyzes the metaphorical relationship in the term "عُوقِبَ" (he was punished) in Surah Ash-Shūrā (42:40) as a type of metonymy (majāz-i mursal). According to him, although the word "iqāb" (punishment) literally denotes the penalty that follows a committed crime, here it is used metonymically for the crime itself. In this usage, the "cause" (i.e., the committed crime) is named after the name of its "effect" (i.e., the punishment). Bursevī explains this circumstance with a style approximating the rhetorical figure of mushākalah (prolepsis, or reciprocal metaphor) and implies that this figurative shift in language emphasizes the causal link between the agent and the act. Thus, in the verse, the primary action constituting the grounds for punishment is expressed through the word "punishment," which is its inevitable consequence (Bursevi, 2018).

Bursevī's interpretations of majāz demonstrate that he developed a holistic methodology for elucidating the Qur'an's linguistic miracle. By systematically employing both lexical (luḡhawī) and intellectual ('aqlī) types of trope, he reveals the textual depth and

rhetorical subtlety of the divine text.

4.4. Allusion (Kināyah)

Allusion (kināyah) is an expression for which, although it is permissible to intend the literal meaning, the primary consideration is that a necessary implication (lāzim) of that literal meaning is intended (al-Kazvini, 2002).

The exegete Bursevī analyzes the phrase يَطْنُونَ نِدَالًا (Qur'an, Al-Baqarah 2:46) to exemplify the trope of kināyah, a fundamental subject of the science of Eloquence ('ilm al-bayān). According to him, this state expressed as "knowing" ('ilm) possesses an allusive usage, fundamentally implying the meaning of direct witnessing (beholding Allah). This allusion points to the reality within the context of the verse's revelation: that everyone will be present in the divine court on the Day of Judgment and will face the reality of giving account. Consequently, the verb "to know" represents not merely an intellectual apprehension but an inner consciousness encompassing faith of the degree of certainty (yaqīn) and, ultimately, the reality of appearing in the eternal divine presence. With this interpretation, Bursevī draws attention to the place of the art of kināyah—which transcends the literal meaning of the word and points to a deeper truth—within the semantic depth of the Qur'an (Bursevi, 2018).

The author evaluates the expression "أَيْدِيهِمْ" (aydīhim) in Surah Yāsīn (36:35) as a classic example of the trope of kināyah in rhetoric. He states that the word "hand" is used allusively here, moving from its meaning as a concrete limb to carry the meaning of "strength, power, and capability." The primary rationale for this allusion is that the hand is the most effective and powerful organ in the human body in the context of performing work and action. He emphasizes that the word "hand" is a common element of kināyah in the Arabic language and the Qur'an, pointing out that the same rhetorical structure is seen in the similar Qur'anic expression, "أَيْدِيهِمْ قَدَمَتْ أَيْم" (Bursevi, 2018).

The author interprets the term "mithl" (like/similar) in the phrase "شَيْءٌ كَمِثْلِهِ لَيْسَ" (Qur'an, Al-Shūrā 42:11) as an allusion (kināyah) to the absolute uniqueness of the Divine Essence. This allusion is based on a common rhetorical usage in the Arabic language. Indeed, the common Arabic expression "لا مِثْلَكَ" (One like you does not do such a thing) emphatically and hyperbolically stresses that an action absolutely cannot be done. Within this framework, the word "mithl" in the verse functions as a profound allusion expressing not merely a simple dissimilarity, but the absolute transcendence (tanzih) of the divine essence from all attributes of createdness and qualitative limitation (Bursevi, 2018; Yüksek, 2023).

Bursevī's interpretations of kināyah, through the systematic connections he establishes between the literal meaning of the text and its deeper semantic layers, demonstrate how his linguistic analyses provide semantic depth and coherence within his exegetical methodology.

5. Applications of the Science of Meanings ('Ilm al-Ma'ānī) in Rūḥ al-Bayān

5.1. Declarative (Khabar) and Performative (Inshā') Sentences

A declarative (khabar) sentence is one that aims to convey a judgment to the listener and persuade them to accept it; thus, its truth or falsehood can be objectively evaluated. The primary function of declarative sentences is to communicate information and to form a mental conception. A performative (inshā') sentence, on the other hand, aims not to report a fact or a situation but to create something new in the mind, convey a request, or express an emotion. Such sentences have no truth value, as they do not assert a claim.

In his commentary, Bursawi addresses whether the sentences in the verses are declarative or performative when providing linguistic analysis. For example, regarding Quran 9:127 (قَوْمٌ يَأْتِهِمْ ظُلُوبُهُمْ اللَّهُ صَرَفَ) (يَنْفَقُونَ لَا...), he states that it is a declarative sentence (Bursawi, 2018). Similarly, concerning the verse (قُلْ...), Bursawexplains: Within the framework of Arabic sentence structure and the rules of conjunction ('atf), the phrase "بِالْقِسْطِ رَبِّي أَمَرَ" is a declarative sentence. The following part, "وَجُوهَكُمْ وَأَقِيمُوا", however, is a performative sentence (an imperative). According to grammatical principles, it is not considered appropriate to conjoin a declarative sentence directly with a performative one via 'atf. Therefore, for the conjunction between the two sentences to be valid, the verb "قُلْ" (Say) must be supplied (estimated) before the imperative. This estimative approach (taqdīr) allows for semantic and grammatical harmony between the sentences (Bursawi, 2018).

In his commentary, Bursawi notes that the expression (لَا تَعْبُدُونَ إِلَّا اللَّهَ) (You worship none but Allah) in Surah Al-Baqarah (2:83) is, in terms of its literal form (lafzan), structured as a declarative (khabarī) sentence. However, in terms of its meaning (ma'nan), it carries the implication of a prohibition (nahy). Similarly, he categorizes the verse from Surah An-Nahl (16:58) (وَجْهٌ ظَلَّ بِالْأُنثَى أَحَدَهُمْ بُشِّرَ وَإِذَا كَظِيمٌ وَهُوَ مُسَوِّدًا) (And when one of them is informed of [the birth of] a female, his face becomes dark, and he suppresses grief), as a declarative sentence. According to him, both expressions exemplify the stylistic subtlety of the Arabic language: the first conveys a prohibitive command through the form of a declaration, while the second presents a psychological state as an objective observation. This,

Bursawi argues, points to the Qur'an's eloquent (baligh) and inimitable (mu'jiz) mode of expression (Bursawi, 2018).

In his analyses of the linguistic structure of verses, the author considers the statement وَلَيْ دُونِهِ مَنْ لَهُمْ لَيْسَ شَفِيعٌ وَلَا (They have no guardian or intercessor besides Him) (Az-Zumar, 39:3) to be performative (inshā'i) in nature because it is a negative sentence that establishes a ruling (ḥukm). Applying the same methodological approach, he also classifies the imperative sentence وَجُوهَكُمْ وَأَقِيمُوا (And direct your faces [towards Him]...) in Surah Al-A'raf (7:29) under the category of inshā'. In his view, both structures are not declarative (khabar) sentences: the first conclusively establishes an absolute negation, while the second directly issues a command and instruction (Bursawi, 2018; Ünal, 2020; Yüksek, 2023).

The author notes that the interrogative particle at the beginning of the verse تَقُولُ عَلَى بُنْيَانِهِ أَسَسَ أَقْنُ (Is he who founded his building on piety...?) in Surah At-Tawbah (9:109) does not serve the purpose of posing a genuine question. Instead, it functions as a "rhetorical question of negation" (istifhām inkārī), implying an expected negative answer. Furthermore, he analyzes the linguistic structure of this sentence as a "prefatory sentence" (jumla istināfiyya). Accordingly, this sentence is not disconnected from the preceding semantic unity; rather, it builds upon it to construct a new, comparative layer of meaning, thereby effectively establishing a contrast between the one who builds on piety and the one who builds on crumbling ground. This approach reflects Bursawi's exegetical methodology, which considers not only the literal structure of the verses but also their rhetorical eloquence (balāgha), style (uslūb), and contextual depth of meaning (Bursawi, 2018; Ünal, 2020).

Regarding the phrase سَيِّئًا أَضَلُّ مَنْ (...who is more astray in way?), Bursawi acknowledges that this verse begins with the Arabic interrogative particle "man" and carries the meaning of a question: "Who is most astray?" However, in his analytical approach, this interrogation is not a genuine request for information but rather a literary stylistic device used to prompt the addressee to reflect and to emphasize the grave consequence of misguidance. This type of usage, within the context addressed by the verse, serves a performative (inshā'i) or directive function, thereby reinforcing the meaning (Bursawi, 2018).

Bursawi states that the expression "أَحْذَرُهُمْ يَوْمَ" (would any of you wish...) in Surah Al-Baqarah (2:96), while grammatically a declarative structure, semantically expresses a "wish" (tamannī) and thus assumes a performative (inshā'i) function. Similarly, in his analysis of the sentence بِإِذْنِهِ إِلَّا عِنْدَ شَفِيعِ الَّذِي ذَا مَنْ (Who

is it that can intercede with Him except by His permission?) in Surah Al-Baqarah (2:255), he emphasizes that when the particle "man" is used for the purpose of interrogation (istifhām), the sentence's meaning conveys negation (nafy) and denial. In this form, the sentence structurally falls under the category of inshā' (Bursawi, 2018; Sadullah Tilkitas, 2025; Ünal, 2019; Yüksek, 2022).

5.2. Foregrounding (Taqdīm) and Backgrounding (Ta'khīr)

Taqdīm refers to the placement of a word that, by right, should come later to a forward position, while ta'khīr is the postponement of a word that semantically warrants precedence. Although all elements within a sentence adhere to a specific order and a required sequence, within the sentence structure, certain elements appear earlier and others later. This phenomenon, occurring when the sequence deviates from standard grammatical rules, is expressed as taqdīm-ta'khīr (foregrounding and backgrounding) (Tekin, 2017; Şahin, 2019, s. 304; Yüksek, 2022).

In his tafsīr, Bursawi provides examples of the inversion of the subject (mubtada') and the predicate (khabar). In some instances, he explains the reason for this inversion, while in others, he merely notes the change without stating the cause. For example, in his commentary on Quran 9:101, he mentions that the phrase حَزَلَكُمْ مِمَّنْ (from those around you) is the foregrounded predicate (al-khabar al-muqaddam), and the word مُنَافِقُونَ (hypocrites) is the backgrounded subject (al-mubtada' al-mu'akhhkar) (Bursawi, 2018). Similarly, in the verse: سَمِعْتُمْ وَعَلَى قُلُوبِهِمْ عَلَى اللَّهِ حَتَمٌ (Allah has set a seal upon their hearts and upon their hearing, and over their vision is a veil. And for them is a great punishment.) (Al-Baqarah, 2:7), within the framework of Arabic morphology and syntax (sarf and nahw), an inversion of the subject and predicate is observed. Although the word "غِشَاوَةٌ" (a veil) is semantically and functionally the subject (mubtada'), it has been backgrounded (mu'akhhkar) because the predicate phrase "أَبْصَارُهُمْ وَعَلَى" (and over their vision) precedes it. Conversely, the construction "وَعَلَى" serves as the foregrounded predicate (al-khabar al-muqaddam). This type of foregrounding-backgrounding device (san'at al-taqdīm wa al-ta'khīr) is typically employed for rhetorical (balāgha) purposes. In this example, it aims to intensify the emphasis on "vision," create semantic density, and simultaneously add a literary flavor to the expression. This structure complements the parallelism established with the preceding clauses of the verse through variation, thereby creating a deeper impact on the listener and preventing monotony in the discourse (Bursawi, 2018).

In Bursawi's analysis of the phrase "الْخَيْرُ بِيَدِكَ" (In

Your hand is [all] good) in Surah Āl-i Imrān (3:25), he explains that the phrase "الْقَبِيلِ" (in Your hand) functions as the foregrounded predicate (al-khabar al-muqaddam), while "الْخَيْرُ" (the good) is the backgrounded subject (al-mubtada' al-mu'akhkhar). This structural inversion serves a rhetorical (balāghī) purpose: to emphasize that "all good" is absolutely and exclusively vested in Allah's power. Similarly, in the phrase "الضَّعْفُ جَزَاءُ لَهُمْ" (for them will be a double punishment) in Surah Saba' (34:37), the prepositional phrase "لَهُمْ" (for them) is arranged as the foregrounded predicate, and the construct phrase "الضَّعْفُ جَزَاءُ" (punishment of the double) as the backgrounded subject. This alteration is achieved by placing the jar wa majrūr (preposition and its object) in the predicate position. It aims to draw attention to the punishment being specific to "them" and to foreground the tight, inherent connection between the penalty and its recipients (Bursawi, 2018).

Regarding the verse "تَسْتَعِينُ وَإِيَّاكَ نَعْبُدُ وَإِيَّاكَ" (You alone we worship, and You alone we ask for help) in Surah al-Fātiḥah (1:5), Bursawi explains that placing the first clause ("You alone we worship") before the second ("and You alone we ask for help") is the result of a deliberate, wise choice. The primary reason for this ordering is to achieve lexical harmony and phonetic rhythm. The fact that both parts of the verse begin with the pronoun "إِيَّاكَ" (You alone) lends the expression a powerful, parallel structure, creating a more lasting and striking impact on both the mind and the ear. Furthermore, the fact that "worship" carries a more fundamental and comprehensive meaning than "seeking help" constitutes the semantic rationale for this sequence. Indeed, the servant first knows and worships his Lord, and only then asks for His help in that worship. This is a classic example of a case of foregrounding-backgrounding within the framework of grammatical rules also serving a profound purpose of eloquence (balāghah) and clarity of expression (faṣāḥah) (Bursawi, 2018; Dede, 2025, ss. 55-56).

In the verse "فَلْتَمَهْنِ بِكَلِمَاتِ رَبِّهِ إِبْرَاهِيمَ ابْتَلَىٰ إِيَّاهُ" (And [mention, O Muhammad], when Abraham was tried by his Lord with commands...) in Surah al-Baqarah (2:124), Bursawi notes that the pronoun in "رَبِّهِ" (his Lord) refers to Abraham and that the object ("إِبْرَاهِيمَ" - Abraham), which should grammatically come later in rank, has been foregrounded lexically. The primary reason for this foregrounding is to emphasize the majesty of the station of "Lord" (Rabb) and the reverence due to Him. A similar case is seen in the verse "فَارْهَبُونِ وَإِيَّايَ" (and fear Me alone) (al-Baqarah 2:40). Here, the pronoun "إِيَّايَ" (Me) is placed at the beginning of the clause to exclusively (takhsīṣ) and absolutely assign fear to Allah. This structural intervention expresses "specification" (takhsīṣ), indicating that gratitude and fidelity to the covenant are obligations toward Him alone, and that

the believer's true fear must come only from Allah (Bursawi, 2018).

5.3. Definiteness (Ma'rifah) and Indefiniteness (Nakirah)

In his commentary, Bursawi frequently addresses the reasons why nouns appear in either definite (ma'rifah) or indefinite (nakirah) form. For instance, in his analysis of the word "عِثَاوَةٌ" (a veil) in Surah Al-Baqarah (2:7), he delves into the profound semantic layer revealed by its indefinite usage from linguistic and rhetorical perspectives. This usage indicates that the "veil" in question possesses a distinct, unique, and original nature, different from any known type of veil. Its indefinite form emphasizes that it cannot be confined to the category of ordinary, definable veils and aims to provoke contemplation in the reader about the essence of this covering. In the context of the verse, this veil enveloping hearts, senses, and insight represents a spiritual, not a material, barrier. Its indefinite arrival reinforces the meaning that it is not a conventional covering but rather a metaphysical curtain resulting from a divine punitive mechanism. This linguistic choice also foregrounds the severity and uniqueness of this veil, eloquently expressing that it is not a definite, specific veil but rather of an indefinable and unknowable nature (Bursawi, 2018).

Similarly, regarding the word "جَنَّاتٍ" (gardens) in Surah Al-Baqarah (2:25), Bursawi notes that its use in the plural and indefinite form (without the definite article) signifies a deep semantic layer from a linguistic and exegetical standpoint. This grammatical choice emphasizes that Paradise is not a single, static realm but rather presents a multi-layered structure graded according to the believers' deeds. The indefinite usage of "جَنَّاتٍ" implies that the nature of these gardens transcends the limits of human comprehension and cannot be fully reduced to any known definition of Paradise. Indeed, the plural structure, by pointing to different ranks and degrees, indicates the existence of a distinct Paradise with its own unique qualities, corresponding to the quality and quantity of each believer's righteous deeds. This reveals the subtlety of divine justice and recompense while also pointing to the dimensions of diversity and richness inherent in the concept of Paradise (Bursawi, 2018).

Regarding the use of the definite word "الْفُلْكَ" (the ship) in Surah Yā-Sīn (36:41), the author explains it through two distinct exegetical approaches. According to the first view, its use as a definite generic noun emphasizes the known type of ship, thus providing universal evidence, through the story of Noah, for the possibility of resurrection after death. The second view holds that the definiteness of "الْفُلْكَ" falls within the framework of 'ahd khārijī (external referential definiteness), directly pointing to the specific ship of Prophet Noah and referring to the

concreteness of this historical event. Both interpretations are consistent with the verse's function of reinforcing the proofs of monotheism (tawḥīd) and resurrection (ḥaṣhr) (Bursawi, 2018).

Likewise, the author explains that the indefinite usage of the word "تَكْذِيبٍ" (denial) in Surah Al-Burūj (85:19) aims, in accordance with the Arabic rhetorical rule of tankīr (indefiniteness for emphasis), to stress the greatness and intensity of the concept. This linguistic choice indicates that the act of denial in which the disbelievers are engaged is not an ordinary or limited state; on the contrary, it represents a state of denial that is immense in scope and weight, indefinably severe, and absolute. The indefinite usage thus effectively reveals the quality and magnitude of this denial with compelling eloquence (Bursawi, 2018).

Sometimes, the author explains issues of definiteness and indefiniteness in the verses through other examples. For instance, the indefinite usage of the word "شَيْبَةً" (gray hair/hoariness) in Surah Ar-Rūm (30:54) is a meaningful choice within the framework of Arabic rhetoric. The verse describes the course of human life: initial weakness (childhood), followed by strength (youth), and then a second weakness (old age). The words "ضَعْفٍ" (weakness) and "قُوَّةٌ" (strength) are indefinite, emphasizing that each refers to a stage distinct and new from the previous one. The fact that "شَيْبَةً" is also indefinite in this manner shows that it is not merely a physiological graying but marks the beginning of a new period of "weakness and old age," qualitatively different from previous weaknesses and difficult to define. In Arabic, if an indefinite noun mentioned earlier is repeated in a definite form, it refers back to the first instance; but if it reappears as indefinite, it signifies a new quality distinct from the first state. Here, the indefinite usage powerfully reinforces the ontological meaning of this final stage of human life by drawing attention to the unique and profound dimension of the frailty brought by old age (Bursawi, 2018; Turgut & Dede, 2025, s. 198).

5.4. Ellipsis (Ḥadhf)

One of the fundamental characteristics of the Arabic language is its possession of the attribute of literary inimitability (i'jāz). In the manifestation of this i'jāz, ellipsis (ḥadhf) – the grammatical omission of certain elements within an expression – functions as a significant linguistic mechanism. Within the structure of the Arabic language, meticulous care is taken to avoid elements that would burden the expression or lead to unnecessary repetition without compromising meaning. Instead, a concise, fluid expression with high semantic density is adopted. This approach has both enhanced the language's aesthetic power and contributed directly to its quality of i'jāz by achieving economy of expression

(Kuşcuoğlu, 2019).

In the phrase "فِرْعَوْنَ أَلْ كَذَّابِ" (like the way of the people of Pharaoh) in Surah Āli 'Imrān (3:11), the author notes a subtle linguistic structure dependent on ellipsis. Here, the letter kāf (the particle of similitude ka) is in the position of the predicate (khabar) for an omitted subject (mubtada'), and it is grammatically considered nominative (raf') in its position (maḥallan). In terms of meaning, the verse reveals that the attitude of denial and obstinacy of the polytheists, just as in the case of Pharaoh's people, is of a nature that offers no possibility of escape from divine protection and punishment. This use of ellipsis both adds depth to the meaning and reinforces the i'jāz quality of the Arabic language (Bursawi, 2018).

Similarly, the phenomenon of ellipsis in the phrase "عَلَيْهِ وَغَضِبَ اللَّهُ لَعْنَهُ مَنْ" (those whom Allah has cursed and upon whom His wrath has fallen) in Surah al-Mā'idah (5:60) exhibits a structure commonly found in Arabic syntax. Here, there is the predicate of an omitted subject, which is posited through the estimative (taqdīrī) assumption of a preceding construct phrase (mudhāf). The word intended by the demonstrative pronoun "ذَلِكَ" and appropriate to the context is "دِينٌ" (religion). This type of ellipsis preserves semantic depth while simultaneously lending conciseness (i'jāz) to the expression and foregrounding the rhetorical (balāghah) characteristic of the language (Bursawi, 2018).

The phrase "لَعَبِيدٍ بِظُلَامٍ لَيْسَ اللَّهُ وَأَنَّ" (and that Allah is not unjust to His servants) in Surah Āli 'Imrān (3:182) is, according to the author, a significant example demonstrating the syntactic depth of Arabic. This sentence is in the position of the predicate for an omitted subject and is grammatically considered nominative in its position. Functioning as an exceptive or corrective sentence (jumla i'tirāḍiyya), this structure serves to confirm and firmly establish the meaning that precedes it. Such ellipsis strengthens the semantic emphasis while also highlighting the language's qualities of conciseness (i'jāz) and eloquence (balāghah). The sentence in question exhibits both a grammatically intricate structure and a functional role that enhances communicative effect (Bursawi, 2018; el-Kahveci vd., 2023, s. 25).

Regarding another verse: "فَكَذَّبُوهُمَا اتَّخَذْنِ الْيَهُمَ أَرْسَلْنَا إِذْ" (When We sent to them two messengers, but they denied them both, so We strengthened [the mission] with a third, and they said, "Indeed, we are messengers to you.") (Yā-Sin 36:14), Bursawi explains the phenomenon of ellipsis in the verb "فَعَزَّزْنَا" (so We strengthened) with profound rhetorical subtlety. According to him, the object of the verb is deliberately omitted to direct the

addressee's attention to the preceding context, for what is primarily intended to be emphasized here is the mention of the third messenger. This ellipsis is also an expression of God Most High's subtle planning and wisdom in supporting His prophet. Thus, this concise (i'jāzī) structure in the language both increases semantic density and reveals the subtlety of divine decree (Bursawi, 2018; Gezer, 2024).

The author also sometimes points out instances where the verb governing a preposition (ḥarf al-jarr) has been omitted. For example, in the verse "يَفْضُلُ فُلٌ" (Say, "In the bounty of Allah and in His mercy – in that let them rejoice; it is better than what they accumulate.") (Yūnus 10:58), the exegete elaborates on the function of the preposition "بِ" in "وَبِرَحْمَتِهِ" from a linguistic perspective. This particle originally relates to an omitted verb, the original structure being "يَفْضُلُ لِيَفْرَحُوا" ([so] let them rejoice in the bounty of Allah and in His mercy). The repetition of the bā particle aims to emphasize both the breadth of the scope of bounty and mercy and to indicate the independent importance of each blessing. Here, the placement of the jār wa majrūr (prepositional phrase) construction before the verb occurred to express a semantic restriction (qasr), i.e., exclusivity. Then, the particle fā was added to clarify the causal relationship, resulting in the form "وَبِرَحْمَتِهِ بِفَضْلِهِ" "فَلْيَفْرَحُوا". Since the presence of the second verb rendered the first one redundant, the first verb was elided. In this arrangement, the first fā represents the condition (implied 'if they rejoice, let it be...'), and the second represents the cause-effect relationship. In essence, the semantic framework of the verse is "they should rejoice not with anything else, but only with Allah's bounty and mercy." The conditional clause is elided, and the pronoun "ذَلِكَ" is used to encompass both blessings, thereby achieving semantic unity (Bursawi, 2018).

5.6. Restriction (Hasr/Kasr)

In the science of Rhetoric (Balagha), the term hasr (or kasr), while lexically meaning "to confine, to restrict, or to limit," is technically defined as the act of exclusively assigning one element within a statement to another, thereby restricting the intended meaning solely to it. This device serves the dual functions of achieving conciseness (ijāz) and providing emphasis (ta'kid), thereby lending prominence and definiteness to the meaning. This specification is realized through specific syntactic or semantic structures and is considered an element that enhances the rhetorical effect of the text (Durmuş, 1997).

Examples related to the subject: ﴿فَارْهَبُون﴾ وَإِنِّي ﴿Fear only me" (Bakara, 2/40). Bursevi states that in verse 40 of Surah Al-Baqara, the direct object "إِنِّي"

(iyyāya) precedes its governing agent, thereby expressing a restriction (hasr). According to him, this verse indicates the obligation of both gratitude and faithfulness to the covenant. The fronting of the phrase "إِنِّي" (iyyāya - "Me alone") demonstrates that fear and awe are restricted solely to God, thus reinforcing the meaning that believers must devotionally fear only Allah. This kind of lexical precedence serves the dual rhetorical functions of conciseness (ijāz) and emphasis, thereby clearly delineating the nature of the religious injunction (Bursevi, 2018).

The author of the same way, in the 5th verse of Surah Fatiha ﴿وَلِإِيَّاكَ نَعْبُدُ وَإِيَّاكَ﴾ "O Allah, we worship only You and we seek help only from You." (Fatiha, 1/5). In this verse, the fronting of the direct object "إِيَّاكَ" (iyyāka) before its governing agent carries profound meaning from the perspectives of rhetoric (balāgha) and Qur'anic exegesis (tafsīr). This lexical composition emphasizes that the acts of seeking help and worship are restricted solely to God, thereby negating the authority of any other being in this regard. The repetition, meanwhile, serves to both reinforce the meaning and permanently inscribe this exclusivity in the human mind. Thus, this stylistic formulation functions through both conciseness (ijāz) and emphasis (ta'kid), delineating the boundaries of the servant's devotional relationship with God and establishing the doctrine of monotheism (tawḥīd) at the lexical level (Bursevi, 2018).

In another example ﴿فَإِنَّمَا يَنْتَظِرُ أَحَدُكُمْ الْآخَرَ﴾ "These two would not teach anyone anything unless they said, "We are only testing you, so do not deny it." (Bakara, 2/102). In explaining the restriction (kasr) effected by the particle "إِنَّمَا" (only) in the relevant verse, Bursevi interprets the use of the word "فَإِنَّمَا" (fitnatun) as being singular and a verbal noun (maṣḍar), despite the two angels being referred to, as indicating that they are defined as "temptation itself." The purpose of the restriction here is to leave humans no other option or legitimate path regarding learning magic and to direct them to abstain from this act definitively. This lexical specification eloquently declares that there is no possibility of performing or bringing forth any other deed outside of this specific action, thereby emphasizing the absoluteness of the prohibition (Bursevi, 2018).

Another example on the subject ﴿إِنَّمَا إِلَهُ الْكَافِرِينَ﴾ "Say: "It has only been revealed to me that your God is One God. So are you Muslims?" (Enbiya, 21/108). Bursevi explains the semantic dimension of the restriction (kasr) established by the particle "إِنَّمَا" (only) in the verse within the context of the relationship between revelation and tawḥīd. According to him, although tawḥīd and other legal rulings were revealed together

to the Messenger of God, the restriction of the statement to tawhid via "إِنَّمَا" demonstrates that the primary and ultimate purpose in sending the prophets was tawhid (divine oneness). All other sacred legal rulings are secondary elements that emerge as an extension of this fundamental principle and a requirement of tawhid. This lexical restriction eloquently emphasizes the central position of tawhid by clarifying the hierarchical structure of religious injunctions (Bursevi, 2018).

5.7. Compliment

In the studies of semantics and rhetoric, "iltifāt" (enallage) refers to the technique of deliberately disrupting the consistency of personal markers within a discourse by making an abrupt shift among the categories of the speaker (first person), the addressee (second person), and the absent third party (third person). This rhetorical strategy is employed to imbue the narrative with dynamic vitality, refocus the attention of the listener or reader, and intensify the discourse's impact. With its roots in the classical Arabic rhetorical tradition, this stylistic device demonstrates that the shift in personae within the text functions as a functional mechanism, one that reconstitutes the psychological distance between the narrator and the addressee while endowing the speech with an artistic sophistication (el-Kazvini, 2002). Bursevi's exegesis includes a discussion of iltifāt, with an analysis of its application in Surah At-Talaq, verse 1.

﴿ الْيَدَّةَ وَأَحْصُوا لِعِدَّتِهِنَّ فَطَلُّوهُنَّ النِّسَاءَ طَلًّا إِذَا النِّبِيُّ أَتَاهَا يَا ۖ O Prophet! When you [plural] intend to divorce women, divorce them with due regard for their prescribed waiting period, and calculate the period diligently. (Talak, 65/1).

In analyzing the address strategy of the verse in question, a functional example of the rhetorical device of enallage (iltifāt) can be observed. Although the literal addressee at the textual level is the Prophet Muhammad, the object of the ruling and its primary target audience is the Ummah (the Muslim community). This presents a dual structure: the address is directed primarily to the Prophet in a style denoting honor and veneration, yet it expands through the imperative command "fa-ṭalliḳū" (then divorce them) to become inclusive of the Ummah. The rhetorical subtlety here is achieved by incorporating the Ummah, which is in the position of the absent third person (ghā'ib), into the address through a form of representation via the direct addressee (second person). Consequently, a shared ruling is formed, which can be summarized as: "O Prophet! You and your Ummah must carry out the act of divorce...". This structure simultaneously exalts the status of the Prophet and, through his mediation, acquires a binding quality for the entire Ummah (Bursevi, 2018).

Similarly, in Verse 22 of Surah Yunus ﴿ بِرِيحٍ يَوْمَ جَزَيْنَ ۖ غَاصِفَتْ رِيحٌ جَاءَتْهَا بِهَا وَفَرَّخُوا طَيِّبَةً ۖ "It is He who enables you to travel through the land and sea. And when you board the ships—and they sail with them (the passengers) with a favorable wind, and they rejoice in it..." The exegete notes that the rhetorical figure of iltifāt (transition of persons) in the expression "bihim" in this verse is employed for the purposes of exaggeration (mubālāgha) and indirect censure (ta'rīd). This technique aims to confront the group in question by presenting their own situation as if it were being narrated to them by an external observer. Such a style estranges the addressees from their own attitudes and actions, thereby enabling them to perceive the abnormality and reprehensibility of their condition more distinctly. The ultimate objective is to divert them from their state of denial through this induced awareness and to prompt them to contemplate the unacceptable nature of their conduct. This approach constitutes a sophisticated example of eloquence (balāgha) that seeks to trigger a moral awakening by leveraging the psychological potency of language (Bursevi, 2018).

Another verse on the subject ﴿ مَاءَ السَّمَاءِ مِنْ أَنْزَلِ الَّذِي وَهُوَ ۖ شَيْءٌ ۖ كُلَّ نَبَاتٍ بِهِ فَأَخْرَجْنَا "She is the One who sends down water from the sky, with which We produce every plant." (En'ām 6/99) The author, in their commentary on the verse in question, indicates that the employed figure of iltifāt (transition of persons) constitutes a shift from the third-person (ghā'ib) to the first-person (mutakallim) position. The choice of the first-person plural pronoun in the phrase "fa-akhrajnā" (So We brought forth) functions not as an expression of quantitative multiplicity, but rather as a rhetorical instrument intended to emphasize divine majesty and sovereignty. This stylistic preference represents a classical technique of eloquence (balāgha), one that weaves divine power and authority into the very fabric of the text, thereby endowing the discourse with gravitas and authority (Bursevi, 2018).

Similarly, in the 44th verse of the Surah Al-Qamar, ﴿ مُنْتَصِرٌ ۖ جَمِيعٌ نَحْنُ يَقُولُونَ أَمْ "Or do they say, "We are a community that helps each other"? According to the exegete, the shift in the verse from addressing the group with a direct second-person pronoun to referencing them with a third-person pronoun constitutes an intentional and semantically significant alteration in style. This rhetorical maneuver symbolizes the divine discourse turning away from them, thereby demoting them in rank by depriving them of the honor of direct dialogue. This stylistic shift also serves to transport them into a narrative universe where their faults and shortcomings are no longer presented to them, but are instead related as an objective fact to a third party. This technique functions as a rhetorical instrument that, by effectively exposing their moral

failings, indirectly yet potently underscores the gravity of their transgression both to the addressed group itself and to the listeners (Bursevi, 2018).

CONCLUSION

Bursawi's analysis of the Qur'an's rhetorical eloquence (balāgha) reflects his characteristic methodology, which integrates lexical subtleties with semantic depth and interprets the art of simile (tashbīh) in a manner that reveals both the aesthetic and wisdom dimensions of the text.

His multifaceted and profound analyses of metaphor (isti'āra) demonstrate the systematic and deeply developed methodology he employed in deconstructing the Qur'an's rhetorical system. They indicate his use of metaphor as a central tool for comprehending the relationship between word (lafz) and meaning (ma'nā).

Bursawi's interpretations of figurative language (majāz) reveal that he developed a holistic method for explicating the Qur'an's linguistic inimitability. He systematically utilized both lexical and rational types of majāz, thereby unveiling the text's semantic depth and rhetorical finesse.

Bursawi's analyses of metonymy and allusion (kināya), through the systematic connections he establishes between the literal meaning of the word and its deeper semantic layers, demonstrate how his linguistic analyses contribute semantic depth and coherence to his exegetical methodology.

Bursawi's examinations of declarative (khabar) and performative (inshā') sentences point to a holistic interpretative system. By systematically analyzing the dynamic relationship between linguistic form and semantic function, he elucidates how the Qur'an's syntactic structure constructs profound layers of meaning.

Bursawi's analyses of foregrounding (taqdīm) and backgrounding (ta'khīr) reveal a systematic linguistic awareness that moves beyond mere grammatical rules. He integrates syntactic variations with semantic emphasis, rhetorical subtlety, and exegetical depth, presenting a comprehensive approach to textual analysis.

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