

# **Siyāqiyah Interpretation of the Word *Nūr* in QS al-Nūr (24):35: A Comprehensive Linguistic Analysis of Phonology, Morphology, Syntax, Collocation, and Rhetorical Style**

**Sri Wahyuni, Alvin Ziaulchoir El Nasair, Rexza Mohammad  
Aufi, Nur Hasaniah**  
[sriwahyuni83558@gmail.com](mailto:sriwahyuni83558@gmail.com)  
[ziaulalvin@gmail.com](mailto:ziaulalvin@gmail.com)  
[rexzamovie@gmail.com](mailto:rexzamovie@gmail.com)  
[hasaniyah@bsa.uin-malang.ac.id](mailto:hasaniyah@bsa.uin-malang.ac.id)

## **Abstract**

The word *nūr* in QS An-Nūr:35 contains deep symbolism that metaphorically represents divine guidance. The relevance of this topic lies in the need for a comprehensive linguistic approach to understand the meaning of *nūr* not only literally, but also in the context of the structure of the verse and the theme of the surah. This study aims to interpret the term *nūr* comprehensively through linguistic-siyāqiyah analysis, covering aspects of phonology, morphology, syntax, collocation, and style. The method used is descriptive-analytical qualitative with a classical approach to ma'ani, bayān, and badī' theory. The primary data is the text of QS An-Nūr:35 from the Uthmani Mushaf, and secondary data is obtained from classical tafsir and contemporary linguistic studies. Data collection techniques through literature study and analysis are carried out using source triangulation. The results of this study indicate that the long vowel sound *nūr* reinforces spiritual meaning; the morphological form *mashdar* suggests the eternity of meaning; the syntactic structure forms a progressive visual narrative; collocation presents a network of layered meanings; and the style of language constructs complex metaphors that describe light as divine guidance. This study shows that *nūr* is not merely a symbol of light, but a principle of spiritual guidance that underpins the social ethical system and human faith. These findings enrich the linguistic interpretation of the Qur'an and emphasise the importance of the siyaqiyah approach in understanding the transcendental message of revelation.

**Keywords:** *nūr*; QS An-Nūr:35; Qur'anic linguistics; *siyaqiyah*; metaphor of light

## Introduction

The Qur'an functions not only as a source of legal and moral guidance but also as a literary text rich in symbolism and metaphor. Numerous Qur'anic verses employ imagery, analogies, and metaphors to convey abstract concepts such as life, growth, and light, with the latter symbolizing divine guidance and inner spiritual enlightenment<sup>1</sup>.

The Qur'an is composed of 30 *juz'*, 114 *sūrah*s, and more than 6,200 verses. It contains recurring terms with different meanings as well as distinct terms that convey similar semantic nuances. This richness of meaning requires an interpretive approach that takes into account linguistic structures, rhetorical patterns, and the semantic relationships among the elements of each verse. Such an approach enables the Qur'an to be understood not only at the literal level but also within its broader contextual and thematic dimensions.

Surah An-Nūr (24):35 occupies a unique position in the Qur'an because its entire message revolves around the metaphor of divine light, represented by the term *nūr* (نور). Overall, the word *nūr* appears 47 times throughout the Qur'an, while this verse alone contains five occurrences: in the phrase "*Allāhu nūru al-samāwāti wa al-aḍḍ*" ("Allah is the Light of the heavens and the earth"), in "*mathalu nūrihi*" ("the parable of His light"), and twice in the expression "*nūrun 'alā nūr*" ("light upon light"). This pattern of repetition not only reinforces the literal meaning of light but also constructs a rhetorical framework that emphasizes divine guidance, inner spiritual illumination, and the manifestation of God's presence.

The verse further depicts divine light through a series of layered metaphors: the *mishkāṭ* (a niche or recessed cavity) symbolizes the human heart as the receptacle of divine light; the *miṣbāḥ* (lamp) represents the primary source of illumination, namely Allah as the Giver of guidance; the *zujājah* (clear glass) signifies the purity and transparency of the soul that receives divine illumination; and the blessed olive tree serves as the source of a pure and enduring light.

---

<sup>1</sup> Hasanuddin Chaer dkk., "Metaphorical Symbols in Qur'anic Discourse: A Cognitive-Linguistic Analysis," *Suhuf* 37, no. 2 (2025): 241–53, <https://doi.org/10.23917/suhuf.v37i2.12081>.

Together, these interconnected images create a rich, multilayered, and conceptually complex representation of divine guidance and spiritual enlightenment.<sup>2</sup>

Classical scholarship has emphasized the symbolic and spiritual dimensions of this verse. In *Mishkāt al-Anwār*, **al-Ghazālī** interprets light as the manifestation of the Divine attributes that illuminate the human heart. Likewise, **al-Rāzī**, in *Mafātih al-Ghayb*, highlights the verse's hierarchical metaphorical structure—represented by the sequence of the *mishkāt*, *zujājah*, and blessed olive tree—to demonstrate its multiple layers of spiritual meaning. In contrast, modern interpreters such as **Muḥammad ‘Abduh** emphasize divine guidance (*hidāyah*) as a transformative force that shapes and elevates human spiritual consciousness.<sup>3</sup>

Although previous studies have enriched the symbolic and theological understanding of this verse, a **linguistic-siyāqī** analysis that examines the interrelationships among linguistic elements, sentence structure, and the dynamics of metaphor remains relatively limited. Such an approach is essential for explaining how the repetition of the term *nūr*, the construction of complex metaphors (*tashbīh murakkab*), and the phonological and morphological features of the verse collectively generate multiple layers of meaning. This gap forms the basis of the present study, as a linguistic approach has the potential to offer new insights into *siyāqī* interpretation and to enrich Qur'anic exegesis from a language-based perspective.

The *siyāqī* approach emphasizes contextual interpretation by examining the relationships among lexical items, syntactic structures, and the overall flow of meaning within the discourse. The analysis encompasses phonology, morphology, syntax, collocation, and rhetorical style. Phonological features produce auditory effects that reinforce the verse's spiritual significance, while morphological and syntactic structures reveal how lexical forms and sentence patterns contribute to the construction of metaphorical meaning. Furthermore, collocations and rhetorical devices strengthen the semantic network of the verse, highlighting the depth of its rhetorical and theological message.

---

<sup>2</sup> Syafieh Syafieh dan Nurbaiti Nurbaiti, “POTRET KARAKTERISTIK KEPEMIMPINAN PEREMPUAN (Analisis Semiotika Surat Al-Naml: 23-44),” *JURNAL At-Tibyan: Jurnal Ilmu Alquran dan Tafsir* 3, no. 1 (2018): 52, <https://doi.org/10.32505/tibyan.v3i1.477>.

<sup>3</sup> Sokhi Huda, *Hidayah Dalam Proses Dakwah (Sebuah Ikhtiar Teoretisasi)*, t.t.

Based on this framework, the present study aims to provide a comprehensive analysis of the construction of meaning associated with the term *nūr* through a linguistic-*siyāqī* approach. The discussion focuses on the roles of phonology, morphology, syntax, collocation, and rhetorical style in shaping the representation of divine light, thereby offering a more holistic and contextually grounded interpretation of the verse.

To achieve these objectives, this study employs a descriptive-analytical qualitative approach by applying the theories of *ma'ānī*, *bayān*, and *badi'* to **Qur'an 24:35 (QS An-Nūr:35)**. The primary data consist of the Uthmanic Muṣḥaf text of the verse, complemented by classical commentaries, particularly that of **al-Baghawī**, as well as contemporary linguistic studies. Data were analyzed through library research, focusing on the phonetic characteristics of the root **n-w-r**, the verse's *i'rab* (syntactic structure), and its metaphors and collocations. As a textual study, this research does not involve human participants, and the validity of its findings is ensured through triangulation between classical exegetical sources and modern linguistic scholarship.

### **Analisis Fonologi Lafadz Nur dalam QS An-Nūr:35**

Phonology in the Qur'an is not merely a technical matter of pronunciation; rather, it constitutes an integral part of its semantic message. In the word *nūr* (نور), the phonetic structure begins with the nasal consonant *nūn*, followed by the long vowel *wāw* (ū), which produces a deep resonant effect. In the science of *tajwīd*, this long vowel is classified as *madd ṭabi'ī* (natural prolongation), acoustically creating a soft, echoing sound that evokes the impression of radiance, harmonizing with the literal meaning of *nūr* as "light." Thus, the phonological beauty of the Qur'anic expression serves not only an aesthetic function but also contributes to the creation of a profound spiritual atmosphere that reinforces its intended meaning<sup>4</sup>.

The resonance produced by the long vowel (*ū*) is not merely a linguistic coincidence but reflects the intentionality of the Qur'anic language. When recited according to the rules of *tajwīd*, the prolonged *ū* generates a sustained, vibrating acoustic effect. This sound evokes a direct association with light spreading outward and illuminating the depths of the human soul. Such phonetic resonance reinforces the

<sup>4</sup> Hanifah Annisa Salsabila, "GAYA BAHASA DALAM SYAIR 'SAWT ŠAFĪR AL-BULBUL' KARYA AL-AŠMA'Ī," *H. A.*, 2025.

semantic dimension of the word *nūr*, allowing its auditory form to mirror its conceptual meaning. This interpretation is further supported by Isah Munfaridah's semiotic analysis, which argues that phonetic elements, particularly the long vowel *ū*, contribute to constructing symbolic meaning within the Qur'anic text, especially in portraying the metaphor of divine light penetrating the darkness of sin.<sup>5</sup>

A phonological comparison with other Qur'anic passages, such as QS al-Mā'idah (5):15 "*Qad jā'akum mina Allāhi nūrun wa kitābun mubīn*" ("There has come to you from Allah a light and a clear Book")—demonstrates that the pronunciation of the word *nūr* maintains consistent phonetic characteristics in conveying its spiritual message. However, in QS al-Nūr (24):35, the same phonetic form appears within a far more elaborate rhetorical and metaphorical structure, inviting deeper contemplation. While the acoustic qualities of *nūr* remain unchanged, its semantic function is intensified through its integration into the celebrated Light Verse (*Āyat al-Nūr*), where it serves as the central metaphor for divine guidance. This comparison suggests that Qur'anic phonology operates in close interaction with grammatical structure and rhetorical context, enabling identical phonetic patterns to generate distinct layers of meaning according to their textual environment<sup>6</sup>.

From a *siyāqīyyah* (contextual) perspective, the sound of the word *nūr* does not function in isolation but appears within a syntactic and semantic structure that reinforces its theological significance. The expression "*Allāhu nūru al-samāwāti wa al-ard*" ("Allah is the Light of the heavens and the earth") positions *nūr* as the predicate, identifying Allah as the ultimate source of existential light. Within this context, the prolonged vowel (*ū*) in *nūr* may be understood as an acoustic icon that complements the verse's theological message, its sustained resonance

---

<sup>5</sup> Isah Munfarida dkk., "PERANAN STILISTIKA DALAM INTERPRETASI MAKNA TEKS SASTRA RELIGIUS : ANALISIS SYAIR PERAHU KARYA HAMZAH FANSURI," *Jurnal Pembahsi (Pembelajaran Bahasa Dan Sastra Indonesia)* 15, no. 1 (2025): 150-63, <https://doi.org/10.31851/pembahsi.v15i1.17713>.

<sup>6</sup> Umi Latifah dan Moh. Badrih, "Gaya Bahasa Asonansi dan Aliterasi pada Q.S At-Takwir Juz 30: Kajian Fonologi Fungsional Estetik," *GHANCARAN: Jurnal Pendidikan Bahasa dan Sastra Indonesia* 6, no. 2 (2025), <https://doi.org/10.19105/ghancaran.v6i2.15181>.

reflecting the pervasive and enduring nature of divine illumination. The phonetic quality of the word thus harmonizes with its semantic role, symbolizing a light that not only illuminates the visible world but also purifies the human spirit.

The use of the long vowel in *nūr* further emphasizes the theological theme of divine light penetrating the realms of darkness. The extended articulation of *ū* lengthens the auditory experience of the word, producing a contemplative effect that reinforces the concept of illumination. This phonetic feature functions not merely as a rhetorical ornament but as an integral component of the verse's semantic architecture, inviting listeners and readers to experience the metaphor of divine light on both intellectual and spiritual levels. In this regard, Awadin's study on *balāghah* argues that phonetic features in Qur'anic discourse are frequently employed to evoke abstract concepts such as tranquility, profundity, and illumination, thereby strengthening the relationship between sound, meaning, and theological expression.<sup>7</sup>

The phonology of QS al-Nūr (24):35 also possesses an evocative quality, namely its ability to arouse spiritual impressions and emotional responses. The prolonged vowel in the word *nūr* stimulates the listener's imagination of a light that is expansive, pure, and unobstructed. Within the spiritual framework of Islam, this auditory effect resonates with the concept of *al-nūr al-ilāhī* (the Divine Light), which symbolizes God's guidance and presence. Thus, sound in the Qur'an functions not merely as a vehicle for conveying information but also as a medium of emotional engagement and spiritual transcendence<sup>8</sup>.

From a linguistic perspective, the phonological structure of *nūr* in QS al-Nūr (24):35 reinforces the concept of *tahāwwul al-mā'nā* (semantic transformation), whereby the lexical meaning of "light" develops into a profound metaphorical expression. The resonance of its long vowel contributes to a rich connotative effect, extending the

<sup>7</sup> Adi Pratama Awadin dkk., *EPISTEMOLOGI ILMU BALAGHAH DALAM AL-QUR'AN*, 6, no. 1 (2025).

<sup>8</sup> Muhammad Bayu Fitriansyah dkk., "Estetika Makna dalam Komunikasi Al-Qur'an: Studi Stilistika atas Muhassinat Ma'nawiyah dalam Ayat-Ayat Sosial," *JURNAL SYNTAX IMPERATIF: Jurnal Ilmu Sosial dan Pendidikan* 6, no. 3 (2025): 532–43, <https://doi.org/10.54543/syntaximperatif.v6i3.742>.

word's significance beyond its literal sense. In contrast to QS al-Mā'idah (5):15, where *nūr* appears in a more declarative context, QS al-Nūr (24):35 creates a deeper contemplative experience through the interaction of sound, rhythm, and aesthetically structured phrasing. This comparison further supports the argument that phonology constitutes an essential component of Qur'anic *balāghah*, shaping meaning through the integration of acoustic, rhetorical, and semantic dimensions.<sup>9</sup>

Accordingly, the findings of this study demonstrate that a phonological analysis of the word *nūr* offers a deeper understanding of how the long vowel functions not merely as a phonetic feature but as an integral element of the Qur'anic system of meaning. Sensitivity to this phonetic structure is therefore essential for appreciating how the divine message is communicated through aesthetic, acoustic, and spiritual dimensions. From the perspective of *siyāqīyyah*, every phonological element should be understood as part of an interconnected semiotic system in which sound, semantics, rhetoric, and theology collectively contribute to the transmission of Qur'anic meaning

### **Morphological Analysis of the Word *Nūr* in QS al-Nūr (24):35**

The trilateral Arabic root *n-w-r* (ن-و-ر) carries the fundamental meaning of "light" or "illumination." In QS al-Nūr (24):35, the word *nūr* appears in the form of a *maṣḍar* (verbal noun), derived from this root, encompassing both physical and metaphysical dimensions of light. The use of the *maṣḍar* form indicates that *nūr* in this verse does not merely refer to a tangible source of light but rather to the very essence of illumination itself. According to Mukhlis and Hidayat, the *maṣḍar* in Arabic is frequently employed to express meanings that are universal, timeless, and independent of specific temporal or spatial limitations.<sup>10</sup>

As a *maṣḍar*, *nūr* does not denote an action, an agent, or a particular moment in time; instead, it conveys the substantive and abstract

---

<sup>9</sup> Nurul Amelia Hrp dan Aprilia Putri, *Al-Iftah: Jurnal Tafsir Al-Qur'an dan Hadist*, t.t.

<sup>10</sup> M. Hasbi Mukhlis dan Nandang Sarip Hidayat, "Pengertian dan Ruang Lingkup Musytaraq Al Lafzi, Ta'addud Al Ma'na serta Taraduf dalam Kajian Ilmu Dalalah," *Journal of Practice Learning and Educational Development* 4, no. 4 (2024), <https://doi.org/10.58737/jpled.v4i4.383>.

concept of light. In the expression “*Allāhu nūru al-samāwāti wa al-ard*” (“Allah is the Light of the heavens and the earth”), *nūr* functions not merely as the predicate of the sentence but as a linguistic symbol of God's transcendent nature. This construction suggests that the light described in the verse is the primordial and absolute illumination that originates directly from the Divine Essence. Morphological studies have shown that the *maṣḍar* frequently serves to articulate metaphysical concepts in the Qur'an. As observed by Muzakki, the use of the *maṣḍar* often emphasizes the permanence and eternity of divine attributes and theological principles.<sup>11</sup>

From a *siyāqīyyah* (contextual) perspective, the placement of *nūr* within the sentence reinforces its intimate association with the doctrine of Divine Oneness (*tawḥīd*). The occurrence of the root *n-w-r* in its basic nominal form not only strengthens its lexical meaning but also integrates seamlessly with the verse's theological message. The clause establishes an identity relationship between Allah and light, presenting divine illumination as an essential rather than an incidental attribute. According to Pamungkas and Arifin, one of the principal functions of the *maṣḍar* in the Qur'an is to convey meanings that are absolute and universal, transcending ordinary linguistic reference and extending into the realm of spiritual conviction.<sup>12</sup>

The use of *nūr* as a *maṣḍar* likewise signifies continuity and permanence. It indicates that the light originating from Allah is neither temporary nor conditional but remains an everlasting source of guidance for all creation. From the perspective of semantic morphology, this grammatical choice reinforces the understanding that divine guidance transcends time, place, and circumstance. Ulya further argues that the Qur'an strategically employs the *maṣḍar* to emphasize foundational theological concepts such as *rahmah* (mercy), *ḥikmah* (wisdom), and *nūr* (light), thereby highlighting their enduring and universal significance within the framework of Islamic monotheism.<sup>13</sup>

A comparison with other Qur'anic passages, such as QS al-Mā'idah (5):15, demonstrates the consistent morphological use of

<sup>11</sup> Luthfi Muzaki, *ANALISIS PERUBAHAN BENTUK KATA KERJA (FI'L) DALAM TEKS AL-QUR'AN SURAH YASIN: KAJIAN ILMU SHOROF*, t.t.

<sup>12</sup> Irfan Adi Pamungkas dan Akbar Syamsul Arifin, *ANALISIS RAGAM BENTUK DAN APLIKASI MASHDAR SHARĪH DALAM KITAB AKHLAQUL LIL BANIN JUZ I (ANALISIS MORFOSINTAKSIS)*, t.t.

<sup>13</sup> Nabilatul Ulya, “Kajian Morfologis Nama-nama Nabi Muhammad dalam Al-Qur'an,” *Alfaz (Arabic Literatures for Academic Zealots)* 7, no. 02 (2019): 99, <https://doi.org/10.32678/alfaz.Vol7.Iss02.2292>.

*nūr* as a *maṣḍar*. In that verse, the expression “*Qad jā’akum mina Allāhi nūrun wa kitābun mubīn*” (“There has come to you from Allah a light and a clear Book”) likewise employs *nūr* in its verbal noun form. However, its syntactic function differs significantly. Here, *nūr* is coordinated with *kitāb* (“Book”), indicating that the “light” refers to divine revelation. By contrast, in QS al-Nūr (24):35, *nūr* is directly predicated of Allah, functioning as an expression of His essential and transcendent attribute rather than as a reference to revelation. As Ghofur observes, the recurrence of the same morphological form in different textual contexts illustrates the remarkable semantic richness of Qur’anic discourse, where identical linguistic structures generate distinct theological meanings depending on their contextual environment.<sup>14</sup>

From the perspective of linguistic exegesis, the occurrence of *nūr* as a *maṣḍar* also carries important rhetorical (*balāghah*) implications. Because the *maṣḍar* is not restricted by tense, agency, or temporal reference, it is particularly suited to expressing transcendent and eternal realities. Consequently, the grammatical choice extends beyond structural considerations to encompass semantic and theological dimensions. Ridho argues that understanding the function of the *maṣḍar* is fundamental to Qur’anic interpretation because it clarifies the relationship between literal meaning and metaphorical significance, thereby revealing deeper layers of the sacred text.<sup>15</sup>

From both semiotic and spiritual perspectives, the *maṣḍar* form of *nūr* establishes an expansive field of meaning. It signifies not only physical illumination but also guidance, purity, and the transformative power of divine light. This interpretation corresponds with Roland Barthes’ semiotic theory, which maintains that linguistic signs simultaneously convey denotative and connotative meanings. Likewise, Ikhfan argues that the basic form of *nūr* functions as one of the Qur’an’s most powerful

---

<sup>14</sup> M. Abdul Ghofur dkk., “Analisis Morfologi Fi’il Madhi Dan Fi’il Mudhori Pada Ayat Al-Qur’an Surat An-Naba Juz 30,” *AS-SUNNIYAH* 4, no. 01 (2024): 32–38, <https://doi.org/10.62097/assunniyah.v4i01.1880>.

<sup>15</sup> Muhammad Rifqi Ridho dan Abu Bakar, *Signifikansi Gramatika Arab dalam Menginterpretasikan Al-Qur’an: Tinjauan Ilmu Nahwu, Ilmu Sharaf, dan Ilmu Balaghah*, 3, no. 1 (2025).

symbols of divine presence within the human heart, extending its significance beyond lexical meaning into the realm of spiritual experience.

In conclusion, the morphological form of *nūr* in QS al-Nūr (24):35 substantially reinforces the theological message of the verse. Rather than functioning as an ordinary noun, it serves as an essential linguistic marker of Allah's nature as the Creator, the Ultimate Guide, and the eternal source of spiritual illumination. This morphological analysis demonstrates the extraordinary precision with which Qur'anic Arabic employs grammatical structures to communicate meanings that are simultaneously linguistic, rhetorical, theological, and spiritual. The findings therefore underscore the importance of linguistic approaches—particularly morphological analysis—in uncovering the depth and multidimensionality of the Qur'anic message.<sup>16</sup>

### Syntactic Analysis of the Word *Nūr* in QS al-Nūr (24):35

QS al-Nūr (24):35 is among the most extensively studied verses in contemporary Qur'anic linguistics because it exemplifies the integration of syntactic structure, conceptual metaphor, and theological meaning. Its linguistic construction does not merely conform to the grammatical conventions of Classical Arabic but also functions as a sophisticated stylistic device that develops meaning through multiple interconnected layers. The metaphor of *nūr* ("light") is therefore understood not simply as a visual image but as a dynamic symbol representing the process of divine guidance operating simultaneously on cosmological and epistemological levels.<sup>17</sup>

The opening clause, "*Allāhu nūru al-samāwāti wa al-ard*" ("Allah is the Light of the heavens and the earth"), is constructed as a *jumlab ismiyyah* (nominal sentence), a grammatical form that conveys permanence (*al-thubūt*) and continuity (*al-istimrār*). This syntactic choice emphasizes that "light" is not a temporary predicate but an essential attribute of the Divine. In this construction, *Allāhu* functions as the

<sup>16</sup> Ikhfan Maulani dkk., "Kata Ash-Shirāt dan Tarāduf-nya dalam Al-Qur'an (Kajian Semantik Toshihiko Izutsu) / The word Ash-Shirāt and its Tarāduf in the Qur'an (Toshihiko Izutsu's Semantic Study)," *Loghat Arabi : Jurnal Bahasa Arab dan Pendidikan Bahasa Arab* 5, no. 2 (2024): 399, <https://doi.org/10.36915/la.v5i2.342>.

<sup>17</sup> Ana Syelviana, *Intention of the Meaning Qur'an as Nūr: The Implementation of Roland Barthes Semiotics on Qs. Al-Syūrā [42]:52, 5, no. 2 (2024)*.

explicit subject (*mubtada' marfū'*), while *nūr* serves as the predicate (*ḵabar marfū'*). At the rhetorical level, *nūr* functions as a *majāz aṣli* (primary metaphor), requiring no external clarification because the subsequent imagery serves only to elaborate rather than redefine its meaning. Consequently, the opening statement establishes the metaphor of light as the central syntactic and semantic axis around which the entire verse is organized.

The occurrence of *nūr* in the middle section of the verse, within the expression "*mathalu nūrihi*" ("the parable of His light"), performs an equally significant syntactic role. Here, *mathalu* functions as a noun in the construct state (*mudāf*), while *nūr* functions simultaneously as *mudāf ilayh* and as a *mudāf* to the attached pronoun (*ḍamir muttaṣil*), which itself serves as the second *mudāf ilayh*. This construction marks the transition from a direct theological declaration to a more concrete metaphorical representation. From a *siyāqīyyah* (contextual) perspective, the phrase functions as a semantic bridge, maintaining continuity between the abstract assertion that Allah is the Light and the subsequent sensory imagery through which that reality becomes comprehensible to human understanding. This transitional placement is not merely ornamental; rather, it provides the logical progression of the discourse, guiding the movement of meaning from theological abstraction toward visual representation. Thus, syntax and discourse structure work together to produce a coherent semantic development.

The extended parable that follows demonstrates a carefully layered syntactic arrangement through the sequence of images: the niche (*miṣkāb*), the lamp (*miṣbah*), the glass (*zuḵājāb*), and the shining star: "*Mathalu nūrihi ka-miṣkātin fihā miṣbah; al-miṣbahu fī zuḵājāb; al-zuḵājātu ka-annahā kawkabun durriyy*". This progressive organization not only illustrates the increasing intensity of light but also reveals how adjectival constructions (*na'ī*), adverbial expressions (*zarf*), and explanatory clauses (*jumal bayāniyyah*) are employed to construct a vivid and cumulative visual narrative. Such hierarchical organization represents a distinctive characteristic of Qur'anic syntax, combining descriptive precision with semantic expansion. Through this structure, the verse creates a dynamic simulation of light radiating outward from a confined point into an ever-expanding brilliance. The resulting rhetorical effect emerges not simply from lexical selection but from the sequential organization of clauses and phrases.

The rhetorical climax of the verse appears in the concise expression "*Nūrun 'alā nūr*" ("Light upon Light"), which syntactically constitutes a *jumlaḥ ismiyyah* conveying semantic intensification. In this

construction, the first *nūr* functions as the predicate (*kehabar*) of an implied subject (*mubtada' mahdhūf*), while the second *nūr*, governed by the preposition *'alā*, forms a prepositional phrase (*jar wa majrūr*) that reinforces the cumulative force of the expression. Following the detailed descriptive sequence, this brief construction produces a powerful condensation of meaning. The verse concludes with the statement “*Yabdi Allāhu li-nūribi man yashā*” (“Allah guides to His Light whom He wills”), shifting the discourse from cosmic imagery to the human recipient of divine guidance. This concluding clause returns the discourse to its original point of departure—Allah as the ultimate source of both light and guidance. Consequently, the verse exhibits a circular and cohesive syntactic architecture: it begins with the Divine Source, unfolds through natural imagery as a representational medium, and culminates in humanity as the recipient of divine illumination. Such structural unity demonstrates how Qur’anic syntax functions not merely as grammatical organization but as a rhetorical mechanism that integrates linguistic form, theological doctrine, and conceptual coherence into a single, harmonious discourse.

### **Analisis Kolokasi Lafadz Nur dalam QS An-Nūr:35**

Kolokasi dalam linguistik merujuk pada keterikatan alami antara dua atau lebih kata yang sering muncul bersama sehingga membentuk pola makna yang stabil dan saling memperkuat<sup>18</sup>. Dalam teks Al-Qur’an, kolokasi berfungsi sebagai perangkat semantik yang membangun pesan ayat melalui jejaring makna yang tidak dapat dilepaskan satu sama lain. Karena itu, memahami kolokasi menjadi langkah penting untuk melihat bagaimana makna *nūr* (cahaya) dalam QS An-Nūr:35 dikonstruksi bukan hanya melalui satu kata, tetapi melalui hubungan sistematis dengan leksem-leksem pendukung dalam medan semantik cahaya.

Dalam QS An-Nūr:35, lafazh *nūr* tampak tidak berdiri sendiri, tetapi bersatu dalam jaringan makna yang meluas. Frasa *الله نور السماوات والأرض* menghadirkan kolokasi inti yang menempatkan cahaya sebagai prinsip kosmik yang menyingkap dan menopang langit serta bumi. Melalui kolokasi ini, *nūr* dipahami bukan sebatas cahaya fisik, tetapi sebagai simbol keteraturan alam dan petunjuk Ilahi yang meliputi realitas. Dari cakupan makro ini, ayat bergerak ke kolokasi *مِثْلُ نُورِهِ*, yang mengalihkan makna dari universal menjadi personal. Kata ganti “-hi”

<sup>18</sup> Stephanie Thereza Satya Nugrahani Surat, “Analisis Pola Kolokasi Dalam Buku ‘An Outline of British History,’” *JISHUM : Jurnal Ilmu Sosial dan Humaniora* 2, no. 4 (2024): 613–20, <https://doi.org/10.57248/jishum.v2i4.431>.

menghubungkan cahaya langsung kepada manusia, sehingga hidayah dipahami sebagai pancaran cahaya yang bekerja di dalam diri individu.

Puncak kolokasi muncul pada نُورٌ عَلَى نُورٍ, yang membentuk gambaran intensifikasi cahaya sebagai pengalaman spiritual berlapis-lapis. Repetisi nūr menandai akumulasi petunjuk yang terus bertambah dalam hati manusia. Menurut tafsir Al-Misbah, frasa “cahaya di atas cahaya” menunjukkan lapisan-lapisan hidayah dari cahaya fitrah atau penciptaan, ke cahaya iman, hingga cahaya pengetahuan dan pemahaman spiritual yang lebih mendalam, sehingga repetisi nūr menandai akumulasi petunjuk yang terus bertambah dalam hati manusia<sup>19</sup>.

### **Collocational Analysis of the Word *Nūr* in QS al-Nūr (24):35**

In linguistics, **collocation** refers to the natural co-occurrence of two or more lexical items that regularly appear together, forming stable semantic patterns in which each element reinforces the meaning of the others. Within the Qur'anic text, collocation functions as a semantic mechanism through which the message of a verse is constructed not by isolated words but by interconnected lexical networks. Consequently, the analysis of collocation provides an important methodological approach for understanding how the meaning of *nūr* ("light") in QS al-Nūr (24):35 is generated through its systematic relationship with surrounding lexical items belonging to the semantic field of illumination.

In QS al-Nūr (24):35, the word *nūr* never appears as an isolated lexical unit but forms part of an extensive semantic network. The opening expression, “*Allāhu nūru al-samāwāti wa al-ard*” (“Allah is the Light of the heavens and the earth”), establishes the verse's primary collocation, presenting light as the cosmic principle that illuminates, sustains, and orders the heavens and the earth. Through this lexical association, *nūr* transcends its literal meaning of physical light and becomes a symbol of divine order, guidance, and the sustaining reality that encompasses the entire universe. This macro-level collocation provides the theological foundation upon which the remainder of the verse is constructed.

From this universal framework, the discourse proceeds to the expression “*mathalu nūrihi*” (“the parable of His light”), which represents a significant shift in the collocational pattern. Here, the attached pronoun *-hi* (“His”) establishes a direct lexical relationship

---

<sup>19</sup> Dini Rona Ayuni dkk., “Makna Kata Al Mishbah Dalam Al Quran dengan Analisis Semantik Toshihiko Izutsu,” *Journal for Islamic Studies* 7, no. 3 (2024).

between *nūr* and Allah, transforming the concept of divine light from a universal cosmological principle into a more personal and experiential reality. Within the contextual (*siyāqīyyah*) framework of the verse, this collocation serves as a semantic bridge between the transcendent source of divine illumination and its manifestation within human experience. Consequently, divine guidance is portrayed not as an abstract concept but as an illuminating presence that operates within the hearts and consciousness of believers.

The climax of the verse's collocational structure appears in the celebrated expression “*nūrun ‘alā nūr*” (“Light upon Light”), which forms one of the Qur'an's most powerful lexical collocations. The repetition of *nūr* creates a cumulative semantic effect, expressing the progressive intensification of divine illumination and spiritual guidance. Rather than merely emphasizing brightness, the repeated lexical pattern conveys successive layers of enlightenment that deepen and reinforce one another. According to *Tafsīr al-Miṣbah*, the phrase “*Light upon Light*” signifies the successive stages of divine guidance, beginning with the primordial light of human nature (*fiṭrah*), progressing through the light of faith (*imān*), and culminating in the light of knowledge and profound spiritual understanding. Thus, the repeated occurrence of *nūr* functions as a collocational strategy that symbolizes the continuous accumulation of divine guidance within the human heart, illustrating how Qur'anic lexical patterns generate theological meaning through carefully constructed semantic relationships rather than through isolated vocabulary alone.<sup>20</sup>

The thematic interpretation of the collocations surrounding *nūr* in QS al-Nūr (24):35 is further strengthened by early exegetical traditions. According to a narration transmitted by Abū Ja‘far al-Rāzī from al-Rabī‘ ibn Anas, from Abū al-‘Āliyah, from Ubayy ibn Ka‘b, the phrase “*Allāhu nūru al-samāwāti wa al-ard*” is interpreted in relation to the believer whose heart has been filled with faith and the Qur'an. Allah first mentions His own Light and then presents the light of the believer as its reflection through the expression “*mathalu nūrihi*” (“the parable of His light”). Ubayy ibn Ka‘b is reported to have interpreted the verse by reading it conceptually as “*the parable of the light of the one who believes in Him*,” thereby emphasizing that the believer's heart becomes the locus in which divine guidance, faith, and the Qur'an converge. Similar interpretive reports are attributed to Sa‘īd ibn Jubayr, Qays ibn

<sup>20</sup> Dini Rona Ayuni dkk., “Makna Kata Al Mishbah Dalam Al Quran dengan Analisis Semantik Toshihiko Izutsu,” *Journal for Islamic Studies* 7, no. 3 (2024).

Sa‘d, and Ibn ‘Abbās. These narrations reinforce the contextual (*siyāqīyyah*) understanding that the collocation surrounding *nūr* extends beyond cosmological symbolism to encompass the experiential reality of faith within the believer.<sup>21</sup>

This semantic development is further supported by the interpretation of al-Suddī regarding the expression “*nūrun ‘alā nūr*” (“Light upon Light”). He explains that the phrase resembles the relationship between fire and oil: fire cannot illuminate effectively without oil, and oil fulfills its illuminating function only when ignited by fire. Likewise, the light of the Qur’an and the light of faith complement one another, each attaining its full function only through the presence of the other. From the perspective of lexical collocation, this interpretation demonstrates that the repetition of *nūr* does not merely intensify brightness but expresses the mutual interaction of complementary sources of divine guidance. Consequently, the collocation embodies a cumulative process in which revelation and faith cooperate to illuminate the believer’s heart.

The broader semantic network of the verse is enriched through a series of carefully constructed thematic collocations. Lexical items such as *miṣbah* (lamp), *zuḡajah* (glass), and *kawkab durri* (a brilliant star) create an aesthetic and epistemological representation of how divine light is received, refined, and radiated. These images portray guidance as a process that is both receptive and transformative. Meanwhile, verbal collocations such as *yūqadu* (“is kindled”) and *yudī’u* (“gives light”) present light as a dynamic and active reality that burns, radiates, and transforms the inner state of human beings. The verse further introduces spiritual collocations such as *shajaratīn mubārakātīn ḡaytunah* (“a blessed olive tree”) together with the antithetical expression *lā sharqīyyah wa lā ḡharbīyyah* (“neither of the east nor of the west”), emphasizing the purity, universality, and perfect balance of divine illumination, which transcends all worldly limitations and geographical orientations.

The entire collocational network reaches its theological culmination in the concluding statement, “*Yabdī Allāhu li-nūribī man yashā’*” (“Allah guides to His Light whom He wills”). This final collocation summarizes the semantic movement of the entire verse by identifying divine guidance (*hidāyah*) as the ultimate purpose of the metaphor of light. Thus, the collocational structure of QS al-Nūr

---

<sup>21</sup> Bagus Ahmad Muzaki dkk., *Makna Estetika Qs. An-Nur [24]:35 (Analisis Tematik Terhadap Penafsiran Ibnu Katsir Dalam Kitab Tafsirnya Al-Qur’an Al ‘Adhim)*, t.t.

(24):35 functions not merely as a rhetorical ornament but as an integrated semantic framework through which *nūr* emerges simultaneously as a cosmological principle, an epistemological source of knowledge, and a spiritual force actively transforming the hearts of believers. The interconnected lexical relationships demonstrate the remarkable coherence of Qur'anic discourse, where individual words derive their fullest meaning through their participation in a carefully organized semantic network.

### **Analysis of the Rhetorical Style (*Uslūb*) in QS al-Nūr (24):35**

QS al-Nūr (24):35 is widely recognized as one of the most rhetorically sophisticated passages in the Qur'an, exhibiting a remarkable integration of linguistic artistry and theological depth. The verse combines multiple rhetorical devices (*uslūb*)—including *tashbīh tamthīlī* (extended analogy), *isti'ārah* (metaphor), *idāfab majāzīyyah* (figurative genitive construction), descriptive accumulation, rhetorical repetition, and phonetic harmony—to construct a comprehensive portrayal of divine light (*nūr*). Rather than functioning as independent stylistic ornaments, these rhetorical elements operate collectively to develop a layered discourse in which meaning unfolds progressively through visual imagery, semantic associations, and acoustic effects.

The verse begins with the profound declaration:

اللَّهُ نُورُ السَّمَوَاتِ وَالْأَرْضِ

"Allah is the Light of the heavens and the earth."

This opening statement immediately establishes *nūr* as the central metaphor governing the entire discourse. Classical scholars generally agree that *nūr* in this context does not refer to physical light but serves as a metaphor for divine guidance, revelation, wisdom, faith, and the sustaining principle of all existence. Thus, the expression represents an example of *isti'ārah ma'navīyyah* (conceptual metaphor), in which the observable phenomenon of light is employed to communicate the abstract reality of God's guidance. Just as physical light enables perception and life in the visible world, divine guidance illuminates the intellectual and spiritual dimensions of human existence. The metaphor therefore transforms the lexical meaning of *nūr* into a comprehensive theological concept encompassing both cosmic order and spiritual enlightenment.<sup>22</sup>

The metaphor is subsequently elaborated through an extended analogical comparison (*tashbīh tamthīlī*), introduced by the expression:

<sup>22</sup> Muhammad Harfi, *KONSEP CAHAYA ALLAH DALAM Q.S. AN-NUR 24:35 (ANALISIS SEMIOTIKA ROLAND BARTHES)*, 02 (2024).

مَثَلُ نُورِهِ كَمِشْكَاةٍ فِيهَا مِصْبَاحٌ

"The parable of His Light is as a niche within which is a lamp."

Rather than presenting a simple comparison between divine light and an ordinary object, the Qur'an develops a complete visual representation composed of several interconnected elements. The imagery proceeds sequentially from a *mishkāb* (niche) to a *miṣbāḥ* (lamp), from the lamp to a *zujājāb* (glass enclosure), and finally to a *kawkab durri* (a brilliant star). This carefully structured sequence produces an increasingly vivid representation of concentrated, purified, and radiant light. Each component enhances the preceding one, creating a cumulative visual effect that conveys perfection, clarity, and intensity. The extended analogy therefore invites readers to contemplate divine guidance not merely as an abstract doctrine but as an experiential reality expressed through familiar physical images.<sup>23</sup>

The rhetorical significance of the phrase مَثَلُ نُورِهِ is further strengthened by its grammatical construction. The possessive expression *nūrihi* ("His Light") exemplifies *idāfah majāziyyah*, a figurative genitive construction that attributes light directly to Allah without implying any physical characteristic. Instead, the construction functions rhetorically to magnify the concept of divine guidance and to affirm its exclusive origin in God. By associating *nūr* directly with Allah, the verse emphasizes that the guidance described throughout the subsequent imagery is absolute, incomparable, and transcendent. The genitive construction thus performs both theological and rhetorical functions, reinforcing the majesty of the Divine while strengthening the semantic coherence of the discourse.

As the verse progresses, its imagery expands through a series of descriptive collocations that collectively intensify the concept of illumination. The successive references to the niche, lamp, glass, brilliant star, blessed olive tree, and pure oil form a carefully organized descriptive sequence rather than a collection of isolated metaphors. Each image contributes an additional dimension to the portrayal of divine light. The niche symbolizes receptivity, the lamp represents the source of illumination, the transparent glass signifies purity and clarity, the shining star evokes celestial brilliance, and the blessed olive tree conveys the notion of a divinely prepared and inexhaustible source of light. This gradual accumulation of imagery enables the reader to visualize the progressive manifestation of divine guidance, moving

---

<sup>23</sup> Bagus Ahmad Muzaki dkk., *Makna Estetika Qs. An-Nur [24]:35 (Analisis Tematik Terhadap Penafsiran Ibnu Katsir Dalam Kitab Tafsirnya Al-Qur'an Al 'Adhim)*, t.t.

from containment to radiance and from earthly experience toward transcendent reality.

The verse continues this progression through the description:  
 يُوقَدُ مِنْ شَجَرَةٍ مُبَارَكَةٍ زَيْتُونَةٍ لَا شَرْقِيَّةٍ وَلَا غَرْبِيَّةٍ يَكَادُ زَيْتُهَا يُضِيءُ وَلَوْ لَمْ  
 تَمْسَسْهُ نَارٌ

*"It is lit from a blessed olive tree, neither of the east nor of the west, whose oil would almost glow even if untouched by fire."*

This description further enriches the rhetorical texture of the verse. The blessed olive tree symbolizes the purity and universality of divine guidance, while the expression *"neither of the east nor of the west"* removes the imagery from any geographical limitation, presenting divine light as universally accessible and independent of worldly boundaries. The statement that the oil almost shines without being touched by fire intensifies the impression of intrinsic purity and extraordinary luminosity. These descriptive details transform the physical characteristics of light into symbols of spiritual perfection and divine transcendence.

The rhetorical climax of the passage appears in the concise yet powerful declaration:

نُورٌ عَلَىٰ نُورٍ  
*"Light upon Light."*

Following the elaborate descriptive sequence, this brief expression condenses the entire theological message into a single, memorable phrase. The repetition of *nur* is far more than a stylistic emphasis; it conveys the accumulation and perfection of divine guidance. Classical exegetes have interpreted this expression as representing successive layers of illumination, including the light of human nature (*fitrah*), reason, revelation, faith, and divine assistance (*tawfiq*). The compressed structure therefore produces a profound rhetorical effect, summarizing the preceding imagery while simultaneously elevating its spiritual significance.

The discourse concludes with the declaration:

يَهْدِي اللَّهُ لِنُورِهِ مَن يَشَاءُ  
*"Allah guides to His Light whom He wills."*

This concluding statement redirects attention from the metaphorical imagery toward its ultimate theological purpose. After constructing an elaborate visual representation of divine light, the verse clarifies that its true significance lies in *hidayah* (divine guidance), which remains entirely under Allah's sovereign will. The conclusion therefore completes the rhetorical movement of the verse: it begins with Allah as the source of all light, develops the nature of that light through

progressively intensified imagery, and ultimately returns to Allah as the One who grants guidance to whomever He wills.

In addition to its semantic and rhetorical richness, QS al-Nūr (24):35 exhibits exceptional phonetic harmony. Lexical items such as **مَشْكَاةٌ**, **مُصْبِحًا**, **رُجَاجَةً**, **دُرِّيَّ**, **يُوقَدُ**, **زَيْتٍ**, **يُوقَدُ**, and **نُورٌ** create a flowing acoustic pattern characterized by recurring nasal, liquid, and fricative consonants, together with extended vowels. The resulting rhythm produces a gentle yet resonant auditory experience that mirrors the gradual diffusion of light described throughout the verse. In this way, phonetic form reinforces semantic content, allowing the listener to perceive divine illumination not only through conceptual understanding but also through the aesthetic beauty of Qur'anic recitation.

Taken as a whole, the rhetorical architecture of QS al-Nūr (24):35 demonstrates the extraordinary precision of Qur'anic discourse. Every stylistic element—from metaphor and analogy to grammatical construction, descriptive imagery, repetition, and phonetic rhythm—contributes to a unified theological vision in which *nūr* emerges as the supreme symbol of divine guidance, knowledge, purity, and spiritual transformation. The verse thus exemplifies the inseparable relationship between linguistic form and theological meaning, illustrating how Qur'anic rhetoric functions simultaneously on aesthetic, semantic, and spiritual levels.

### **Integration of Linguistic Dimensions in Constructing the Holistic *Siyāqīyyah* Meaning of QS al-Nūr (24):35**

QS al-Nūr (24):35 demonstrates how the integration of lexical, morphological, syntactic, and contextual (*siyāqīyyah*) dimensions produces a holistic and multidimensional understanding of the Qur'anic concept of *nūr*. Rather than operating independently, these linguistic components interact systematically to construct a unified theological discourse in which every level of language contributes to the communication of divine guidance. The meaning of *nūr* therefore emerges not from a single lexical item but from the convergence of linguistic structure, rhetorical design, and contextual coherence.

At the lexical level, the word *nūr* (نور) encompasses a broad semantic range that includes light, illumination, guidance, enlightenment, and the manifestation of truth. Although the primary lexical meaning denotes physical light, its contextual usage

in QS al-Nūr (24):35 extends beyond the material realm into the domain of spiritual guidance. In the opening declaration,

اللَّهُ نُورُ السَّمَوَاتِ وَالْأَرْضِ

"Allah is the Light of the heavens and the earth,"

*nūr* functions as a theological metaphor rather than a literal description of physical luminosity. The lexical meaning is therefore expanded through its contextual environment to signify Allah as the ultimate source of guidance, knowledge, and existential order. Consequently, the verse is fundamentally concerned with spiritual transformation rather than sensory illumination, portraying divine guidance as the light that enlightens the human heart and directs moral and intellectual life.

From a morphological perspective, the word *nūr* appears as a singular noun (*ism mufrad*), while in the expression:

نُورٌ عَلَى نُورٍ

"Light upon Light,"

it occurs in the indefinite (*nakirah*) form. In Arabic rhetoric, the use of the indefinite noun often conveys *ta'ẓīm* (magnification and exaltation), indicating greatness, universality, and immeasurable abundance. Thus, the indefiniteness of *nūr* does not imply ambiguity but rather emphasizes the limitless and incomparable nature of divine illumination. Morphologically, the grammatical form contributes to the theological message by presenting divine guidance as absolute, unrestricted, and infinitely expansive rather than as a limited or particularized phenomenon. The syntactic structure of the verse further reinforces this meaning. The opening clause,

اللَّهُ نُورُ السَّمَوَاتِ وَالْأَرْضِ

is composed as a nominal sentence (*jumlah ismiyyah*), in which *Allāhu* functions as the *mubtada'* (subject) and *nūr al-samāwāti wa al-ard* functions as the *khabar* (predicate). The immediate juxtaposition of the subject and predicate, without any intervening linguistic element, produces a strong sense of certainty, permanence, and direct affirmation. This syntactic arrangement emphasizes that Allah's role as the source of guidance is immediate and intrinsic, requiring no intermediary. The nominal construction also conveys continuity and

permanence (*al-thubūt wa al-istimrār*), indicating that divine light constitutes an eternal attribute rather than a temporary action.

The broader *siyāqīyah* (contextual) framework of the verse significantly enriches its interpretation. QS al-Nūr addresses themes of social ethics, personal morality, family regulations, modesty, protection of honor, and the elimination of slander within the Muslim community. The placement of the Light Verse immediately after these legal and ethical passages is highly significant. It suggests that the practical implementation of these moral teachings depends fundamentally upon divine guidance. Accordingly, *nūr* is presented not merely as a theological abstraction but as the spiritual principle that illuminates every dimension of human conduct. Without this divine light, society would remain in moral and ethical darkness. The contextual placement of the verse therefore demonstrates that *hidāyah* serves as the indispensable foundation for both individual righteousness and collective social order.

The holistic meaning of the verse is further enhanced through the integration of its symbolic imagery. The extended metaphor introduced by the expression,

مَثَلُ نُورِهِ كَمِشْكَاةٍ فِيهَا مِصْبَاحٌ

"The parable of His Light is as a niche within which is a lamp,"

develops a series of interconnected symbols that collectively portray the process of spiritual illumination. The *mishkāh* (niche) may be understood as representing the receptive environment of the human heart, the *miṣbah* (lamp) symbolizes faith (*īmān*), the transparent *zujājah* (glass) reflects the purity and clarity of the soul, while the blessed olive oil signifies the innate human disposition (*fiṭrah*) that is naturally inclined toward truth. The climactic declaration,

نُورٌ عَلَى نُورٍ

"Light upon Light,"

expresses the cumulative interaction of multiple dimensions of divine guidance, including innate disposition (*fiṭrah*), reason, revelation, faith, and divine assistance (*tanfiq*). Rather than functioning independently, these symbolic elements operate as an integrated system in which each component complements and reinforces the others.

Taken together, these linguistic dimensions demonstrate that the theological message of QS al-Nūr (24):35 cannot be fully understood through isolated lexical or grammatical analysis alone. Instead, its meaning emerges from the interaction of vocabulary, morphology, syntax, rhetoric, symbolism, and contextual coherence. The verse illustrates that faith is not generated solely through rational reflection but arises from the harmonious convergence of divine revelation, human *fiṭrah*, spiritual receptivity, and divine guidance. From a *siyāqīyyah* perspective, this integration reveals the extraordinary precision of Qur'anic discourse, where every linguistic element contributes to a unified semantic structure that communicates the comprehensive reality of divine light as the source of knowledge, guidance, moral order, and spiritual transformation.

## Conclusion

This study demonstrates that the meaning of *nūr* in QS al-Nūr (24):35 cannot be adequately understood through lexical or theological interpretation alone but requires an integrated *siyāqīyyah* approach that combines phonological, morphological, syntactic, collocational, and rhetorical analyses. The findings reveal that *nūr* functions as a multidimensional metaphor representing divine guidance, spiritual transformation, and the ethical foundation of human life. Within the thematic context of Sūrat al-Nūr, *nūr* emerges not only as a symbol of illumination but also as the organizing principle underlying the sūrah's discourse on morality, social order, and faith.

The novelty of this study lies in its holistic integration of multiple linguistic levels within a *siyāqīyyah* interpretive framework. Unlike previous studies that primarily emphasize theological, symbolic, or exegetical perspectives, this research demonstrates how phonology, morphology, syntax, collocation, and rhetorical style interact systematically to construct the semantic network of *nūr*. This integrated linguistic approach offers a more comprehensive understanding of the Qur'anic discourse by showing that the meaning of *nūr* is generated through the interplay of linguistic structure, rhetorical design, and contextual coherence, thereby providing a new contribution to contemporary Qur'anic linguistic studies and contextual (*siyāqīyyah*) interpretation.

## References

- Awadin, Adi Pratama, Ahmad Zuhdi, Fitroh Ni'matul Kafiyah, Edi Sutardi, dan Edi Komarudin. *EPISTEMOLOGI ILMU BALAGHAH DALAM AL-QUR'AN*. 6, no. 1 (2025).

- Ayuni, Dini Rona, Kharis Nugroho, dan Andri Nirwana An. "Makna Kata Al Mishbah Dalam Al Quran dengan Analisis Semantik Toshihiko Izutsu." *Journal for Islamic Studies* 7, no. 3 (2024).
- Chaer, Hasanuddin, Abdul Rasyad, Sukri Sukri, Mahmudi Efendi, dan Lalu Nurul Yaqin. "Metaphorical Symbols in Qur'anic Discourse: A Cognitive-Linguistic Analysis." *Subuf* 37, no. 2 (2025): 241–53. <https://doi.org/10.23917/suhuf.v37i2.12081>.
- Fahimah, Siti. "Al-Quran dan Semantik Toshihiko Izutsu." *Jurnal Al-Fanar* 3, no. 2 (2020): 113–32. <https://doi.org/10.33511/alfanar.v3n2.113-132>.
- Fitriansyah, Muhammad Bayu, Jahira Salsabila Nurul Imam, Edi Komarudin, dan Wildan Taufiq. "Estetika Makna dalam Komunikasi Al-Qur'an: Studi Stilistika atas Muhassinat Ma'nawiyah dalam Ayat-Ayat Sosial." *JURNAL SYNTAX IMPERATIF: Jurnal Ilmu Sosial dan Pendidikan* 6, no. 3 (2025): 532–43. <https://doi.org/10.54543/syntaximperatif.v6i3.742>.
- Ghofur, M Abdul, Amak Fadholi, dan M Halim Tauhid. *Analisis Morfologi Fi'il Madhi Dan Fi'il Mudhori Pada Ayat Al-Qur'an Surat An-Naba Juz 30*. t.t.
- Habib, Habib, dan Moh Habib. "Semiotic-Sufistic Interpretation of Imam Al-Ghazali: Case Study of 'Verses of Light' in the Holy Qur'an." *Indonesian Journal of Islamic Literature and Muslim Society* 7, no. 2 (2023). <https://doi.org/10.22515/islimus.v7i2.7529>.
- Harfi, Muhammad. *KONSEP CAHAYA ALLAH DALAM Q.S. AN-NUR 24:35 (ANALISIS SEMIOTIKA ROLAND BARTHES)*. 02 (2024).
- Hrp, Nurul Amelia, dan Aprilia Putri. *Al-Iftah: Jurnal Tafsir Al-Qur'an dan Hadist*. t.t.
- Huda, Sokhi. *Hidayah Dalam Proses Dakwah (Sebuah Ikhtiar Teoretisasi)*. t.t.
- Isah Munfarida, Nurul Fitriyah, dan Heny Sulistyowati. "PERANAN STILISTIKA DALAM INTERPRETASI MAKNA TEKS SASTRA RELIGIUS: ANALISIS SYAIR PERAHU KARYA HAMZAH FANSURI." *Jurnal Pembahsi (Pembelajaran Bahasa Dan Sastra Indonesia)* 15, no. 1 (2025): 150–63. <https://doi.org/10.31851/pembahsi.v15i1.17713>.
- Latifah, Umi, dan Moh. Badrih. "Gaya Bahasa Asonansi dan Aliterasi pada Q.S At-Takwir Juz 30: Kajian Fonologi Fungsional Estetik." *GHANCARAN: Jurnal Pendidikan Bahasa dan Sastra Indonesia* 6, no. 2 (2025). <https://doi.org/10.19105/ghancaran.v6i2.15181>.
- Maulani, Ikhfan, Ida Nursida, dan Dadang Ismatullah. "Kata Ash-Shirāṭ dan Tarāduf-nya dalam Al-Qur'an (Kajian Semantik Toshihiko Izutsu) / The word Ash-Shirāṭ and its Tarāduf in the Qur'an (Toshihiko Izutsu's Semantic Study)." *Loghat Arabi: Jurnal Bahasa Arab dan Pendidikan Bahasa Arab* 5, no. 2 (2024): 399. <https://doi.org/10.36915/la.v5i2.342>.

- Mukhlis, M. Hasbi, dan Nandang Sarip Hidayat. "Pengertian dan Ruang Lingkup Musytaraq Al Lafzi, Ta'addud Al Ma'na serta Taraduf dalam Kajian Ilmu Dalalah." *Journal of Practice Learning and Educational Development* 4, no. 4 (2024). <https://doi.org/10.58737/jpled.v4i4.383>.
- Muzaki, Bagus Ahmad, Abdul Natsir, dan Iskandar Zulkarnain. *Makna Estetika Qs. An-Nur [24]:35 (Analisis Tematik Terhadap Penafsiran Ibnu Katsir Dalam Kitab Tafsirnya Al-Qur'an Al 'Adhim)*. t.t.
- Muzaki, Luthfi. *ANALISIS PERUBAHAN BENTUK KATA KERJA (FIL) DALAM TEKS AL-QUR'AN SURAH YASIN: KAJIAN ILMU SHOROF*. t.t.
- Pamungkas, Irfan Adi, dan Akbar Syamsul Arifin. *ANALISIS RAGAM BENTUK DAN APLIKASI MASHDAR SHARIH DALAM KITAB AKHLAQU LIL BANIN JUZ 1 (ANALISIS MORFOSINTAKSIS)*. t.t.
- Ridho, Muhammad Rifqi, dan Abu Bakar. *Signifikansi Gramatika Arab dalam Menginterpretasikan Al-Qur'an: Tinjauan Ilmu Nahwu, Ilmu Sharaf, dan Ilmu Balaghah*. 3, no. 1 (2025).
- Rohman, Abdul, Said Ali Setiyawan, dan Khodijah Kamila Achmad. *ANALISIS MAKNA KONTEKSTUAL AL-NUR DALAM AL-QUR'AN: KAJIAN TAFSIR TEMATIK*. 4, no. 2 (2024).
- Salsabila, Hanifah Annisa. "GAYA BAHASA DALAM SYAIR 'ŞAWT ŞAFİR AL-BULBUL' KARYA AL-AŞMA'İ." *H. A.*, 2025.
- Surat, Stephanie Thereza Satya Nugrahani. "Analisis Pola Kolokasi Dalam Buku 'An Outline of British History.'" *JISHUM: Jurnal Ilmu Sosial dan Humaniora* 2, no. 4 (2024): 613–20. <https://doi.org/10.57248/jishum.v2i4.431>.
- Syafieh, Syafieh, dan Nurbaiti Nurbaiti. "POTRET KARAKTERISTIK KEPEMIMPINAN PEREMPUAN (Analisis Semiotika Surat Al-Naml: 23-44)." *JURNAL At-Tibyan: Jurnal Ilmu Alquran dan Tafsir* 3, no. 1 (2018): 52. <https://doi.org/10.32505/tibyan.v3i1.477>.
- Syelviana, Ana. *Intention of the Meaning Qur'an as Nūr: The Implementation of Roland Barthes Semiotics on Qs. Al-Syurā [42]:52*. 5, no. 2 (2024).
- Ulya, Nabilatul. "Kajian Morfologis Nama-nama Nabi Muhammad dalam Al-Qur'an." *Alfaz (Arabic Literatures for Academic Zealots)* 7, no. 02 (2019): 99. <https://doi.org/10.32678/alfaz.Vol7.Iss02.2292>.
- Wulandari, Wilda, dan Ahmad Zuhri. *Makna al-Miṣbāḥ Perspektif Imam Fakhruddīn al-Rāzī Dalam Tafsir Mafātīḥ al-Ghayb*. t.t.