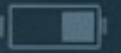


● REC



DYNAMIC PERSPECTIVES

The Art of Ittifat: A Cinematic Analysis of Quranic Grammar

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A Reading Deck on Rhetorical Precision



“And if you are in doubt about what We have sent down upon Our Servant, then produce a surah the like thereof...”

— Surah Al-Baqarah 2:23

The Quran claims to be the pinnacle of Arabic speech. Every letter is intentional.

'The Quran is like a wide ocean... from whatever direction you approach it, you find pearls.'



هُوَ الَّذِي يُسَيِّرُكُمْ فِي الْبَرِّ وَالْبَحْرِ ۗ حَتَّىٰ إِذَا كُنْتُمْ فِي الْفُلِكِ وَ
جَرَيْنَ بِهِمْ بِرِيحٍ طَيِّبَةٍ وَفَرِحُوا بِهَا جَاءَتْهَا رِيحٌ عَاصِفٌ وَجَاءَهُمُ
الْمَوْجُ مِنْ كُلِّ مَكَانٍ وَظَنُّوا أَنَّهُمْ أُحِيطَ بِهِمْ ۗ دَعَوُا اللَّهَ مُخْلِصِينَ لَهُ
الدِّينَ ۗ لَئِن أَنجَيْتَنَا مِنْ هَذِهِ لَنَكُونَنَّ مِنَ الشَّاكِرِينَ ۚ ۲۲

— Surah Yunus 10:22

The Full Verse: Yunus 10:22

هُوَ الَّذِي يُسَيِّرُكُمْ فِي الْبَرِّ وَالْبَحْرِ...

It is He who enables **YOU** to travel on land and sea until, when **YOU** are in ships and **THEY** sail with **THEM** with a good wind and **THEY** rejoice therein, there comes a storm wind and the waves come upon **THEM** from everywhere and **THEY** think that **THEY** are surrounded, supplicating Allah, sincere to Him in religion:

“If YOU should save us from this, we will surely be among the thankful.”

A Linguistic Puzzle



It is He who enables **YOU** to
travel on land and sea –
until, when **YOU** are in ships
and they sail with **THEM**...

?

The verse starts by addressing *you* directly. Suddenly, mid-sentence, it switches to talking *about* the people as if they are far away. Is this an error? Or a mystery?





The Art of the Twist: *Iltifat* (التفات)

Root:

L-F-T (To turn, to twist, to direct one's face).

Connection:

In Urdu/Persian, *Multafit* means to pay attention or notice. *Iltifat* it literally means "turning your attention" toward someone.

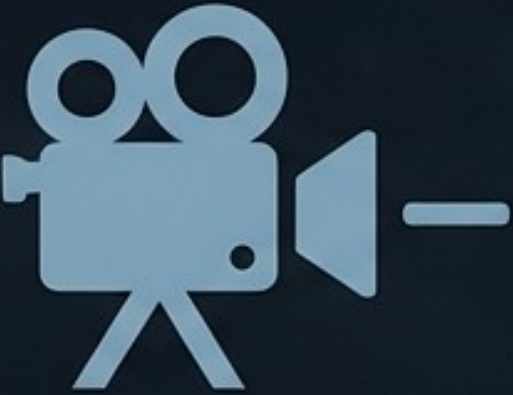

Definition:

A rhetorical device where the speaker suddenly shifts from one grammatical style to another.






Purpose:

- To startle the listener, to maintain engagement, and to signal a psychological shift in the narrative.

Grammar as Camera Angles

	Header	Cinematic Effect
	Shift: 2nd Person ("You") → 3rd Person ("Them")	The Pull Back / Wide Shot
		Inter Distancing. Viewing the scene objectively from afar.
	Inter	Cinematic Effect
	Shift: 3rd Person ("Them") → 2nd Person ("You")	The Zoom In / Close-up
		Inter Intimacy. Bringing the listener into the immediate presence of the speaker.

How *Iltifaat* Works: Types of Shifts and Their Effects

Type of Shift		Effect / Meaning
2nd Person → 3rd Person		Distancing; showing displeasure or viewing a scene from afar
3rd Person → 2nd Person		Intimacy; bringing the listener closer to God or the event
Past → Present / Future		Making a past event feel alive and currently happening
Present → Past Tense		Emphasizing certainty and finality -- as if already accomplished
Singular → Plural		Shifting from individual responsibility to communal impact

A CINEMATIC SCENE: THE STORM AT SEA

Arabic:

هُوَ الَّذِي يُسَيِّرُكُمْ فِي الْبَرِّ وَالْبَحْرِ ۗ حَتَّىٰ إِذَا كُنْتُمْ فِي الْفُلِكِ وَجَرِينِ بِهِمْ بِرِيحٍ طَيِّبَةٍ وَفَرِحُوا بِهَا
جَاءَتْهَا رِيحٌ عَاصِفٌ وَجَاءَهُمُ الْمَوْجُ مِنْ كُلِّ مَكَانٍ وَظَنُّوا أَنَّهُمْ أُحِيطَ بِهِمْ ۗ دَعَوُا اللَّهَ مُخْلِصِينَ
لَهُ الدِّينَ لَئِن أَنْجَيْتَنَا مِنْ هَذِهِ لَنَنْكُونَنَّ مِنَ الشَّاكِرِينَ

English Translation (Sahih International):

It is He who enables you to travel on land and sea until, when you are in ships and they sail with them by a good wind and they rejoice therein, there comes a storm wind and the waves everywhere and they assume that they are surrounded, supplicating Allah, sincere to Him in religion, 'If You should save us from this, we will surely be among the grateful.'

Scene 1: The Blessing

...هُوَ الَّذِي يُسَيِّرُكُمْ فِي الْبَرِّ وَالْبَحْرِ

It is He who enables **YOU** to travel on land and sea...

Perspective: 2nd Person Plural (You)

The scene opens with connection. Allah addresses mankind directly. The 'camera' is close; the tone is personal and gracious.

Scene 2: The Cinematic Pull-Back

...حَتَّىٰ إِذَا كُنْتُمْ فِي الْفُلِكِ وَجَرَيْنَ بِهِمْ...

...until, when **YOU** are in ships...
and they sail with **THEM**...

**The Shift: 2nd
Person → 3rd Person.**

Just as the travelers become distracted by their joy, the text distances itself. We are no longer talking to them; we are watching "those people" objectively from a distance, oblivious to the disaster about to strike.

SCENE 03 • NARRATIVE MODE • THIRD PERSON

Scene 3: Chaos in the Third Person

جَاءَتْهَا رِيحٌ عَاصِفٌ... وَظَنُّوا أَنَّهُمْ أَحِيطَ بِهِمْ

"...waves come upon **THEM** from everywhere and **THEY** assume that **THEY** are surrounded..."

Perspective: 3rd Person Plural (They/Them)

The narrative maintains the 'Wide Shot.' We see the storm hitting **them*, **their* panic, and **their* assumption of death. The distance heightens the sense of their smallness against the ocean.

Scene 4: The Desperate Cry

...دَعُوا اللَّهَ ... لِيُنْجِيَنَا مِنْ هَذِهِ لَنَكُونَ مِنَ الشَّاكِرِينَ

...‘If **YOU** (singular) should save **US** (plural) from this, **WE** will surely be among the grateful.’

The Shift: Narrative → Direct Quote.

The distance collapses. We are suddenly inside the boat.

1. They address Allah directly as **‘You’**.
2. They refer to themselves as **‘We’**.

We hear the raw, immediate plea of a human being facing death.

The Arc of Perspective



Enables You
Intimacy/Blessing



Save Us
Desperation/Prayer



Sail with Them
Distance/Ungratefulness

The grammar moves to match the psychological state of the subjects

Application: The Opening (Al-Fatihah)

Part 1 - The Praise

Praise be to Allah, Lord of
the worlds...

Talking **about** Him (3rd Person).
Formal.

Part 2 - The Prayer

You alone do we worship...

Talking **to** Him (2nd Person).
Intimate.

The believer begins with formal praise from a distance. As the heart 'warms up,' the grammar shifts to a 3D state of direct conversation.

Day of Judgment

(47) وَيَوْمَ نُسَيِّرُ الْجِبَالَ وَتَرَى الْأَرْضَ بَارِزَةً وَحَشَرْنَاَهُمْ فَلَمْ تَغَادِرْ مِنْهُمْ أَحَدًا (48) وَعُرِضُوا عَلَىٰ رَبِّكَ صَفًّا
جِئْتُمُونَا كَمَا خَلَقْنَاكُمْ أَوَّلَ مَرَّةٍ بَلْ زَعَمْتُمْ أَلَّن نَجْعَلَ لَكُمْ مَوْعِدًا (49) وَوَضِعَ الْكِتَابُ فَالْمُجْرِمِينَ مُشْفِقِينَ مِمَّا فِيهِ
وَيَقُولُونَ يَا وَيْلَتَنَا مَا لِي هَذَا الْكِتَابِ لَا يُغَادِرُ صَغِيرَةً وَلَا كَبِيرَةً إِلَّا أَحْصَاهَا^٥ وَوَجَدُوا مَا عَمِلُوا حَاضِرًا^٦ يَظْلِمُ رَبُّكَ
أَحَدًا



And [warn of] the Day when **WE** will cause the mountains to pass away, and **YOU** will see the earth a **leveled plain**, and **WE** gathered **THEM** and not leave behind from **THEM** anyone.

And **THEY** were presented before **YOUR** Lord in rows...

'**YOU** have certainly come to **US** just as **WE** created **YOU** the first time. But **YOU** assumed that **WE** would never appoint for **YOU** a meeting.

And the record was placed, and **YOU** will see the **criminals** fearful... and **THEY** will say, 'Oh, woe to **US!**'

Application: The Scale of Judgment (Surah Al-Kahf)

And [one Day] **We** shall cause
the mountains to move...

THE ROYAL 'WE' (Macro Scale)

...and **you** will see the
criminals fearful...

DIRECT ADDRESS (Micro Scale)

The perspective shifts from the majesty of the Creator
moving mountains to the personal terror of the individual.

The Establishing Shot (18:47)

نُسِيرُ

“**WE** move the mountains”

Majestic ‘We’ (Gold) - Macro Scale

تَرَى

“...and **YOU** see the earth...”

Addressee: 2nd Person Singular (Indigo) - O

The shift places the reader as the solitary eyewitness to the cosmic destruction.

The Prophetic Past Tense

Hasharnahum

(We gathered them)

Past



Future

(Judgment Day)

Described as History = Absolute Certainty

In Quranic Arabic, using the past tense for a future event signifies that the event is so **inevitable**, it is spoken of as if it has already occurred.

The Wide Pan (18:47)

YOU
(Witness)

WE
(Agent)

THEM
(Object/Humanity)

حَشَرْنَاَهُم

Hasharnahum:
We gathered them.

The camera pans from the individual witness to the gathered masses.

The Presentation (18:48)

Uridu (They were presented)

Active Voice



T
(They walked)

Passive Voice

عُرِضُوا

They were presented

Indicates total helplessness.
They did not choose to come;
they were brought.

Breaking the Fourth Wall (18:48)

They... them... they...

YOU

Li (Ji'tumuna - You have come to Us)

The Major Shift: God stops describing "them" (3rd Person) and looks directly into the lens to address 'YOU' (2nd Person Plural). The distance is gone.

Assumption vs. Reality (18:48)

Internal Delusion

You assumed...

زَعَمْتُمْ

Undeniable Reality

...We created you.

خَلَقْنَاكُمْ

Highlighting the irony:

They stand before the very meeting they denied.

The Object of Terror (18:49)

وُضِعَ الْكِتَابُ

The Book was placed



Passive Voice. No agent named.
The Book itself is the protagonist.

The Reaction Shot (18:49)

فَتَرَى

(You see)

The Criminals



The Scene

The direct confrontation ends.
The reader (You) is removed from the dock and returned to the safety of the witness stand.

The Audio Cut (18:49)

يَا وَيْلَتَنَا

Oh, woe to **US!** What is this book...

56

1st Person Plural

(Internal Panic)

We shift from visual description to **audio**. We go inside their heads to hear the **regret** the camera cannot see.

The Final Verdict (18:49)

They found (Prophetic Past Tense)

They presented (Deeds)

And **your Lord** does not wrong anyone.

Visualizing the Pulse



Constant oscillation keeps the mind active.

Further Examples of Itifaat

Surah Al-Mulk, 67:17

Allah speaks about Himself in the **3rd person** ("He who..."), then shifts mid-surah to directly confront the disbelievers in the **2nd person**. The effect: the reader is suddenly being addressed and cannot remain a passive observer.

Surah Maryam, 19:64 -- The Angels Speak

"**We** (the angels) do not descend except by the command of **your Lord**. **To Him belongs...**" -- Suddenly, the angels shift from addressing the Prophet to praising Allah in the **3rd person**. The shift shows even the angels are overwhelmed by His majesty.

Beyond 2D Text

STATIC
INFORMATION



LIVING
EXPERIENCE



Without *Itifat*, the text is static. With it, the text becomes a simulation of psychological reality—the feeling of being **close to God**, the feeling of being **lost at sea**, and the feeling of **desperate prayer**.



The Quran does not just tell a
story; it moves the camera.

Rhetoric is not just about rules. It is about vision.