

ORIGINAL ARTICLE

An Analysis of the Impact of Phonetic and Rhetorical Elements on the Aesthetics of Surah al-Wāqī‘ah: A Stylistic Approach to the Quranic Text

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ABSTRACT

The Holy Quran, in addition to its substantive (content-based) and scientific I‘jāz, possesses a unique style and method, which itself is considered a manifestation of its rhetorical I‘jāz. This characteristic has long attracted the attention of scholars to the critical analysis of the Quran's rhetorical and aesthetic elements. In the contemporary era, Quranic stylistic studies have been pursued with a systematic and scientific approach, and various Surahs have been analyzed from structural and literary perspectives. The present research, aiming for a stylistic examination of Surah al-Wāqī‘ah, analyzes the phonetic and rhetorical levels of this Surah, which are considered among the most important levels of stylistic analysis in literary works. In this study, using a text analysis methodology, the rhythmic (Īqā‘ī), imagistic, and cohesive elements of the Surah are examined to clarify their role in conveying meaning. The findings indicate that at the phonetic level, figures such as paronomasia (Jinās), rhyme (Saj‘), prosodic rhythm, and various types of repetition (of letters, words, and phrases) play a significant role in creating the text's music and effectively transmitting meaning. At the rhetorical level, expressive elements such as simile (Tashbīh), metonymy (Kināyah), and metaphor (Isti‘ārah) have contributed to the creation of artistic imagery, among which simile holds the largest share. Furthermore, some instances identified as metaphor in previous research actually fall outside this definition. Additionally, figures of Badī‘ (rhetorical embellishments) such as antithesis (Ṭibāq), contrast (Muqābalah), antistrophe (Radd al-‘Ajuz ‘ilā al-Ṣadr), and correlation (Tanāsub), by creating "Spiritual Music" and strengthening textural cohesion, have aided in the better comprehension of concepts and the visualization of situations. The low frequency of these figures also indicates their artistic and natural application, which is devoid of artificiality (Taṣannu‘) and affectedness (Takalluf).

KEYWORDS

Surah al-Wāqī‘ah, Stylistics, Phonetic level, Rhetorical level.



Introduction

Stylistics, an emergent branch of modern linguistics, addresses the analysis of the linguistic and literary structures of texts with a systematic and analytical approach (Abū al-‘Adūs, 2007: 35). This discipline, relying on distinctions and linguistic choices at the phonetic, lexical, syntactic, semantic, and pragmatic levels, strives to identify the specific methods of language use in the works of individuals, groups, or a collection of texts. According to Fotouhi, stylistics analyzes "Style-creating" structures through the examination of linguistic elements such as stress, phonemes, words, syntactic structures, tone, syntactic voice, sentence length, as well as figurative and metaphorical forms (Fotouhi, 2013 AD/1392 SH: 92).

In recent decades, attention to stylistic studies in the field of language and literature, especially in the analysis of religious texts, has significantly expanded. Although the modern concept of stylistics has no precedent in classical Arabic literature, much of the ancient rhetorical and literary criticism was, in effect, a form of stylistic analysis. Prominent works such as *"Al-Muwāzanah bayna Abī Tammām wa al-Buḥturī"* demonstrate the attention of classical critics to the stylistic differences between poets and writers.

Modern stylistics, drawing upon diverse schools and approaches, has enabled the multi-layered analysis of texts. One proposed model in this domain introduces five analytical levels for examining the literary style of a text: "Phonetic, lexical, syntactic, rhetorical, and ideological or contextual." (cf. Shamisa, 1995 AD/1374 SH: 119-131; Fotouhi, 2012 AD/1392 SH: 125-207; 241-375)

Amidst this, the Holy Quran, as a divine and miraculous text, holds a distinguished position

in stylistic studies. The quality of the Quran's *I'jāz* differentiates it from all human works and has caused scholars, since the first Islamic centuries, to analyze it from various angles (Feqihzadeh, 1995 AD/1374 SH: 17). One dimension of the Quran's *I'jāz* is its unparalleled eloquence and fluency, which prompted Muslim rhetoricians to compose works such as *"I'jāz al-Qur'ān," "Asrār al-Balāghah," "Nihāyat al-Ījāz fī Dirāyat al-I'jāz,"* and *"Sirr al-Faṣāḥah."*

Among the prominent elements of the Quran's style is its textual music, which attracts the audience with its specific rhythm and tone. This music, along with figures of imagination (simile, metaphor, metonymy), tropes (Majāz), and figures of *Badī'* (rhetorical embellishments), plays a crucial role in conveying the divine message.

Within this framework, the primary objective of the present research is the integrated analysis of the phonetic and rhetorical levels of Surah *al-Wāqī'ah*; an analysis that, unlike previous studies, examines these two domains not independently, but in a structural and synergistic relationship. This approach demonstrates how phonetic elements such as paronomasia, rhyme, prosodic rhythm, and various types of repetition, alongside rhetorical figures like metaphor, metonymy, antithesis, and simile, contribute to the creation of a cohesive artistic and semantic experience.

The necessity of this research stems from the fact that understanding the aesthetics of Surah *al-Wāqī'ah* requires a multi-layered and structured view of the text; a view that can show how the musical mechanisms and rhetorical imagery of the verses serve the transmission of profound Quranic concepts. Furthermore, the analysis of the frequency and natural function of these figures highlights a

novel aspect of their artistic application and can provide a model for stylistic studies of other Surahs.

1. Literature Review

In recent decades, numerous and extensive studies have been conducted on the style of the Quran, and both short and long Surahs have been subjected to partial and comprehensive stylistic analysis. Regarding Surah *al-Wāqī'ah*, the following literary studies have been conducted:

- Article "Defamiliarization and Foregrounding in the Blessed Surah *al-Wāqī'ah*," Hooman Nazemian, Journal of Arabic Language and Literature, Ferdowsi University, Spring 1393 Sh.

- *Sūrat al-Wāqī'ah: Dirāsah Uslūbiyyah* (A Stylistic Study). This work is the Master's thesis of Mr. "Bilāl Sāmī Aḥmūd al-Fuqahā'," the text of which is available on Arabic websites. Esteemed readers and reviewers, by comparing it with the present article, will see that our analysis and findings are fundamentally different from the content of the aforementioned thesis, and apart from homogeneity in primary data in a few instances; there is no overlap between them.

- *Al-Qarā'in: Qīmatuhā al-Balāghīyyah wa al-Iblāghīyyah fī Sūrat al-Wāqī'ah* (Contextual Clues: Their Rhetorical and Communicative Value in Surah *al-Wāqī'ah*), Ali Reza Mohammad Rezaei and Amin Fathi, Journal of *Āfāq al-Ḥadārah al-Islāmiyyah*, 1437 AH. In this article, the authors examine clues such as prepositions, hortative particles, nominal tools, verbal tools, and various morphological structures in expressing meanings and significations. Therefore, their approach relates to morphology and semantics and is completely different from our discussion,

as is evident from comparing the text of the two articles.

- "Stylistics of Surah *al-Wāqī'ah* based on Linguistic Analysis," Parviz Azadi and Soheila Nikkhah, Quranic Linguistic Research, 1397 SH. The honorable authors of this article have addressed three levels: phonetic, lexical, and grammatical. At first glance, it might be inferred that since both articles address the phonetic level, there is similarity between them. However, a comparison of the two articles reveals that the style, methodology, titles, content, and sources of the two differ. And the authors did not have access to this article at the time of writing the present article.

2. Research Questions

The most important question this research seeks to answer is: What characteristics does Surah *al-Wāqī'ah* possess at the phonetic and rhetorical levels, and what role do its musical and rhetorical indices play in the better expression of the meanings and themes of this Surah?

3. Analysis of the Phonetic and Rhetorical Levels of Surah *al-Wāqī'ah*

Surah *al-Wāqī'ah* is one of the Meccan Surahs of the Quran, which describes the Resurrection, the revival of people therein, and the reckoning of their deeds. The transformation of the earth's conditions during the Resurrection, the severe earthquake, the division of people into three groups—the "Foremost" (Sābiqūn), the "Companions of the Right," and the "Companions of the Left,"—and the statement of the fate of each, and the reminder of the state of agony (Iḥtiḍār) and the onset of human death, are other topics addressed in this Surah (cf. Ṭabāṭabā'ī, 1996 AD/1417 AH: 19, 117).

We will now address the most important stylistic features of this Surah at the phonetic and rhetorical levels.

3.1. The Phonetic Level

Without a doubt, one of the aspects of the Quran's *I'jāz* is its musical *I'jāz* and its musical enchantment. "The melody of the Quran and its phonetic cohesion were ear-pleasing to the Arabs and captivated their hearts; they perceived its sweetness and saw its beauty, which was neither poetry nor the type of their own eloquent speech, even though it was of the same ilk. No one had the ability to achieve this harmony in melody alongside superior content and meaning, and the precision of its expression and rulings. To the extent that scholars considered its melody one of the aspects of *I'jāz*, complementing the other aspects of the miraculous style" (al-Kawwāz, 2007 AD/1386 SH: 304). Stylistics at the phonetic level studies the phonemes that deviate from the standard language and possess prominence, and specifically influence the style of the discourse. At this level, phonetic elements such as loudness or softness of sound, rhyme, repetition, paronomasia, etc., are examined (Giraud, 1994: 61). The following discusses the most important issues related to the phonetic level of Surah *al-Wāqī'ah*.

3.2. Paronomasia

One of the figures (ornaments) that has a prominent phonetic manifestation in the aesthetics of speech is paronomasia. Paronomasia has various types, which, according to 'Abd al-Qāhir Jurjānī, if used appropriately and far from affectation, and if the meaning and context of the speech call for it, is very acceptable and excellent (Jurjānī, 1991 AD/1412 H: 11); because "By making the two sides of the speech similar in form, it

causes cohesion and integration of the style." (Abū Saṭī, 1994: 220) On the other hand, this type of unaffected paronomasia has a pleasant musical effect, and in the essence and nature of every language, paronomasia reveals itself as a linguistic law.

Among the types of paronomasia, "Derivational Paronomasia" has a high frequency and prominent function in Surah *al-Wāqī'ah* and has created a specific musical resonance in this Surah. What is meant by derivational paronomasia is "That in verse or prose, words are used whose letters are cognate and similar to each other, whether they are derived from one root, or are not derived from one root but their letters are so similar and close to each other that it creates the illusion of derivation" (Hodayi, 2001 AD/1380 SH: 61). An example of the first [type] is this verse: "And you do not worship what I worship." And an example of the second [type] is this saying of the Prophet (PBUH): "Aslam, may God protect it" (al-Hashimi, 2000 AD/1379 SH: 351).

In the blessed Surah *al-Wāqī'ah*, the prominent presence of derivational paronomasia from the very first verses demonstrates the artistic and rhetorical subtleties of the Holy Quran. Based on the analyses conducted, 11 instances of derivational paronomasia are identifiable in this Surah, most of which are of the first type. Examples include; "When the Event (*Wāqī'ah*) occurs (*waqa'at*)" (al-Wāqī'ah: 1), [and] "When the earth is shaken (*Rujjat*) with a [Violent] shaking (*Rajjan*)" (al-Wāqī'ah: 4).

In these structures, the repetition of cognate words conveys the meaning of the occurrence and the tremor to the audience's mind with greater force. The use of cognate words and the presence of the absolute object (*Maf'ūl Muṭlaq*) play an important role in conveying the intensity of the meaning. The repetition of

words from one root, such as *Waqā'at* and *al-Wāqī'ah* or *Rujjat* and *Rajjan*, creates a type of rhetorical emphasis that transfers the meaning to the audience's mind with greater strength. The absolute object, which usually comes from the same root as the verb, is used to emphasize the occurrence of the action and its intensity; such that in the example «*Rujjat al-Arḍu Rajjan*», the word *Rajjan* depicts the earth's tremor not just as an event, but as a severe and terrible event.

Sometimes, derivational paronomasia of the second type is also observed, such as; «*Farawḥun wa Rayḥānun*, *Jannatu al-Na'īm*» (Then [for him is] rest (*Rawḥun*) and bounty (*Rayḥānun*) and a garden of pleasure) (*al-Wāqī'ah*: 89).

Here too, the juxtaposition of the words and their arrangement cause a doubled emphasis on the promise of divine blessings in the hereafter, especially when one word is at the beginning of the phrase and the other at the end.

Other examples of this rhetorical technique are also evident in the middle verses of the Surah; "Is it you who create it, or are We the Creator?" (*al-Wāqī'ah*: 59), [and] "Is it you who make it grow, or are We the Grower?" (*al-Wāqī'ah*: 64).

In these cases, the repetition of the root of "Creation" and "Cultivation" with the derivational paronomasia structure plays an important role in establishing the reality of divine creativity and lordship in the audience's mind. The repetition, with the arrangement at the beginning and end of the phrase, not only causes conceptual cohesion but also compels the audience, in confronting a transcendent reality, to pause and reflect.

Based on this, in examining the phonetic and rhetorical structure of Surah *al-Wāqī'ah*, derivational paronomasia, as one of the prominent musical elements, plays an important

role in shaping the rhythm and melody of the verses. This type of paronomasia, which is built on the repetition of cognate words, not only helps semantic cohesion but also enriches the audience's auditory experience by creating regular phonetic patterns.

In the opening verses of the Surah, the repetition of the root "*Wq*" (occurrence) with the explosive phonemes '*Ayn* and '*Qāf* creates a tense and alarming phonetic atmosphere that directs the mind toward a great and unavoidable event. These phonemes, with their specific phonetic characteristics, convey a sense of impact and eruption and engage the audience in the dreadful atmosphere of the Resurrection.

On the other hand, the use of the absolute object and the placement of key words at the beginning and end of the sentence create a type of acoustic symmetry and balance that adds to the natural cadence of the Quran. These features are not only evident in recitations of measured recitation and elocution, but also become memorable in the audience's auditory memory.

The combination of cognate words with purposeful arrangement and a cohesive syntactic structure causes Surah *al-Wāqī'ah* to become, from a musical perspective, an ear-pleasing work and, from a literary perspective, a refined and effective text. This co-location of meaning and music creates a multi-layered experience of receiving the revelation; an experience in which meaning, sound, and feeling simultaneously penetrate the audience's soul.

Ultimately, it can be said that paronomasia in Surah *al-Wāqī'ah* is not only a rhetorical tool but also a musical element that, by utilizing the phonetic capacities of the Arabic language, aids in the more effective transmission of the divine message and displays an artistic manifestation of the bond between meaning and music in the Quranic text.

3.3. Rhyme

Rhyme is when the final words of the clauses of speech are harmonious in some way, meaning harmony is felt in rhythm, in the final letter, or in both (Fesharaki, 2000 AD/1379 SH: 5).

Rhyme has existed in Arabic discourse from the most ancient of times, and even before Islam, "Soothsayers used it in their speech because of the attractive music of Rhyme." (Fākhūrī, 2006 AD/1427 H: 111) Rhyme is a prominent feature and a sign of the rhetorical *I'jāz* of many short Surahs of the Quran, such that we rarely find a Surah empty of it. In Surah *al-Wāqī'ah* as well, the homogeneity of the verse endings has added to the musical beauty of the Surah, and rhyme has been used in it in various forms; among them:

In the blessed Surah *al-Wāqī'ah*, one of the most prominent manifestations of the music of the speech is the extensive use of "Asymmetrical Rhyme," which, by the artistic combination of different weights and a shared "R W Y", has created an ear-pleasing and meaning-oriented texture. According to Hashimi's definition (Hashimi, 2000 AD/1379 SH: 357), "*Saj' Muṭarraf*" is a structure in which the final words of the pauses are different in terms of weight, but share the "R W Y"; this very feature causes phonetic unity alongside structural diversity. Prominent examples of this type of rhyme are observable in Surah *al-Wāqī'ah*; "And the mountains are crushed, crumbling, and become dust scattered" or "In scorching-hot wind and scalding water, and a shade of black smoke." In the first example, the difference in weight between the words *Bassan* and *Munbaththan*, alongside the similarity in the rhyming letters (*Alif* and *Tā*), causes meanings like the mountains' collapse and the particles' scattering to be imprinted on the mind with greater force. And, of course, the paronomasia between *Bussat* and *Bassan*, which was discussed in the previous

section, reinforces this function. Furthermore, the epic cadence of the phrase, which is in the *Rijz* meter (Wa Bussati al- = Mutaf'ilun / Jibālu bas- = Mutaf'ilun), from another aspect adds to the epic atmosphere. The second example also, with the combination of *Samūm wa Ḥamīm* with *Yahmūm*, while maintaining a shared rhyme, presents a horrifying image of divine punishment that engages the audience in the Surah's atmosphere. The noteworthy point is that, according to rhetorical investigations, the most frequent type of rhyme in Surah *al-Wāqī'ah* is this very *Muṭarraf* type; this dominance expresses the precise attention to the phonetic subtleties of the Quran in transmitting divine messages. Such a structure not only strengthens the literary aspect of the verse but also, by creating a balance between phonetic similarity and difference in weight, aids the retention of concepts and the musical cohesion of the text.

In the blessed Surah *al-Wāqī'ah*, "Balanced Rhyme," as one of the prominent manifestations of eloquence, plays a fundamental role in organizing the phonetic music and semantic emphasis of the verses. This type of rhyme occurs when the words in correspondence are identical in rhythm but differ in the "R W Y" (rhyming letter). Such a combination, by maintaining metric harmony, avoids monotony in the rhyme and imparts dynamism to the text's phonetic structure (cf. Homyi, 2005 AD/1384 SH: 43). A clear example of this technique is seen in Surah *al-Wāqī'ah*: "And We made them virgins (*Abkāran*), / Devoted (*Uruban*), equal in age (*Atrāban*)." In this phrase, the final words (*Abkāran*) and (*Atrāban*) share the same weight, but differ in the "R W Y" (the *Alif* in the first, and *Bā'* in the second). This subtle difference causes the verse's melody, while possessing a uniform rhythm, to also have a

gentle color and diversity. On the other hand, the theme of the verse, which describes the heavenly spouses, reinforces both semantic subtlety and musical cohesion through the choice of this type of rhyme; because the lexical balance enhances the artistic beauty of the spiritual imagery. Balanced rhyme in Surah *al-Wāqī'ah*, by meticulously observing phonetic proportions, demonstrates the artistic mastery over the rhetorical structures of the Quran. This technique, on one hand, calms the audience's mind due to the metric harmony, and on the other hand, with its rhyme diversity, prevents them from sinking into monotony.

In the blessed Surah *al-Wāqī'ah*, one of the most delicate manifestations of the verbal music of the Quran is "Parallel Rhyme," which, with complete harmony in weight and "R W Y," creates a rhythmic and effective cohesion in the structure of the verses. "Parallel Rhyme" is when the final words of the pauses are both homometric (same weight) and rhyming; meaning, complete unity in the phonetic structure (cf. Homayi, 2005 AD/1384 SH: 42). A prominent example of this type of rhyme appears in verses 32-34 of Surah *al-Wāqī'ah*; neither cut off (Maqtū'atin) nor forbidden (Mamnū'atin), / And [on] couches raised high (Marfū'atin)). In these verses, the words (Mamnū'atin) and (Marfū'atin) are completely identical in terms of weight (the *Maf'ūlah* pattern) and rhyme (on the 'Ayn). This complete correspondence not only helps in creating a regular and pleasant rhythm but also serves the meaning; because describing the blessings of paradise with such a measured structure reinforces the sense of peace and order in the audience's mind. In addition to verbal beauty, this type of rhyme in Surah *al-Wāqī'ah*, especially in describing paradise and its blessings, has a semantic function: the phonetic harmony, accompanied by semantic harmony, conveys an image of peace, comfort, and order in the space of

paradise. Therefore, parallel rhyme in this Surah is not just a literary ornament, but a tool for deepening the spiritual and aesthetic experience of the audience; and the mentioned example is a clear instance of the bond between the music of the speech and Quranic imagery.

In the analysis of the musical structures of the Quran, "Embellished Rhyme" is considered one of the most complex and artistic types of rhyme, which, by creating complete symmetry in weight and rhyme between the components of the sentence, plays an important role in strengthening the aesthetic aspects and semantic impact of the verses. By definition, *Muraṣṣa* 'rhyme refers to a structure in which all or most of the words on two sides of the sentence are similar in terms of weight and rhyme, creating a type of phonetic order and balance. A prominent example of this figure is seen in verses 8 and 9 of Surah *al-Wāqī'ah*; "Then the Companions of the Right (*Maymanah*)—what are the Companions of the Right? / And the Companions of the Left (*Mash'amah*)—what are the Companions of the Left?" In these verses, the repetition of the syntactic structure and the words, along with the shared weight (the combination *Aṣḥāb+al+Maf'alah* and shared rhyme (on the *ah*), displays a clear instance of *Muraṣṣa* 'rhyme. This verbal symmetry not only helps in creating a regular and ear-pleasing rhythm, but also makes the semantic contrast between the two groups *Aṣḥāb al-Maymanah* and *Aṣḥāb al-Mash'amah* more prominent. From a rhetorical perspective, this type of rhyme, with repetition and symmetry, also creates a type of semantic emphasis; such that the audience not only comprehends the difference between the two groups but also, through the internal music of the verse, experiences the sense of distinction and its importance.

Likewise in the verses "And the Companions of the Right (*Aṣḥāb al-Yamīn*)—what are the Companions of the Right?" (al-Wāqī'ah: 27) and "And the Companions of the Left (*Aṣḥāb al-Shimāl*)—what are the Companions of the Left?" (al-Wāqī'ah: 41), the Holy Quran, by utilizing the figure of *Muraṣṣa'* rhyme, has created an artistic and musical structure that has both verbal beauty and semantic depth. In these two verses, the syntactic combination and shared rhyme have created a complete symmetry. This symmetry, despite a regular and ear-pleasing rhythm, makes the semantic contrast between *Aṣḥāb al-Yamīn* (the fortunate) and *Aṣḥāb al-Shimāl* (the unfortunate) more prominent. The repetition of the structure in the form *Mā Aṣḥāb...* (What are the companions of...) also carries a type of rhetorical emphasis that invites the audience to contemplate the magnitude and mysteriousness of the fate of these two groups. The internal music of the verse, with its harmonious rhythm and rhyme, fixes the sense of distinction between the two fates in the audience's mind and deepens the semantic impact of the verse.

Scholars of rhetoric have considered the best type of rhyme to be one whose clauses are equal, and incidentally, they have cited these verses from Surah *al-Wāqī'ah* as an example for it (Hashemi, 2000 AD/1379 SH: 357; Ḥusām al-'Ulamā', 1994 AD/1373 SH: 220): "Amidst thorn-less Lote-trees (*Sidrin Makhḍūd*), / And banana-trees (*Talḥīn Maḍḍūd*) layered [with fruit], / And shade extended (*Zillīn Mamḍūd*)." (al-Wāqī'ah: 28-30) And as some contemporary experts have pointed out, "This parallelism and balance has a significant effect on the cohesion of the text; because it makes the apparent structure of the text cohesive and helps its development by adding new elements to the text." (al-Khaṭṭābī, 1991: 230)

3.4. Repetition

Repetition in rhetorical figures includes the repetition of consonants, vowels, words, and phrases. Repetition, on one hand, serves goals such as emphasis and stabilization of meaning or pleasure, and on the other hand, plays a significant role in foregrounding the music of the text; provided, however, that it is creative and far from banality (cf. Hashemi, 2000 AD/1379 SH: 204 & 205; Fesharaki, 2000 AD/1379 SH: 64). In reality, repetition draws attention to a specific point in the phrase and shows the speaker's concern for it; therefore, from this aspect, it has a valuable psychological signification (al-Malā'ikah, 1967: 242).

The smallest unit of repetition is the repetition of letters, which, if used artistically and without affectation, has a special phonetic effect. This type of repetition is called alliteration in Persian literature, and one of the best examples of it is this couplet from Hafez, where the artistic repetition of "Sīn" (S) has given a special musical resonance to the couplet: "If the rosary string broke, hold me excused / My hand was on the forearm of the silver-legged cupbearer." (Hafez, 2000 AD/1379 SH: 159)

In the verses of the Quran as well, the repetition of letters undertakes a special artistic and phonetic role and is undoubtedly effective in conveying the intended meaning. In Surah *al-Wāqī'ah*, we witness this type of repetition from the very beginning: "When the Event (*Wāqī'ah*) occurs (*Waqā'at*), / there is no denying its occurrence (*Waq'atihā*). / abasing (*khāfiḍatun*), Exalting (*Rāfi'atun*)." (al-Wāqī'ah: 1-3) In these verses, the letter "T" is repeated 6 times, the letter "A" [*Alif*] 6 times, the letter " ' " 4 times, and the letter "Q" 3 times.

Now we must see what role these repetitions and the sound resulting from them play in conveying the meaning?

In the phonological analysis and phonetic significations of letters in the Arabic language, some letters, due to their acoustic characteristics, play an important role in transmitting emotional and semantic concepts. For example, the letter "T" is categorized among the explosive letters; its phonetic origin is considered the result of a firm strike of the fingers on the palm of the hand, and this characteristic is regarded as a sign of intensity and explosion in sound production (cf. Abbas, 1998: 55). This phonological analysis is also aligned with semantic significations; because many of a verb's and verbal nouns (Maṣādir) that end in "Tā'" carry the semantic load of violence, intensity, and harshness, such as the verbs "*Batta*" (to cut off), "*Baghata*" (to assault suddenly), "*Zamata*" (to be stern), and their analogues (ibid: 59).

In this same vein, the letter "Q" is also a phoneme that, with its specific phonetic characteristics, signifies sudden action, intensity, explosion, and dynamism. This letter, with a strong and explosive pronunciation, especially in Quranic contexts, plays a prominent role in conveying excitement and anxiety.

The letter "ʿAyn" is also a noteworthy phoneme from the perspective of phonetic and semantic significations. This letter often signifies dynamism, emergence, and being apparent, and in many verbal nouns ending in "ʿAyn," concepts such as intensity, motion, and excitement are latent (ibid: 144–220). This co-location between phonetic and semantic characteristics indicates the deep bond between the phonetic structure of the language and its rhetorical capacities in transmitting concepts; especially in Quranic texts where every phoneme and word is meticulously and artistically employed in the service of meaning and impact.

Now, with this introduction, it can be said that from the perspective of the phrase's internal

music, the repetition of these letters has created music that is proportional to the meaning of the verses. The goal of the verses is to state the certain and definite occurrence of the Resurrection and the hardship of that day, and the characteristic of *Tā'*, which is hardship and intensity, emphasizes this concept, just as the explosive and dynamic meaning of *Qāf* is reminiscent of the excitement and movement of the Resurrection, and the certainty and manifestation (or clarity) that is in *ʿAyn* guides the human mind to the certainty and indubitable emergence of the Resurrection. The opening of the mouth during the pronunciation of *Alif* and the extension and prolongation that exists in this letter bestows a kind of grandeur and loftiness to the atmosphere, which is also compatible with the meaning and signification of the verses. From the perspective of external music, the weight (meter) of the phrase is also proportional to the epic and impactful atmosphere of the syllables and stresses. The phrase (*Idhā Waqaʿat*) is metrically sound (*Mawzūn*) in the *Wāfir* meter (*Idhā Waqaʿat* = *Mafāʿalatun*). Likewise, the word (*al-Wāqiʿah*) is equivalent to the *Mustafʿilun* foot (which is *Rijz*). The next verse is also in the folded state of the *Rijz* meter (*Laysa li-Waq- = Mustaʿilun*, *ʿAtihā = Mutaʿil*, *Kādhibatun = Mustaʿilun*, *Khāfiḍatun = Mustaʿilun*, *Rāfiʿatun = Mustaʿilun*), and the *Rijz* meter is also "one of the fast meters; it is mostly used in epics and descriptions of battlefields and attacks" (al-ʿAyyāshī, 1978: 306); therefore, the atmosphere created by the external music has come to the aid of the internal music resulting from the prolongation of syllables and stresses, and it is reminiscent of the turmoil, clamor, and movement of the occurrence of the Resurrection.

Another example of the effective repetition of letters is the repetition of *Hamza* in the verse below: "Is it you who produced (anshaʿtum) its

tree, or are We the Producer (al-Munshi'ūn)?" (al-Wāqī'ah: 72)

Here too, the letter *Hamza* (') is repeated six times, four of which are at the beginning of the speech. Regarding the *Hamza*, it has been said: "The *Hamza* at the beginning of a word is like a prominence and emergence (a hill) in nature, and it conveys prominence and manifestation, like someone who stands on a height and draws the attention of those around." (Abbas, 1998: 95)

Here, this same property of the *Hamza* —i.e., prominence, manifestation, and attention-grabbing—is proportional to its meaning, which is the emphasis on God being the Creator; because God says in this verse that [the fact] We are the Initiator is completely manifest and there is no doubt in it, and this significate is manifested at the phonetic level by the repetition of the *Hamza* and in the style of speech, which is in the manner of a rhetorical question of denial.

In addition to the repetition of letters, the repetition of words also plays an important role in conveying meanings and emphasizing them. Look at examples of word repetition in Surah *al-Wāqī'ah*: "The Forerunners, the Forerunners" (al-Wāqī'ah: 10), [and] "Except the saying: "Peace (*Salāman*), peace (*Salāman*)." (al-Wāqī'ah: 26). Here, the repetition of the words is to draw the mind's attention to the meaning of the words. In the first example, God wants to emphasize the importance and virtue of being "Forerunners," and in the second verse, the repetition of the word both shows the importance of the greeting of the people of paradise and conveys the abundance of their greetings; because it has been said, "The meaning is that they greet each other very much, and successive greetings are exchanged between them" (Zamakhsharī, 1986 AD/1407 AH: 4, 460); a greeting that is a sign of love, sincerity, peace, and wishing wellness for one another.

In the examples above, the word repetition is within one verse and consecutive. But sometimes a word is repeated in several verses to convey a specific semantic signification. For example, the subject (*Musnad ilayhi*) "*Naḥnu*" (We) is repeated eight times from verse 56 to 74: *Naḥnu Khalaqnākum* (We created you), *am Naḥnul Khāliqūn* (or are We the Creator?), *am Naḥnu Zāri'ūn* (or are We the Grower?), *am Naḥnu Munzilūn* (or are We the Sender-down?), *am Naḥnu Munshi'ūn* (or are We the Producer?), etc. And each time, one of God's actions is predicated to it, in order to emphasize the affirmation of these attributes for God. And it is worthy of mention that most of these predications are also in the form of "Feigned Ignorance" (cf. al-Hashemi, 1937 AD/1358 AH: 409) or rhetorical question of denial, which plays an important role in fixing the meaning in the audience's mind.

On the other hand, the repetition combined with the fronting of the subject in these examples plays a significant role in the placement of the predicate in the listener's mind; because "mentioning the subject at the beginning of the speech encourages the mind to hear the rest of the speech and places it in anticipation of the mention of the predicate, and it is known that the acquisition of something after yearning for it is more pleasurable and more impactful on the soul." (Raja'i, 1973 AD/1353 SH: 85)

Alongside the repetition of letters and words, in several instances, we also have examples of phrase repetition. This repetition indicates the importance of the topic, such as: "Then the Companions of the Right—what are the Companions of the Right?," (al-Wāqī'ah: 8) "And the Companions of the Right—what are the Companions of the Right?," (al-Wāqī'ah: 27) [and] "And the Companions of the Left—what are the Companions of the Left?" (al-

Wāqī'ah: 41) In books of rhetoric, this type of repetition is mentioned in the science of semantics, and the purpose of it is considered to be emphasis and stabilization of meanings (cf. al-Hashemi, 2000 AD/1379 SH: 204); and its occurrence in places that are worthy of attention and importance is considered good (Matlub, *ibid*: 1, 140). In these same examples, the reader, by the repetition of the phrase, pauses to reflect upon it and the effect of this repetition on the ear and soul does not allow the reader to pass over the phrase superficially.

Based on this, the repetition of letters, words, and phrases plays a fundamental role in reinforcing the meaning and psychological impact of the verses. In the opening verses of the Surah, the repetition of letters such as "T," "Q," " ' , " and "A," with their specific phonetic characteristics—from explosion and intensity to emergence and loftiness—creates music that is harmonious with the theme of the certain and terrible occurrence of the Resurrection. Another example of phonetic repetition is the repetition of the *Hamza* in verse 72, which, with its property of prominence and emergence, emphasizes the manifest nature of divine creativity and, in the form of a rhetorical question of denial, pushes the audience's mind toward reflection and acceptance of the truth. At the lexical level, repetitions such as "The Forerunners, the Forerunners" (Verse: 10) and "Peace, peace" (Verse: 26) not only emphasize the importance of the intended concepts but also, by creating a semantic rhythm, depict the atmosphere of paradise with sincerity and peace. The repetition of the pronoun (We) in verses 56 to 74, along with the fronting of the subject and the use of feigned ignorance and rhetorical questions of denial, emphasizes God's absolute ownership in creation and management and places the audience's mind in anticipation of receiving the predicate. Finally, the repetition of

complete phrases like "Then the Companions of the Right—what are the Companions of the Right?" (Verse: 8) and "And the Companions of the Left—what are the Companions of the Left?" (Verse: 41), with the aim of stabilizing the meaning and capturing the audience's attention, are recognized in the science of semantics as an effective method for emphasizing and deepening concepts. These repetitions not only prevent a superficial pass over the text but also engage the audience in deeper layers of meaning.

3.5. The Music of Prosodic Meters

Although the Holy Quran is not poetry, and God Almighty negated the attribute of being a poet from the Holy Prophet (PBUH) in the Holy Quran: "And We did not teach him poetry, nor is it befitting for him" (Yāsīn: 69; cf. Shu'arā: 220-227; al-Ḥāqqah: 40-43), in various Surahs and multiple places, the verses or parts of verses have appeared in a measured (rhythmic) form, conforming to the Arabic prosodic meters. (For detail and examples, cf. Khalifah Shushtari, 2005 AD/1426 AH: 1-16). Someone might ask, how do these metrical verses not indicate that the Quran is poetry? Some, like *Jāhiz*, who himself had a hand in rhetoric, have said in response: "If we look at the speeches, orations, and writings of people, in them too there are flashes of prosodic meters, and no one says they are poetry. For example, if a vendor shouts: "Who will buy eggplant?" (which is on the meter: *Mustaf'ilūn Maf'ūlāt*), no one says he has spoken poetry, even though his speech has fallen into meter." (*Jāhiz*, 2002 AD/1423 AH: 1, 240) And "This is from the beauty of the Quran's style, that most of it possesses such a harmonious tune and rhythm that it can be placed within the lines of a poet's poem without any difficulty or hardship." (Anis, 1952: 307) And the abundant research that has been done on Quranic verbal

intertextuality in the poetry of Arab and Persian poets indicates this very matter.

Therefore, these phrases and metrical "Flashes" have appeared sparsely and scattered in the Quran, and while they do not indicate that the Quran is poetry, given the context and the rhythmic atmosphere they have created, they have added to the auditory beauty and musical *I'jāz* of the Quran. We will now point to examples of these metrical verses in Surah *al-Wāqī'ah*:

1) *Khāfiqatun Rāfi'ah* (Abasing, Exalting) (al-Wāqī'ah: 3). This is in the *Rajz* meter and is in the *Makhbūn* (elided) and *Majzū'* (catalectic) form: "Mufta'ilun, Mufta'ilun" (- L L -/- L L-). And indeed, this prosodic meter is proportional to the content of the verse; because one of the important and main purposes of the *Rajz* meter is "Epic and encouraging soldiers on the battlefield" (cf. Ma'ruf, 2008 AD/1387 SH: 56). The content of this verse also relates to the majesty and epic atmosphere of the Resurrection scene and gives news of a great event that raises some and brings others down, similar to a battlefield where pieces of swords and spears, and sometimes body parts, fly into the air and fall to the ground. (This verse was also explained more in the section on letter repetition).

2) *Wa al-Sābiqūn al-Sābiqūn* (And the Forerunners, the Forerunners) (al-Wāqī'ah: 10). This is in the *Rajz* meter and is in the sound form, and its scansion is: "*Mustaf'ilun, Mustaf'ilun*" (--L- / --L-). Here too, the internal and external music have come to each other's aid to transfer the meaning in the best way. The repetition of *Sīn* (S) at the beginning of the two words *al-Sābiqūn* conveys the concept of movement and swift precedence; because "Many words that have the letter *Sīn* (S) at their beginning indicate the concept of movement and setting off." (Abbas, 1989: 111) On the other hand, it was mentioned before that the

Rajz meter is used for depicting epic and dynamic spaces. Therefore, the external and internal music of this verse have beautifully accompanied each other to show the believers' racing ahead on Resurrection Day.

3) *Fī Samūmin wa Ḥamīm* (In scorching-hot wind and scalding water) (al-Wāqī'ah: 42). This is in the *Raml* meter and is in the *Makhbūn* (elided) form: "Fa'ilātun, Fa'ilātun" (L L - - / L L - -). Here as well, the internal and external music of the phrase are coordinated in the better transmission of meaning. From a musical perspective, considering the characteristics of Arabic letters, the *Mīm* (M), with its nasal *Ghunna* and *Jahr* (voicedness), makes possible the transfer of the sense of burning heat and hardship in these words. It conveys the sense of torment and the intensity of the fire to the audience. "In numerous cases, verbal nouns (*Maṣādir*) ending in *Mīm* indicate heat, just as they also indicate gathering, encompassing, and obtaining." (Abbas, 1988: 75 and 76) From the perspective of external music, the weight of the two feet (*Taf'ilah*), which has come as *Fā'ilātun- Fa'ilātun*, is appropriate to the content. "The *Raml* meter is one of the light and delicate meters that is used in both sorrow and in joy and mirthful poems." (al-Bustani, 2001: 81) Here, the atmosphere is describing the place of the people of hell. In the next verse, it also points out that they are in a shade of black smoke (*Fī Zillin man Yaḥmūm*). Given that some have said, "The phrase 'shade of smoke' is a type of paradox and sarcasm, because shade is cool and fire and smoke are hot," (Ibn 'Āshūr, 1999 AD/1420 H: 27, 279) it can be said that the use of the *Raml* meter, which is mostly used for mirth, is in line with the purpose of the verse [sic, means *phrase*] and is compatible with the mockery and sarcasm of the phrase "A shade of hot smoke."

4) *Fasabbih bismi Rabbik al-‘Azīm* (So exalt the name of your Lord, the Most Great) (al-Wāqī‘ah: 96). This is in the "Rajz" meter, in which the second foot (*Taf‘īlah*) has the *Qabḍ* variation and the third foot has the omit elision, and it is on the weight: "Mafā‘īlun, Mafā‘īlun, Mafā‘ī" (L - - - / L - L - / L - -).

5) *‘Alā Sururin Mawḍūnah* (On couches woven) (al-Wāqī‘ah: 15). This verse is not in one specific prosodic meter, but it is a rhythmic combination of the feet from the Wāfir and Rajz meters: "'Alā Sururin: Mufā‘alatun/ Mawḍūnatin: Mustaf‘īlun" (L - L L - / - - L -).

6) *Inna Hādhā Lahuwal Haqq al-Yaqīn* (Indeed, this is the certain truth) (al-Wāqī‘ah: 95). This is in the *Raml Musaddas Maḥdhūf* meter: "Fā‘īlātun, Fa‘īlātun, Fā‘īlun." The second *Taf‘ālīh* has *Khahn*.

Given the cases that were mentioned, it can be said that these melodic verses clothe the beautiful style of the Quran in a new garment of beauty, with which the listener's ear becomes familiar and from which it takes pleasure. And this metrical appearance, in truth, is a sign of the very high proportionality of the Quranic texture; because "Scholars of rhetoric believe that if the cohesion of prose is high, in a tasteful and unaffected way, it will turn out metrical." (Khalifah Shushtari, 2005 AD/1426 AH: 1)

Based on this, verses from Surah *al-Wāqī‘ah* possess an internal order and a delicate melody that bestow a poetic and musical aspect upon the Quranic prose. This metrical harmony, which sometimes corresponds with prosodic meters like *Rajz* and *Raml*, is not of the nature of poetry, but of the nature of the artistic *I‘jāz* of the Quran; an *I‘jāz* that pleases the ear and engages the heart in the meaning. For example, the verse *Khāfiḍatun Rāfi‘ah* (Abasing, Exalting), with the epic weight of the *Rajz* meter, depicts a passionate scene from the Resurrection; as if it is a battlefield in which fates are overturned. Other

verses also, with their specific prosodic weights, like *al-Sābiqūn al-Sābiqūn* or *Fī Samūmin wa Ḥamīm*, create a rhythmic and effective atmosphere that is harmonious with the theme of the verse. This natural order in the prose of the Quran is the result of its tasteful and artistic cohesion; as masters of rhetoric have said whenever prose reaches the peak of harmony, without falling into affectation, it becomes melodic on its own. This characteristic not only adds to the beauty of the text, but also invites the audience to a deeper contemplation of the meaning and message of the verses.

4. The Rhetorical Layer

The signification level is one of the most important and fundamental parts of the discipline of stylistics, and perhaps it can be said it is its most important and primary pillar; because all or the majority of the characteristics that shape the literary aspect of a work are manifested at this level (Faḍl, 1992: 216).

Usually, in examining the rhetorical layer, the main elements of "Figures of Imagination," namely simile, metaphor, and metonymy, as well as some effective figures of rhetorical embellishments, have greater priority and importance. We too will now address the most important figures of expression and embellishment present in Surah *al-Wāqī‘ah*.

4.1. Simile

Among the figures of imagination, simile plays a special and prominent role. Simile, by creating a likeness, helps the listener or reader to better comprehend a matter or message. "Without a doubt, simile is one of the secrets of the Quran's *I‘jāz*, just as *Bāqillānī* counted it among the causes and factors of *I‘jāz*; all types of simile in the Quran are styles of speech in the light of which various realities and subtle, consecutive meanings are sensory-perceptibly

revealed and made manifest." (Abū Zahra, 2000 AD/1379 SH: 322-324)

Among the figures of expression, simile has a more prominent and greater manifestation in Surah *al-Wāqī'ah*. Among the beautiful and effective similes of this Surah is the following example:

And dark-eyed, beautiful companions / like pearls well-protected (al-Wāqī'ah: 22-23).

In this verse, the dark-eyed ladies are compared to "Pearls hidden in the shell." This simile, in the best way and in a tangible form, depicts God's intention for the audience; because it both alludes to their external beauty, meaning they are beautiful and eye-catching like pearls, and it also conveys their purity and chastity; because, like pearls in a shell, they have been protected from the hands of others and the impure.

Among the most effective and best types of simile is the "Tersesimile" or "A syndetic Simile," meaning "a simile in which the particle and the aspect of similarity have both been omitted." (Hashemi, 2000 AD/1379 SH: 241) The reason for the superiority and eloquence of this simile is that the claim of likeness and commonality between the object of comparison and the comparator is stronger in this simile, to the extent that some have considered this type of simile to be a metaphor and have claimed that in such similes, a claim of oneness and identity of the object and the comparator is put forth (Alavi Moghaddam, 2005 AD/1384 SH: 88).

In Surah *al-Wāqī'ah*, we have two examples of this type of simile. One is where He says:

And the mountains are crushed, crumbling, and become dust scattered. This phrase is a tersesimile, meaning *Kānat kal Habā' al-Munbathth* (they became like scattered dust) (Ibn 'Āshūr, 1999 AD/1420 H: 27, 263).

The other example is the following verse, which compares the drinking of the people of hell to the drinking of thirsty camels:

Then you will drink [it] as the drinking of thirsty camels (al-Wāqī'ah: 55).

Here, the tersesimile is of the type where the comparator is a verbal noun specifying the type (an adverbial cognate object). Another example of it in the Quran can be pointed to in verse 88 of Surah al-Naml: "And it passes as the passing of the clouds." (cf. Fazeli, 1999 AD/1378 SH: 160)

The noteworthy point in the aforementioned similes is that the comparator in all of them is taken from the elements of nature, and that is for the purpose of better conveying the meaning and making it tangible for the audience.

4.2. Metaphor

Metaphor, in reality, is a simile in which one of its two parties (the object or the comparator) has not been mentioned. *Jurjānī* praised this rhetorical tool greatly and considers it the most magical element of expression, which gathers many meanings in few words (cf. al-Jurjānī, 1991: 32). "Although simile is closer to the depiction of reality, metaphor is more imaginative; because it removes things entirely and replaces their likenesses in the text; therefore, in terms of the claim of union of the object and comparator and exaggeration in description, its value is greater." (Fazeli, 1997 AD/1376 SH: 229) Therefore, the main function of metaphor is in making the object and comparator appear as one, and in the words of Hawkes, "The act of unifying and establishing the resemblance of oneness, which is necessary for the work of metaphor, both arouses the imagination and reveals it" (Hawkes, 2007 AD/1386 SH: 60).

An example of metaphor in this Surah is verse 10: "And the Forerunners, the Forerunners."

Here, for those who hasten toward good and righteousness, the root *S-B-Q* (precedence) has been used, which is a figurative and metaphorical usage and is in the manner of a declarative derived metaphor; because "The origin of *Sabaq* is used in the meaning of getting ahead on a path" (Rāghib al-Iṣfahānī, n.d.: 395) and its application for other kinds of precedence and priority is by way of trope. Therefore, those who hasten toward virtue, good, and righteousness are compared to those who, on a race track, snatch the ball of precedence from others.

Another example of this kind of declarative derived metaphor is where He says: "And We are nearer to him than you." Here too, spatial proximity is not intended; because "The proximity and distance of God Almighty with respect to creatures is not of the category of temporal and spatial proximity and distance, but rather is of the category of spiritual proximity and distance, and the exegesis have interpreted proximity in this verse, with respect to the dying person, as the encompassment of knowledge and power." (Amin, 1981 AD/1360 SH: 12, 108) Meaning, "That We are closer to him in power and knowledge." (Sabzevari Najafī, 1985 AD/1406 AH: 7, 95) Therefore, to bring the image closer to the reader's mind, the encompassment and awareness of God Almighty of the servant has been figuratively expressed as "Proximity."

It is worthy of mention that some researchers have noted cases such as companions of the right, companions of the left), and *Ḥuṭāman* (debris) in if We willed, We could have made it debris as metaphors in this Surah (cf. al-Jabr, 2012: 102 & 103), but in our view, the aforementioned cases are forced and contrived and do not fit in the category of metaphor. The detail of the matter is that they have taken *Aṣḥāb al-Maymanah* as a metaphor for the fortunate, whereas in the section on metonymy,

we will explain that this phrase is a metonymy. Regarding *Ḥuṭām*, they have said, "In *Laja 'alnāhu Ḥuṭāman* there is an implied metaphor; God has compared the crop to a building that is demolished and crushed." (ibid: 103) This reasoning is not correct. *Ḥuṭām* would be a metaphor for the crop only if the origin of its root (*ḥ-ṭ-m*) was used for 'building.' However, this is not the case, and in its primary usage, it is used for "the breaking of dry things like plants and the like" (al-Farāhīdī, 1987 AD/1408 AH: 3, 175, root *ḥ-ṭ-m*) and "After that, it is used for the breaking of everything." (Rāghib Iṣfahānī, 1991 AD/1412 AH: 242, root *ḥ-ṭ-m*) And as *Aṣma'ī* says: "When the dry part of the legume breaks, it is *Ḥuṭām*." (Muṣṭafawī, 1981 AD/1360 SH: 2, 245)

Therefore, there is perhaps no need for us to contrivedly interpret some cases as metaphor; because in the Quran, there are numerous cases of artistic and tangible metaphors, such as this verse: "And lower to them the wing of humility out of mercy." In *Janāḥ al-Dhull* (the wing of humility), there is an implied metaphor, meaning humility (*al-Dhull*) is compared to a bird that has a wing: "*al-Dhull ka Ṭā'ir lahā Janāḥ*." Then the comparator [the bird] is omitted, and the object of comparison [humility] is mentioned along with the appurtenances of the comparator, i.e., the wing (*Janāḥ*) (For more examples, cf. Abū Zahra, 2000 AD/1379 SH: 325-337).

4.3. Metonymy

Metonymy is when something is spoken of, but other than it is intended (Matlub, 1987: 3, 154). For example, "Narrow-eyed" in Persian is a metonymy for greedy and avaricious. Metonymy has various types, which are not our topic of discussion, but regarding its eloquence and effect, it must be said that "The metonymic style renders meanings into sensory-perceptible for humans, making them tangible and

observable, so as to arouse the listener's admiration, as the creation of emotion and admiration is not something ordinary language can achieve, but rather requires a special language." (Rezaei, 1999 AD/1378 SH: 101)

In Surah *al-Wāqī'ah* as well, examples of metonymy have appeared that are effective in the better conveyance of meaning, such as:

Then the Companions of the Right (Maymanah)—what are the Companions of the Right? / and the Companions of the Left (Mash'amah)—what are the Companions of the Left?

Here, companions of the right side) is a metonymy for the fortunate, "Because in common custom, the right direction is a metonymy for felicity and good fortune, and they usually take the right side as a good omen." (Ālūsī, 1994 AD/1415 AH: 14, 132)

Another example of metonymy is where, in describing the people of paradise, He says:

"Amidst thorn-less Lote-trees / And banana-trees layered [with fruit]."

Here, God has given the example of the Lote-tree and the banana-tree (ṭalh), but the intention is all trees. "Because the leaf of the Lote-tree is very small and the leaf of the banana-tree is very large, and the intention by pointing to the small and the large is all trees" (ibid: 14/141). Just as in Persian we say "The small and the large" and the meaning is "Everyone." Therefore, God, by mentioning one example of a tree with small leaves and one example with large leaves, wanted to make all trees, with their various kinds and different leaves, visualized in the mind.

4.4. Antithesis

Antithesis is when two words that have semantic opposition are placed next to each other (Hashemi, 2000 AD/1379 SH: 319). Antithesis is one of the important rhetorical

devices of *Badī'*, because the placing of opposites across from each other and their comparison with one another causes the meaning to become clearer, and the mind, with the mention of one, becomes prepared to imagine the other (Abū Satīt, 1994: 51; Matlub, 1996: 183). Antithesis is divided into two categories: "Antithesis of negation and antithesis of affirmation, both of which have appeared in Surah *al-Wāqī'ah*."

Antithesis of negation is when two verbs, one positive, one negative, appear in speech and antithesis of affirmation is the semantic opposition of two words.

Antithesis of negation, such as:

"To replace your likes and produce you in [a form] that you do not know; and you have already known the first creation, so will you not remember..." (al-Wāqī'ah: 61-62)

And antithesis of affirmation, such as the following verses:

Abasing, exalting (al-Wāqī'ah: 3); then the Companions of the right, what are the companions of the right? and the companions of the left, what are the companions of the left? (al-Wāqī'ah: 8-9)

Of course, it is worthy of mention that in these two cited examples of antithesis of affirmation, the accompanying of the contrast with the "Existing balance of the pauses" has added to the musical aspect of the verses and their auditory effect. As the mind, on one hand, is engaged between the rise and fall present in the meaning of, and on the other hand, the harmony of the melody of the speech in "*Khāfiḍah* and *Rāfi'ah*" and also "*Maymanah* and *Mash'amah*" makes the speech more pleasant to it.

4.5. Contrast

Contrast in rhetorical terminology is when several words or concepts appear first, and then, in order, their opposing words or concepts

are mentioned (Taftāzānī, 2006 AD/1385 SH: 256; Ibn Ḥujjah Ḥamawī, n.d.: 2, 24). Among the most beautiful Quranic examples of contrast are the following two verses:

"So let them laugh a little and weep much" (al-Tawbah: 82) and "As for he who gives and fears God, And affirms the best, We will ease him toward ease; but as for he who is stingy and self-sufficient, And denies the best, We will ease him toward difficulty." (al-Layl: 5-10)

With close attention to the verses of Surah *al-Wāqī'ah*, we witness an example of this kind where He says:

"A multitude of the formers, and a few of the latters." (al-Wāqī'ah: 13-14)

It is observed that, in order, few is placed opposite multitude, and latter opposite former; this contrast, along with the similarity of the ending of both opposing words, has added to the auditory beauty of the verses.

Of course, it is natural that the frequency of this device in Surah *al-Wāqī'ah* is low or limited to one instance; because the nature of this device is such that if it were to be abundant, it would exit the state of being natural and tasteful and would appear as a useless verbal game.

4.6. Observance of the Co-relative

In the rhetorical analysis of the Quran, Observance of the co-relative is one of the semantic figures that, by creating a conceptual bond between cognate words, helps the cohesion of the text and its greater impact. This figure is actualized when the words used in a phrase or couplet has a semantic relationship—without this relationship being of the nature of opposition (Taftāzānī, 2006 AD/1385 SH: 412; Hashemi, 2000 AD/1379 SH: 321). A clear example of *Murā'āt al-Naẓīr* in the Quran is the verse that says: "Those are the ones who bought error for guidance, so their trade did not profit." In this verse, the words "*Rabiḥat, Ishtaraw and*

Tijāratahum" are all from the domain of economic and transactional concepts, and this semantic family-relation strengthens the cohesion and emphasis on the verse's theme.

In Surah "*al-Wāqī'ah*" as well, an example of *Murā'āt al-Naẓīr* is seen in verse 18:

"With cups, and ewers, and a chalice from a spring."

In this verse, the words "*Akwāb, Abārīq and Ka's*" are all drinking vessels, and "*Ma'in*" (spring), as an adjective for the heavenly wine, is in the same semantic field. This co-location of related words not only helps the verbal cohesion of the verse, but also, by creating a clear mental image of the blessings of paradise, provides a special auditory and semantic pleasure for the audience. From a rhetorical perspective, such an arrangement of words creates a type of semantic synergy that is placed in the service of Quranic imagery and enriches the texture of the verse mentally and emotionally.

4.7. Antistrophe (*Radd al-'Ajuz 'alā al-Ṣadr*)

In the science of *Badī'*, one of the verbal devices that possess a special manifestation of the music of speech and semantic emphasis is called the repetition of the beginning and end or Antistrophe (*Radd al-'Ajuz 'alā al-Ṣadr*). What is meant by this device is that a word that has appeared at the beginning of the sentence or couplet is also repeated at the end of that same sentence or couplet, or a word that is cognate and from the same family with it appears at the end (Homayī, 2005 AD/1384 SH: 66). This repetition not only helps the verbal cohesion of the text, but also, by creating a type of conceptual loop, engages the audience's mind and makes the concept more memorable.

A prominent example of this device in the Holy Quran is a verse from Surah al-Aḥzāb:

"And you fear the people, while Allah has more right that you fear Him." (al-Aḥzab: 37)

In this verse, the word fear has appeared at the beginning and end of the sentence, and by its repetition, both an emphasis on the theme of the verse has been made, and its internal music has been strengthened (al-Hashemi, 2000 AD/1379 SH: 360). This repetition invites the audience to further reflection on the valuation of fear of God versus fear of people.

Among other beautiful and artistic examples of this device is a verse from Surah *al-Wāqī'ah*:

"And the mountains are crushed [with a] crushing." (al-Wāqī'ah: 5)

In this verse, the word crushed has come at the beginning and crushing at the end, which are completely cognate in terms of root and meaning. This arrangement, by creating verbal symmetry, fixes the concept of "The Mountains' Scattering" in the audience's mind. The repetition of the word at the beginning and the end creates a type of cyclical motion in the mind, which envelops the meaning from beginning to end and is a type of visual and auditory emphasis on the verse's theme. Although this figure is classified under repetition from a musical perspective, due to its special structural characteristics and its impact, it is studied independently in the science of *Badī'*. This type of repetition not only adds to the verbal beauty of the text, but also, by creating a type of semantic return, engages the audience in deeper reflection and contemplation.

Conclusion

The findings of the current research indicate that Surah "*al-Wāqī'ah*," from a stylistic perspective, possesses two prominent layers, phonetic and rhetorical, each of which plays a role in its own way in the formation of artistic beauty and the effective transmission of concepts. At the phonetic level, the use of figures such as derivational paronomasia, types of rhyme (Muṭarrāf, Mutawāzin, Mutawāzī, Muraṣṣa'),

prosodic rhythm, and purposeful repetitions has created a musical and ear-pleasing structure that has not only given an artistic aspect to the tone and rhythm of the verses, but has also been effective in stabilizing concepts and inducing specific psychological states. These elements, with phonetic harmony and auditory cohesion, activate the audience's mental space and transfer the meaning in a musical bed.

At the rhetorical level as well, the Surah, by utilizing semantic figures such as simile, metaphor, metonymy, antithesis, contrast, and semantic correlation, has engaged in the creation of vivid images and the transmission of abstract concepts. The *tersesimile*, especially in describing the states of the hereafter, by omitting the tools of comparison, has a more direct impact on the audience, and the metonymies also, by giving layers to the meaning, invite the audience to reflection and discovery. The semantic oppositions resulting from antithesis and contrast have made the atmosphere of the verses tense and engaging, and semantic correlation, by creating semantic and verbal bonds, has strengthened the cohesion of the text.

In sum, the artistic integration of these phonetic and rhetorical elements has provided a multi-layered experience of Quranic aesthetics, which engages the audience with the concepts of the Surah on both a rational and emotional level simultaneously and aids in a deeper understanding of the divine message.

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«مقاله پژوهشی»

بررسی تأثیر عناصر آوایی و بلاغی بر زیبایی‌شناسی سوره واقعه: رویکردی سبک‌شناختی به متن قرآن

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چکیده

روایت عمومی، عملی برای توسعه راهبری است که به عنوان یک تمرین راهبری طراحی شده است تا دیگران را به اقدام مشترک برای یک هدف مشترک ترغیب کند. روایت عمومی در بسیاری از حوزه‌های علوم انسانی بررسی شده است. با این حال، هیچ مطالعه‌ای به بررسی مقوله‌های روایت عمومی در پیرامتن ترجمه‌های قرآن نپرداخته است. این مطالعه با هدف بررسی زیرمقوله‌های روایت عمومی در مقدمه‌های پنج ترجمه انگلیسی شرق‌شناسانه قرآن انجام شد. برای این منظور، زیرمقوله‌های روایت عمومی با استفاده از تحلیل موضوعی و بر اساس چارچوب نظری گانز (۲۰۰۸) بررسی شدند. یافته‌های کلی نشان داد که روایت خود و روایت اکنون، رایج‌ترین زیرمقوله‌های روایت عمومی در مقدمه‌های مترجمان هستند. بیشترین نسبت روایت خود به بی‌اعتبار کردن قرآن و پیامبر اختصاص داشت، در حالی که به طور متناقضی، بخش بزرگی از نظرات مترجمان، جایگاه و مقام والای قرآن و محمد را پذیرفته بود. این ترکیب عجیب، موضع متناقض شرق‌شناسان نسبت به اسلام و مسلمانان را آشکار می‌کند. در ذیل روایت «اکنون»، مترجمان کاستی‌های همتایان خود، چالش‌های ترجمه قرآن و ظرافت‌های ارتباط با مسلمانان را بررسی کرده بودند. این خطوط فکری با رویکرد شرق‌شناسانه شناخته‌شده مترجمان غربی که عمدتاً اسلام را تهدیدی برای غرب و مسیحیت می‌دانند و به دنبال راه‌هایی برای مقابله با این تهدید هستند، مطابقت دارد. یافته‌ها مورد بحث قرار گرفت و پیامدهایی برای معلمان و متخصصان ارائه شد.

واژه‌های کلیدی

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