Stylistic Analysis of Surah *An-Naba* in the Light of Leech and Short Model (2007)

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Abstract: This article aims to identify the stylistic analysis of *surah An-Naba*. The research is qualitative in nature and uses a descriptive-analytical method to study the stylistic beauty of Surah in the light of Leech and Shorts' Model (2007). The result concludes that *surah An-Naba* is a literary masterpiece and genius of its language. It's an inimitable and unique perfection of language, eloquence, rhythm, elegance, fluidity, and style. Therefore, the selection and placement of words are perfect, formal, dense and matchless. *The* surah prefers to use simple sentences of reasonable words in order to avoid being too verbose and wordy; and to develop understanding gradually and to express one idea and thought at a time in order to create prominence and emphasis. Literary figures are used in abundance, i.e. simile, alliteration, metaphor, hyperbole, rhetorical question, hypophora, anaphora, allusion, aphorism, polyptoton, contrast, personification, etc. in order to do the beautification of meanings and ideas, and convey multiple meanings through a word or a few words. The logical use of cohesive devices makes the chapter well-patched, accomplished and easy to understand. The overall tone of the chapter is strong and thorough.

Keywords: Style, stylistic analysis, *An-Naba,* Figures of speech, Cohesion

1. Introduction

Surah *An-Naba (The Tidings)* is Makki surah, i.e. this chapter is revealed in Makka, and is consisted of fourty ayat (verses) and two ruku or sections (siddiqi, 2023). In the sequence of Quran, it is seventy-eighth surah (chapter) of *the Quran*. The chapter's name, *An-Naba*, is taken from the second ayat of the surah (chapter) where the word *An-Naba* is mentioned (Stacey, 2017). The first twenty ayat (verses) of the chapter talk over the miracles and wonders of the worldly creations, i.e. the earth, plants, the mountains, the peace of night and rain; and the last twenty ayat (verses) discuss terrors the perpetual wonders of the world hereafter, where the submissive believers are rewarded with paradise and the sinners are reproved to hell fire. In summation, the themes are to insist the Resurrection and Hereafter, and to admonish human beings of the consequences of denying or accepting it (Maududi, 1972).

In Latin language, the word 'Stilus' was first used to mean a man's way of writing, then, in broad-spectrum, the word's meaning became the way of expressing oneself both in speech and writing. In French, the term has still been squeezed to demonstrate a decent way of expressing oneself. According to F.L. Lucas (1995), style is "a means by

which a human being gains contact with others; it is personality clothed in words, character embodied in speech". De Quincey affirmed that "style or the management of language ranks amongst the fine arts, and is able, therefore, to yield a separate intellectual pleasure quite apart from the interest of the subject treated". Similarly, according to Glatch (2023), style deals with personality of a person and reflects an author's intention and voice in the form of words, ideas, syntactical arrangement, etc. thoroughly.

Stylistics is a branch of applied linguistics concerned with the study of style in texts, or it concerns with the scientific study of style in a text. stylistics focuses on metaphors, images, syntactical patterns, figures and rhetorical devices which add a distinctness and diversity to an author's writing and create 'expressive' or 'literary' style. According to Bruke (2017) Stylistics is the second name of literary linguistics. stylistics covers the distinct and clearly notable use of language (Crystal, 1997), and does the linguistic analysis of a text (Bruke, 2013). Stylistic analysis is the scholarship of different styles used in a text or speech to derive the preferred meaning of the text or speech. It is also used to use various linguistic approaches to examine and study a discourse, to discover how an artistic effect is built by a writer's selection of language, and how it contributes to the subject matter of a text. It also associates choices in text to societal and cultural context (Thorn borrow & Wareing, 1998). In summation, Stylistic analysis is typically carried out for the purpose of commentary on quality, meaning, and excellence in a specific script.

2. Methodology

This research focuses on stylistic analysis of *surah An-Naba (The Tidings)*. The data analysis is based on close reading of the text. Qualitative Research method is used to analyze *surah An-Naba* in the light of Leech and Short Model (2007) as a theoretical framework for the research. The above-mentioned theory shields four different categories of stylistic analysis, i.e. lexical categories, grammatical categories, figures of speech, and cohesion and context.

3. Results and Discussion

The selected surah (chapter) is analyzed through four different levels stylistically, i.e. lexical categories, grammatical categories, figures of speech, and context and cohesion (Leech and Short model 2007). All these categories are analyzed as under:

3.1 Lexical Categories

This research considers lexical morphemes in the surah (chapter). Lexical morphemes or content words which carry the basic meaning of a language, i.e. noun, adjective, verb and adverb. According to Thomas Murray (1995) the open category lexemes are generally divided into *simple* and *complex* words. "Simple words comprise only one morpheme (for instance: walk, house, green or slow), while complex words comprise more than one morpheme (for example: walking, houses, greenest or slowly)."

As per the research, the complete surah, An-Naba, is consisted of one hundred seventy-four (174) lexical and functional words. But content (lexical) words are one hundred twenty-six (126) in total, i.e. seventy-seven (77) nouns, ten (10) adjectives, thirty-four (34) verbs, and five (05) adverbs.

The selection and placement of words are perfect and matchless. In this surah (chapter) formal and grave vocabulary is utilized for example, the word, نبا, is used which means 'news' but the vital and momentous one. This kind of news needs precautionary actions and must be taken gravely. In addition to, the word عظيم is added to نبا as an adjective in order to further stress the greatness of news, whereas, the word خبر refers to miniature scale news. Therefore, *the Holy Quran* has used the formal term نبا in place of the informal word خبر. Similarly, the choice of vocabulary in the surah (chapter) associates directly with the central themes of the surah (chapter), for example, Al-Naba, it is not only the title of the surah but also a word used in the second verse of the chapter and the subject matter (Al-*Naba* infers the news of Resurrection and life Hereafter, and the whole chapter is dedicated to the same theme) i.e. the selection of words in the chapter itself shows the gravity and significance of theme. Unification of concrete and abstract nouns paves a track to communicate a message effectively. concrete nouns (ارْضَ   جِبَالَ   اوْتَادًا **سِرَاجًا   مُغْصِرَاتِ   مَاء   حَبًّا   نَبَاتَ   جَنَّاتٍ** , etc. their meanings are: **gardens, vegetation, grain, water, clouds, a lamp,**

pegs or nails, mountains, the earth, etc. respectively**)** are used to represent vivid and solid physical descriptions to shape an imagery in one's mind and to deliver a concise and clear meaning. In addition to, Concrete nouns determine the opinions of the Author, and encourage and stimulate readers to understand things His way, rather than their own way by default. while abstract nouns (مِيقَاتًا فَصْل أَزْوَاجَا مُخْتَلِفُون نَبَإ جَزَاء, حِسَابًا **etc.** their meanings are: **fixed time, judgement, pairs, disagreement, news, reward, an account, etc.** respectively**)** carry deep emotion, ideas, concepts, etc. which are physically not perceived and cannot be tangible. In this surah (chapter), the use of concrete nouns has outnumbered the abstract nouns. The purpose is clear, as stated formerly, the intention of Quran is to use an image building and vivid words in order to convey its message clearly into the minds of readers without any misunderstanding and confusion. Typically, action and transitive verbs are used to show the action and practicality. Action and Transitive verbs (جَعَلْ خَلَق نَجْعَلِ يَعْلَم يَتَسَاء, **etc.** their meanings are: **made, created, made, will know, asking, etc.** respectively**)** deliver immediate information and assist readers to picture a subject involved in an activity in a clear and precise manner. Adjectives (أَثَرَابًا وِفَاقًا ثَجَاجًا وَهَّاجًا عَظِيم, **etc.** their meanings are: **well-matched, appropriate, abundant, dazzling, great, etc.** respectively**)** modify nouns either predicatively or attributively. Adjectives contribute more precise and exact information regarding an object's size, color, shape etc. The adjectives incorporated in this surah, are to bring imagery to making the explanation more descriptive, so that the appropriate meaning and state of a point is communicated. The adjectives used in the surah, are more detail-oriented in order to have an image-building effect upon readers. Similarly, adverbs (بَيْنَ أَحْقَابًا يَوْمَ فَوْقَ, **etc.** their meanings are: **between, for ages, a day, over, etc.** respectively**)** are generally used for the modification of adjectives, verbs, another adverb or an entire sentence. Both adjective and adverb purpose is modification. adjectives modify nouns or pronouns, while adverbs modify verbs, another adverbs, adjectives, and sentences. Like adjectives, in the surah Al-Naba, adverbs also help to give more exact, descriptive and vivid information specifically about the verbs. "ال" means "the", which is the definite article of Arabic language. In Arabic language, the definite article forms a syntactic word with nouns and adjectives (Watson, 2002). There are six allomorphs of the definite article "al" in the Arabic language. But the creation of these allomorphs are due to assimilation, i.e. an-nahru ṭ-ṭawi:l (the long river),al-walad (the boy), at-ti:n (the figs), as-safar (the journey), aʃ-ʃams (the sun), and az-zaffa (the wedding procession) (Haywood and Nahmad, 1965). According to Kamel Zeineddin (2014), The Arabic definite article "al" is joined with words that it precedes. It is often prefixed with common nouns to make them proper nouns. In other words, complex words are made by adding "ال" to simple words, for example: النَّبَإِ, السَّمَاء, الأَرْض,الْعَظِيم الرحمَنُ, الْيَوْمُ, etc. Similarly, "يَوْم" and "نَبَإ" which mean "day" and "news" respectively, are common nouns. But if "ال" is added with these nouns. Then, both of these nouns become proper nouns, i.e. الْيَوْمُ and النَّبَإ (the day and the news).

3.2 Grammatical Categories

The chapter, *An-Naba (The Tidings)*, is Makki surah, i.e. this chapter has been revealed in Makkah, and is consisted of fourty (40) verses (ayat) and two ruku (paragraphs). The reason behind a verse (ayat) is that it is a sign of interruption or discontinuation of expression from expression and leads to others. In addition to, each verse also conveys the moral and message.

Brig. (R) Zahoor Ahmed (2008) discusses two kinds of syntactical structures incorporated in *the Quran*, i.e. the nominal syntactical structure (it includes subject (مبتدأ) and predicate(خبر)), and verbal syntactical structure (this type of sentences start with a verb(فعل)followed by a subject(فاعل) and object (مفعول). But the ratio of verbal sentences is more as compared to the nominal sentences. For example:

وَخَلَقْنَاكُمْ أَزْوَاجًا ﴿٨﴾ وَجَعَلْنَا نَوْمَكُمْ سُبَاتًا ﴿٩﴾ وَجَعَلْنَا اللَّيْلَ لِبَاسًا ﴿١٠﴾ وَجَعَلْنَا النَّهَارَ مَعَاشًا ﴿١١﴾ وَبَنَيْنَا فَوْقَكُمْ سَبْعًا شِدَادًا ﴿١٢﴾ وَجَعَلْنَا سِرَاجًا وَهَّاجًا ﴿١٣﴾ وَأَنزَلْنَا مِنَ الْمُعْصِرَاتِ مَاء ثَجَاجًا ﴿١٤﴾ لِنُخْرِجَ بِهِ حَبًّا وَنَبَاتًا ﴿١٥﴾

Translation

"And We have created you in pairs, 9. And have appointed your sleep for repose, 10. And have appointed the night as a cloak, 11. And have appointed the day for livelihood. 12. And We have built above you seven strong (heavens), 13. And have appointed a dazzling lamp, 14. And have sent down from the rainy clouds abundant Water. 15. Thereby to produce grain and plant."

The first Sentence or ayat is a rhetorical question which is an enquiry used to make a theme or point rather than to

implore a response from the readers. The aim of rhetorical question is to highlight a theme or point, which prompts the readers or audience to contemplate a topic, or give direction to an argument. Sentences or ayat 2nd - 5th are simple syntactical structures but 4th and 5th sentences or ayat are emphatic sentences, because the word كَلَّا is negative, and means 'never'. When كَلَّا is followed by a statement directly, then it adds emphasis to the statement. similarly, the same sentence or ayat is repeated twice one after another for emphasis. Sentences or ayat 6th to 16th are rhetoric questions with factual and firm proofs to make readers or listeners contemplate about their selves in particular and the creation of whole universe in general. Sentences or ayat 17th to 40th are affirmative sentences, but the sentence or ayat 24th is negative and the concluding three sentences or ayat, i.e. 38th to 40th are complex structures.

In the surah *Al-Naba*, the words' minimum range in a sentence or ayat is two and the maximum is fifteen. But most of the sentences or ayat have words in the range of two to six, except for the final four sentences or ayat which are consisted of words in between ten to fifteen. It is the proof that the surah prefers to use simple sentences or ayat of reasonable words to avoid being too wordy, to enhance understanding progressively, to express an idea at a time, to help readers or listeners learn the Quran by repeating simple structures, to create emphasis and prominence.

3.3 Figures of Speech

3.3.1 Logos

It's a Greek word which means "reason" or "discourse". Aristotle, a Greek philosopher, defines logos as "reasoned discourse", in his book, *Rhetoric*. Logos means appeal to the reader or listener's sense of logic or reason. It creates a logical connection between ideas, uses facts and figures, historical and literal analogies in order to make the audience understand a point clearly, to satisfy and motivate. chapter *Al-Naba* uses this device in order to satisfy and motivate the audience through logical explanation replete with facts and figures, etc. for instance:

عَمَّ يَتَسَاءلُونَ ﴿١﴾ عَنِ النَّبَإِ الْعَظِيمِ ﴿٢﴾ الَّذِي هُمْ فِيهِ مُخْتَلِفُونَ ﴿٣﴾ كَلَّا سَيَعْلَمُونَ ﴿٤﴾ ثُمَّ كَلَّا سَيَعْلَمُونَ ﴿٥﴾ أَلَمْ نَجْعَلِ الْأَرْضَ مِهَادًا ﴿٦﴾ وَالْجِبَالَ أَوْتَادًا ﴿٧﴾ وَخَلَقْنَاكُمْ أَزْوَاجًا ﴿٨﴾ وَجَعَلْنَا نَوْمَكُمْ سُبَاتًا ﴿٩﴾ وَجَعَلْنَا اللَّيْلَ لِبَاسًا ﴿١٠﴾ وَجَعَلْنَا النَّهَارَ مَعَاشًا ﴿١١﴾ وَبَنَيْنَا فَوْقَكُمْ سَبْعًا شِدَادًا ﴿١٢﴾ وَجَعَلْنَا سِرَاجًا وَهَّاجًا ﴿١٣﴾ وَأَنزَلْنَا مِنَ الْمُعْصِرَاتِ مَاء ثَجَّاجًا ﴿١٤﴾ لِنُخْرِجَ بِهِ حَبًّا وَنَبَاتًا ﴿١٥﴾ وَجَنَّاتٍ أَلْفَافًا ﴿١٦﴾ إِنَّ يَوْمَ الْفَصْلِ كَانَ مِيقَاتًا ﴿١٧﴾

Translation

"1. Whereof do they question one another? 2. (It is) of the awful tidings. 3. Concerning which they are in disagreement. 4. Nay, but they will come to know! 5. Nay, again, but they will come to know! 6. Have We not made the earth an expanse. 7. And the high hills bulwarks? 8. And We have created you in pairs, 9. And have appointed your sleep for repose, 10. And have appointed the night as a cloak, 11. And have appointed the day for livelihood. 12. And We have built above you seven strong (heavens), 13. And have appointed a dazzling lamp, 14. And have sent down from the rainy clouds abundant Water. 15. Thereby to produce grain and plant. 16. And gardens of thick foliage. 17. Lo! the Day of Decision is a fixed time."

In the above verses the day of judgement is explained logically through exact facts and figures, and practical examples in order to make the audience understand that all the aforementioned things have been created by Allah Almighty, i.e. the earth as an expanse, the hills as pegs, pairs of human beings, sleep for rest, the day for work, etc. similarly, He can destroy this world and can bring the day of judgement.

3.3.2 Pathos

Pathos is a Greek term which means "experience" or "suffering". This term is originated by Aristotle, a Greek philosopher, in his book, *Rhetoric*. Actually, the term means to persuade an audience by evoking emotions and feelings intentionally to make the audience feel the way an author or speaker wishes them to feel. word choices are made deliberately, meaningful language is used, and stories and examples are imparted to evoke the emotion. For example:

إِنَّ جَهَنَّمَ كَانَتْ مِرْصَادًا ﴿٢١﴾ لِلْطَّاغِينَ مَآبًا ﴿٢٢﴾ لَابِثِينَ فِيهَا أَحْقَابًا ﴿٢٣﴾ لَّا يَذُوقُونَ فِيهَا بَرْدًا وَلَا شَرَابًا ﴿٢٤﴾ إِلَّا حَمِيمًا وَغَسَّاقًا ﴿٢٥﴾ جَزَاء وِفَاقًا ﴿٢٦﴾ إِنَّهُمْ كَانُوا لَا يَرْجُونَ حِسَابًا ﴿٢٧﴾ وَكَذَّبُوا بِآيَاتِنَا كِذَّابًا ﴿٢٨﴾ وَكُلَّ شَيْءٍ أَحْصَيْنَاهُ كِتَابًا ﴿٢٩﴾ فَذُوقُوا فَلَن نَّزِيدَكُمْ إِلَّا عَذَابًا ﴿٣٠﴾ إِنَّ لِلْمُتَّقِينَ

مَفَازًا ﴿٣١﴾ حَدَائِقَ وَأَعْنَابًا ﴿٣٢﴾ وَكَوَاعِبَ أَتْرَابًا ﴿٣٣﴾ وَكَأْسًا دِهَاقًا ﴿٣٤﴾ لَّا يَسْمَعُونَ فِيهَا لَغْوًا وَلَا كِذَّابًا ﴿٣٥﴾ جَزَاء مِّن رَّبِّكَ عَطَاء حِسَابًا ﴿٣٦﴾

Translation

"21. Lo! hell lurketh in ambush. 22. A home for the rebellious. 23. They will abide therein for ages. 24. Therein taste they neither coolness nor (any) drink. 25. Save boiling water and a paralyzing cold: 26. Reward proportioned (to their evil deeds). 27. For lo! they looked not for a reckoning. 28. They called Our revelations false with strong denial. 29. Everything have We recorded in a Book. 30. So taste (of that which ye have earned). No increase do We give you save of torment. 31. Lo! for the duteous is achievement. 32. Gardens enclosed and vineyards. 33. And maidens for companions. 34. And a full cup. 35. There hear they never vain discourse, nor lying. 36. Requital from thy Lord a gift in payment."

In the above lines, human beings are evoked emotionally that if you accept Islam and do righteous deeds then you will be given a paradise and life full of serenity, but if you don't accept Islam and are engaged in blasphemous deeds then you will be punished with multiple punishments. Similarly, there is another example in the chapter (surah):

إِنَّا أَنذَرْنَاكُمْ عَذَابًا قَرِيبًا يَوْمَ يَنظُرُ الْمَرْءُ مَا قَدَّمَتْ يَدَاهُ وَيَقُولُ الْكَافِرُ يَا لَيْتَنِي كُنتُ تُرَابًا ﴿٤٠﴾

Translation

"40. Lo! We warn you of a doom at hand, a day whereon a man will look on that which his own hands have sent before, and the disbeliever will cry: "Would that I were dust!""

In this instance, human beings are persuaded by evoking their emotions to make them feel hardships of the Hereafter which are at hand, and not far away.

3.3.3 Ethos

Ethos is a Greek term meaning "moral character or habitual character and disposition". It is a literary device that appeals to a reader/ listener's ethics. *Ethos* appeals to the reader/ listener by highlighting the writer/ speaker's credibility, authority and ethical character. An Author/ speaker reaches ethos in their writing/ speaking by signifying their trustworthiness and source of exact and thorough information. Whatever information is shared in the chapter (surah) is exact and trustworthy because these are the words of the Creator of the whole universe, furthermore, the chapter (surah) emphasizes justice and equality, i.e. whosoever performs good deeds will go to paradise, whereas, whosoever commits sins will be in Hell Fire. But prior to this, human beings are propagated through practical and logical observations and examples. It is not that out of nowhere they will be either awarded or punished.

3.4 Kairos

The term Kairos is derived from the Greek language which means "opportunity" or "right time". It means to make the right statement at the right time. i.e. it shows the proper moment for an action to be taken. Whereas, in ancient time, the term "chronos" used in Greek language to denote a chronological and linear time. Hence, not only this chapter (surah) of the Holy Quran but also the whole Quran follows Kairo literary device. Because the whole Quran is revealed as per the demand of the moment and situation. Wherever, the need was felt, the qur'anic verses were revealed. For example,

عَمَّ يَتَسَاءلُونَ ﴿١﴾ عَنِ النَّبَإِ الْعَظِيمِ ﴿٢﴾ الَّذِي هُمْ فِيهِ مُخْتَلِفُونَ ﴿٣﴾ كَلَّا سَيَعْلَمُونَ ﴿٤﴾ ثُمَّ كَلَّا سَيَعْلَمُونَ ﴿٥﴾

Translation

"1. Whereof do they question one another? 2. (It is) of the awful tidings. 3. Concerning which they are in disagreement. 4. Nay, but they will come to know! 5. Nay, again, but they will come to know!"

These verses are revealed in the moment when the people of Arabia were expressing their doubt doubts regarding the resurrection and doomsday in every circle of Makkah. Because it was something new for them and were perturbed. But now the same verses have universal appeal and general application for all the humanity.

3.5. Hypophora

It is a figure of speech in which a person raises a question which is in turn answered immediately by the same person who raised the question (Harris, 2011). Hypophora is comprised of two parts, i.e. a question asked by a

writer or speaker, and the writer or speaker's response to his own question. In chapter Al-Naba, hypophora is used in the very commencement of the chapter:

عَمَّ يَتَسَاءلُونَ ﴿١﴾ عَنِ النَّبَإِ الْعَظِيمِ ﴿٢﴾ الَّذِي هُمْ فِيهِ مُخْتَلِفُونَ ﴿٣﴾

Translation

"1. Whereof do they question one another? 2. (It is) of the awful tidings. 3. Concerning which they are in disagreement."

In the above verses, first the question is asked then in the later verses, the same question is answered.

3.6. Rhetorical Question

It is a question to which an answer is not expected because of its obvious answer. This kind of question is used for emphasis and persuasion. According to Athanasiadou (1991), rhetorical questions are not asked to get a reply, but instead serve the purpose of imparting information. Similarly, Ilie (1994) disintegrates questions into three categories: mental-response eliciting question, action-eliciting question answer-eliciting question. But rhetorical questions are placed in the first category, and claims that rhetorical question actually requires a cognitive response denoted by the recipient's acceptance of the answer implied by the presenter. We can locate this figure of speech in 6 to 16 verses of the chapter, i.e.

أَلَمْ نَجْعَلِ الْأَرْضَ مِهَادًا ﴿٦﴾ وَالْجِبَالَ أَوْتَادًا ﴿٧﴾ وَخَلَقْنَاكُمْ أَزْوَاجًا ﴿٨﴾ وَجَعَلْنَا نَوْمَكُمْ سُبَاتًا ﴿٩﴾ وَجَعَلْنَا اللَّيْلَ لِبَاسًا ﴿١٠﴾ وَجَعَلْنَا النَّهَارَ مَعَاشًا ﴿١١﴾ وَبَنَيْنَا فَوْقَكُمْ سَبْعًا شِدَادًا ﴿١٢﴾ وَجَعَلْنَا سِرَاجًا وَهَّاجًا ﴿١٣﴾ وَأَنزَلْنَا مِنَ الْمُعْصِرَاتِ مَاء ثَجَّاجًا ﴿١٤﴾ لِنُخْرِجَ بِهِ حَبًّا وَنَبَاتًا ﴿١٥﴾ وَجَنَّاتٍ أَلْفَافًا ﴿١٦﴾

Translation

"6. Have We not made the earth an expanse. 7. And the high hills bulwarks? 8. And We have created you in pairs, 9. And have appointed your sleep for repose, 10. And have appointed the night as a cloak, 11. And have appointed the day for livelihood. 12. And We have built above you seven strong (heavens), 13. And have appointed a dazzling lamp, 14. And have sent down from the rainy clouds abundant Water. 15. Thereby to produce grain and plant. 16. And gardens of thick foliage. 17. Lo! the Day of Decision is a fixed time."

In the mentioned verses, questions are asked but the answer is not given because of the clarity of questions, in other words, they are answers in themselves as well. For example: have we not made the earth expanse and high hills pegs? These questions do not need any answer because these are the things of general observation.

3.7 Simile

Hussain (2014) explains the term simile, it is derived from Latin word simile, which means likeness and resemblance. According to Terban (1993, p. 10), "Similes are lively comparisons used to enrich descriptions of people, places, things, emotions and actions. A simile links two different elements by comparing one with the other in a way that shows how they are actually alike". The examples of simile in the chapter are:

أَلَمْ نَجْعَلِ الْأَرْضَ مِهَادًا ﴿٦﴾ وَالْجِبَالَ أَوْتَادًا ﴿٧﴾

Translation

"6. Have We not made the earth an expanse. 7. And the high hills bulwarks?"

وَجَعَلْنَا اللَّيْلَ لِبَاسًا ﴿١٠﴾
وَفُتِحَتِ السَّمَاء فَكَانَتْ أَبْوَابًا ﴿١٩﴾ وَسُيِّرَتِ الْجِبَالُ فَكَانَتْ سَرَابًا ﴿٢٠﴾

Translation

"10. And have appointed the night as a cloak."

"19. And the heaven is opened and becometh as gates. 20. And the hills are set in motion and become as a mirage."

The aforementioned verses are the examples of similes but the apparent word of comparison is not mentioned. In Arabic language the morpheme "کا" means 'like or as' is used for comparison, so this morpheme of comparison is not present but actual structures are of simile.

3.8. Contrast

The term "contrast" is originally derived from the Latin language, i.e. "contra" means "against" and "stare" means "stand," respectively. In summation, contrast means to stand against. According to Fatima Muhaidat (2014) by combining different objects, ideas, scenes, etc. consolidate an author's pictures and present them more impressive

and concise. Contrast identify and highlight the straightforward differences between two places, people, subjects, ideas, or things. The example of contrast in the chapter is: ﴿۱۱﴾ وَجَعَلْنَا النَّهَارَ مَعَاشًا ﴿۱۰﴾ وَجَعَلْنَا اللَّيْلَ لِبَاسًا

Translation

"10. And have appointed the night as a cloak, 11. And have appointed the day for livelihood."

In the above verses night is compared with day delicately in order to show a contrast between the two, that the night is created for rest and the day for work.

3.9. Point of View

Ashley Robinson (2019) defines and explains point of view as "the perspective from which a story is told. Put another way, a story's point of view is a way to articulate and analyze the position of the narrator in relation to the story they're telling." Similarly, Simpson (2010, p. 294) explains that Point of view refers to two ideas: a point of view is an opinion in a discussion, while, in narrative, it shows position of a narrator in the description of events, characters, etc. Specifically, in this chapter first person point of view is deployed, as in first person perspective, one narrator is speaking of and about himself. For instance:

عَمَّ يَتَسَاءَلُونَ ﴿۱﴾ عَنِ النَّبَإِ الْعَظِيمِ ﴿۲﴾ الَّذِي هُمْ فِيهِ مُخْتَلِفُونَ ﴿۳﴾ كَلَّا سَيَعْلَمُونَ ﴿٤﴾ ثُمَّ كَلَّا سَيَعْلَمُونَ ﴿٥﴾ أَلَمْ نَجْعَلِ الْأَرْضَ مِهَادًا ﴿٦﴾ وَالْجِبَالَ أَوْتَادًا ﴿۷﴾ وَخَلَقْنَاكُمْ أَزْوَاجًا ﴿۸﴾ وَجَعَلْنَا نَوْمَكُمْ سُبَاتًا ﴿۹﴾ وَجَعَلْنَا اللَّيْلَ لِبَاسًا ﴿۱۰﴾ وَجَعَلْنَا النَّهَارَ مَعَاشًا ﴿۱۱﴾ وَبَنَيْنَا فَوْقَكُمْ سَبْعًا شِدَادًا ﴿۱۲﴾ وَجَعَلْنَا سِرَاجًا وَهَّاجًا ﴿۱۳﴾ وَأَنْزَلْنَا مِنَ الْمُعْصِرَاتِ مَاءً ثَجَّاجًا ﴿٤۱﴾

Translation

   "1. Whereof do they question one another? 2. (It is) of the awful tidings. 3. Concerning which they are in disagreement. 4. Nay, but they will come to know! 5. Nay, again, but they will come to know! 6. Have We not made the earth an expanse. 7. And the high hills bulwarks? 8. And We have created you in pairs, 9. And have appointed your sleep for repose, 10. And have appointed the night as a cloak, 11. And have appointed the day for livelihood. 12. And We have built above you seven strong (heavens), 13. And have appointed a dazzling lamp, 14. And have sent down from the rainy clouds abundant Water."

This perspective makes the writing personal and provides a personal voice, which in turn creates interest of the reader and can 'relate' to the author or that s/he 'know' the author somehow. It invites responsiveness and empathy as the author is likely to express personal thoughts and feelings. The first person perspective can make the readers feel part of what is being written.

3.10. Tone

This literary device reflects the author's attitude toward a work (writing). this attitude creates a particular association with the reader that, in turn, effects the meaning and intention of the text. According to Heckmann (2021), Tone is an essential part of meaning of a work because the response of a reader is controlled by tone which is essential to experiencing the work fully. The misinterpretation of tone is the misinterpretation of meaning. In chapter Al-Naba, tone is assertive, i.e. assertive language is used to presents facts and figures, information, historical stories, etc. in a powerful wording. The assertive language is often expressed in the form of imperatives. It gives the text an authoritative and influential edge which, in turn, makes The expressions indisputable. The chapter Al-Naba is comprised of a powerful syntactical structures. The writing is authoritative and convincing which leads the reader to accept the word without any doubt and question. For example:

إِنَّ يَوْمَ الْفَصْلِ كَانَ مِيقَاتًا ﴿۱۷﴾ يَوْمَ يُنْفَخُ فِي الصُّورِ فَتَأْتُونَ أَفْوَاجًا ﴿۱۸﴾ وَفُتِحَتِ السَّمَاءُ فَكَانَتْ أَبْوَابًا ﴿۱۹﴾ وَسُيِّرَتِ الْجِبَالُ فَكَانَتْ سَرَابًا ﴿۲۰﴾

Translation

   "17. Lo! the Day of Decision is a fixed time. 18. A day when the trumpet is blown, and ye come in multitudes. 19. And the heaven is opened and becometh as gates. 20. And the hills are set in motion and become as a mirage."

إِنَّهُمْ كَانُوا لَا يَرْجُونَ حِسَابًا ﴿۲۷﴾ وَكَذَّبُوا بِآيَاتِنَا كِذَّابًا ﴿۲۸﴾ وَكُلَّ شَيْءٍ أَحْصَيْنَاهُ كِتَابًا ﴿۲۹﴾ فَذُوقُوا فَلَنْ نَزِيدَكُمْ إِلَّا عَذَابًا ﴿۳۰﴾ إِنَّ لِلْمُتَّقِينَ مَفَازًا ﴿۳۱﴾ حَدَائِقَ وَأَعْنَابًا ﴿۳۲﴾

Translation

"27. For lo! they looked not for a reckoning. 28. They called Our revelations false with strong denial. 29. Everything have We recorded in a Book. 30. So taste (of that which ye have earned). No increase do We give you save of torment. 31. Lo! for the duteous is achievement. 32. Gardens enclosed and vineyards."

3.11 Alliteration

Alliteration is the existence and repetition of the same initial alphabets or sounds at the opening of adjacent words. Madhu (2015) further explains alliteration that it is used to add emotion or mood into a text and add rhythm. Alliteration emphasizes a specific point which helps to make the context more memorable and some aspect of the text more impressive. Alliteration in chapter Al-Naba are:

("And the hills are set in motion and become as a mirage.")وَسُيِّرَتِ الْجِبَالُ فَكَانَتْ سَرَابًا

("They called Our revelations false with strong denial.") وَكَذَّبُوا بِآيَاتِنَا كِذَّابًا

("On the day when the angels and the Spirit stand arrayed")يَوْمَ يَقُومُ الرُّوحُ وَالْمَلَائِكَةُ صَفًّا

("a day whereon a man will look on that which his own hands يَوْمَ يَنظُرُ الْمَرْءُ مَا قَدَّمَتْ يَدَاهُ وَيَقُولُ الْكَافِرُ يَا لَيْتَنِي كُنتُ تُرَابًا
have sent before, and the disbeliever will cry: "Would that I were dust!"".)

In the first example, the sound "س", in the second, the sound "ك", and in the third and fourth examples, the sound "ي", are alliterated. the purpose of alliteration in the chapter is to achieve and arouse the listener's attention to words and their meaning; and to create a phonemic coherence between words and syntactical structures (verses).

3.12 Assonance

It is the repetition of the same vowel sounds in a word or successive words. "Assonance is the utilization of sound elements repeatedly in a single verse. The repetition here is only a repetition of vowel sounds. "(Hasanuddin, 2002). The examples of assonance in surah *Al-Naba* are as under:

("And the high hills bulwarks?") وَالْجِبَالَ أَوْتَادًا

("And have appointed a dazzling lamp") وَجَعَلْنَا سِرَاجًا وَهَّاجًا

("And have sent down from the rainy clouds abundant Water.")وَأَنزَلْنَا مِنَ الْمُعْصِرَاتِ مَاء ثَجَّاجًا

رَبِّ السَّمَاوَاتِ وَالْأَرْضِ وَمَا بَيْنَهُمَا الرحْمَنِ لَا يَمْلِكُونَ مِنْهُ خِطَابًا

("Lord of the heavens and the earth, and (all) that is between them, the Beneficent; with Whom none can converse.")

In all the aforementioned examples, the sound "ا" is assonance. It is used for the purpose to create a phonemic coherence and harmony among words, and to makes the context more memorable.

3.13 Consonance

Consonance is the repetition of the same consonant sound in a word or adjacent words. It is used to add emotion and rhythm to the text. Tabornal (2019) elaborates the term further that it is the same consonant sounds' repetition at the words' ends and follows stressed syllables in adjacent words. Consonance highlights a harmony and makes the context more memorable and some aspect of the text more impressive. Consonance in chapter *Al-Naba* are:

("5. Nay, again, but they will come to know! 6. Have We not made the ثُمَّ كَلَّا سَيَعْلَمُونَ ﴿٥﴾ أَلَمْ نَجْعَلِ الْأَرْضَ مِهَادًا ﴿٦﴾
earth an expanse.")

<div dir="rtl">وَجَعَلْنَا اللَّيْلَ لِبَاسًا</div>

("And have appointed the night as a cloak,")

<div dir="rtl">وَبَنَيْنَا فَوْقَكُمْ سَبْعًا شِدَادًا</div>

("And We have built above you seven strong (heavens)")

<div dir="rtl">وَكَذَّبُوا بِآيَاتِنَا كِذَّابًا</div>

("They called Our revelations false with strong denial.")

<div dir="rtl">إِنَّا أَنذَرْنَاكُمْ عَذَابًا قَرِيبًا يَوْمَ يَنظُرُ الْمَرْءُ مَا قَدَّمَتْ يَدَاهُ وَيَقُولُ الْكَافِرُ يَا لَيْتَنِي كُنتُ تُرَابًا</div>

"Lo! We warn you of a doom at hand, a day whereon a man will look on that which his own hands have sent before, and the disbeliever will cry: "Would that I were dust!".""

In the first example, the sound "م", in the second, the sound "ل", and in the third, the sounds "ن", and "د", in the fourth example, the sound "ذ", and in the last example, the sound "ن" are consonance. the aim of consonance in the chapter is to achieve and arouse the listener's attention to words and their meaning; and to create a phonemic coherence and harmony among words.

3.14 Rhyme

It is a figure of speech in which similar sounds, syllables or words repeated in different words (Ocicyah, 2017). The aim of Rhyme is to create an echo in the text in order to have a lasting effect on the reader. Rhyme is utilized to evoke feelings and emotions. It establishes structures of a pleasant and beautiful symmetry in verses of the chapter (surah) which makes the chapter remarkable and easy to memorize. The rhyme of the chapter is: ABAAACCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCC. It is an ideal and extraordinary style of rhyme scheme which creates a harmonious and pleasant effect upon the reader and listener. It creates ease and safe foundation for learning, memorization and recitation.

3.15 Metonymy

Metonymy word is derived from Greek language and the actual word is "metōnymía" means "change of name". metonymy is the substitution of one word for another closely related word, or, it is the use of a word which is closely associated with the subject. According to Guan (2009), metonymy provides some grandeur and charm to the writing style. George Lakoff and Mark Johnson writes in their book, *Metaphors We Live By*, that "Metonymy allows us to conceptualize one thing by means of its relation to something else; metonymic concepts structure not just our language but our thoughts, attitudes, and actions. (1980, p.37) In the second verse (ayat) of chapter (surah) Al-Naba metonymy is used:

<div dir="rtl">عَنِ النَّبَإِ الْعَظِيمِ</div>

((It is) of the awful tidings.)

In this verse (ayat), the word "النَّبَإِ" means "the tidings" or "the news" is used for "الْقِيَمَةِ" means "doomsday" or "resurrection day", as a metonymy. The purpose is to make the ordinary term more influential and powerful by adding the meaning of a complex and horrific word. It also creates diversity and makes the text colorful which, in turn, avoids the boredom of the reciter.

3.16 Hyperbole

It is a literary figure in which a writer intentionally uses an extravagant and exaggerated statement to generate an emotional response, or it is used to emphasize a point through overstatement. Aljadaan (2018) is of the opinion that Hyperbole is connected with both irony and metaphor. The examples of hyperbole in the chapter are as under:

<div dir="rtl">وَأَنزَلْنَا مِنَ الْمُعْصِرَاتِ مَاء ثَجَّاجًا</div>

("And have sent down from the rainy clouds abundant Water.")

<div dir="rtl">لَابِثِينَ فِيهَا أَحْقَابًا ﴿٢٣﴾ لَا يَذُوقُونَ فِيهَا بَرْدًا وَلَا شَرَابًا ﴿٢٤﴾</div>

"23. They will abide therein for ages. 24. Therein taste they neither coolness nor (any) drink."

<div dir="rtl">وَكُلَّ شَيْءٍ أَحْصَيْنَاهُ كِتَابًا</div>

("Everything have We recorded in a Book").

Hyperbolic sentences are used in the chapter Al-Naba to emphasize the severity and seriousness of the context, and to portray images vividly, or to express emotion and provide a variety of descriptions to highlight features of

something.

3.17 Allusion

It is an indirect or implied reference to a text, place, person, thing or event. Allusion works best if it is kept short and refers to familiar thing. It is an expression made to call something to mind implicitly. The example of allusion in the chapter is:

عَمَّ يَتَسَاءلُونَ ﴿١﴾ عَنِ النَّبَإِ الْعَظِيمِ ﴿٢﴾ الَّذِي هُمْ فِيهِ مُخْتَلِفُونَ ﴿٣﴾

Translation: "1. Whereof do they question one another? 2. (It is) of the awful tidings. 3. Concerning which they are in disagreement."

It is an allusion made to the expression of discussion and doubts regarding the resurrection and doomsday in every circle, way, assembly and street of Makkah. Because it was something new for them, though apparently they didn't believe in the news regarding doomsday but inwardly they were perturbed.

3.18 Cadence

Cadence is the rhythmic rise or fall of the voice when a text is read aloud. It also shows transitory changes in pitch and rhythm. Adelyn Dougherty (1973) writes in the article, *A Study of Rhythmic Structure in the Verse of William Butler Yeats,* that cadence is marked clearly by a regular change of weak stress and strong stress in a rising stress relationship within a setting that encompasses usually two syllables. This powerful feature is the most striking attraction present not only in this chapter but also in the entire Quran, and is a key cohesive and phonetic element which makes the imitation of Quran impossible.

3.19 Anaphora

It is the repetition of a word or phrase at the beginning or in the middle of a group phrases, clauses, or sentences. Repetition emphasizes a certain idea or point and often makes a text more commanding and powerful. Emiel Krahmer and Paul Piwek (2000) explains that anaphora is context dependent, and Reinhart (1999) exhorts that: "The term anaphora is used most commonly in theoretical linguistics to denote any case where two nominal expressions are assigned the same referential value or range." The literary device, anaphora, is used in the 9-11 verses of the chapter:

وَجَعَلْنَا نَوْمَكُمْ سُبَاتًا ﴿٩﴾ وَجَعَلْنَا اللَّيْلَ لِبَاسًا ﴿١٠﴾ وَجَعَلْنَا النَّهَارَ مَعَاشًا ﴿١١﴾

Translation

"9. And have appointed your sleep for repose, 10. And have appointed the night as a cloak, 11. And have appointed the day for livelihood."

In the aforementioned example, the word "وَجَعَلْنَا" is repeated in the three successive sentences (verses) to make the syntactical structures more effective, highlight meaning and memorable. In addition to, anaphora draws the reader/listener attention into the message being conveyed by the Holy Quran.

3.20 Parallelism

It is a figure of speech in which phrases, clauses, sentences, etc. have the identical grammatical pattern or construction. According to Crystle Bruno (2014), it is a grammatical balancing act. When two or more than two ideas are parallel, they are more easily apprehended. The examples of parallelism in the chapter (surah) Al-Naba are:

وَجَعَلْنَا نَوْمَكُمْ سُبَاتًا ﴿٩﴾ وَجَعَلْنَا اللَّيْلَ لِبَاسًا ﴿١٠﴾ وَجَعَلْنَا النَّهَارَ مَعَاشًا ﴿١١﴾

Translation

"9. And have appointed your sleep for repose, 10. And have appointed the night as a cloak, 11. And have appointed the day for livelihood."

وَفُتِحَتِ السَّمَاء فَكَانَتْ أَبْوَابًا ﴿١٩﴾ وَسُيِّرَتِ الْجِبَالُ فَكَانَتْ سَرَابًا ﴿٢٠﴾

Translation

"19. And the heaven is opened and becometh as gates. 20. And the hills are set in motion and become as a mirage."

("33. And maidens for companions. 34. And a full cup.") وَكَوَاعِبَ أَتْرَابًا ﴿٣٣﴾ وَكَأْسًا دِهَاقًا ﴿٣٤﴾

The above examples of parallelism used in the chapter, improve readability and convey a point efficiently. parallelism also plays a vital role to compare elements and concepts, and present syntactical structures rhythmically.

3.21 Personification

When human characteristics is given and attributed to non-living things, animals or concepts. In the Greek languge, the term 'prosopopeia' is used for personification to show an inanimate thing as an animate one. Lettie Dorst (2011) explains personification, in her article, Personification in discourse: Linguistic forms, conceptual structures and communicative functions, that it is a cross-mapping sphere where a thing or entity is further specified as a human being. Following is the example of personification used in the chapter (surah) Al-Naba:

(Lo! hell lurketh in ambush.) إِنَّ جَهَنَّمَ كَانَتْ مِرْصَادًا

In the above example, the word "جَهَنَّمَ" means Hell, is personified and is "in wait" for the rebellions, which is the feature of human beings, has been used for non-living thing, i.e. Hell, in order to show the activeness of Hell and make the description vibrant.

3.22 Polyptoton

It is a compound Greek word which is comprised of "polus" means "many," and "ptosis" means "a falling." It is that type of stylistic device in which words of the same root are used in a syntactical structure repeatedly, or it is the repetition of the words of the same root in a sentence (De Gruyter, 2003). The example of polyptoton in the chapter Al-Naba is:

("They called Our revelations false with strong denial.") وَكَذَّبُوا بِآيَاتِنَا كِذَّابًا

In this example, the root of "كَذَّبُوا" and "كِذَّابًا" is one. i.e. both of these words have been derived from the same root of 'ك ذ ب'.

Polyptoton is a unique repetition used in the chapter Al-Naba to emphasize the recurrent root, and add poeticism and harmony to the structures.

3.23 Imagery

It is used to describe a thing, person, scene, etc. vividly to appeal senses of a reader to make a picture or idea in head of the reader. S. H. Burton (1959) says, "Imagery in poetry is an appeal to the senses through words". Similarly, according to Day Lewis (1965), imagery is a picture made out of words. Imagery paints an image and portray an emotive and sensational experience within a writing. The chapter Al-Naba is replete with imagery which portray and carve every word and sentence as a picture in the mind of a reader. The examples of imagery in the chapter (surah) are:

("And the high hills bulwarks?") وَالْجِبَالَ أَوْتَادًا

("And have sent down from the rainy clouds abundant Water.") وَأَنزَلْنَا مِنَ الْمُعْصِرَاتِ مَاء ثَجَّاجًا

("And gardens of thick foliage.") وَجَنَّاتٍ أَلْفَافًا

("A day when the trumpet is blown, and ye come in multitudes.") يَوْمَ يُنفَخُ فِي الصُّورِ فَتَأْتُونَ أَفْوَاجًا

وَكَوَاعِبَ أَتْرَابًا ﴿٣٣﴾ وَكَأْسًا دِهَاقًا ﴿٣٤﴾

("33. And maidens for companions. 34. And a full cup.")

لَّا يَذُوقُونَ فِيهَا بَرْدًا وَلَا شَرَابًا ﴿٢٤﴾ إِلَّا حَمِيمًا وَغَسَّاقًا ﴿٢٥﴾

("24. Therein taste they neither coolness nor (any) drink. 25. Save boiling water and a paralyzing cold.")

In the chapter (surah), imagery allows a reader to clearly picture what is going on. It creates a vivid and picturesque demonstration of a scene, and gives life to words in a way that is not only authentic but also realistic. The Quran tries to engage a reader fully and to have a vivid involvement in the script in order to deepen their understanding and feeling.

3.24 Aphorism
'Aphorism' is derived from Greek language, i.e. "apo" means 'from' and "boros" means 'horizon' or 'boundary'. It is a kind of truth or opinion which is a catchphrase, and stated concisely and accepted universally. Similarly, Aphorisms are usually witty and remarkable, and is always repeated by people. According to Gross (2003), aphorism is a short, pithy statement containing a truth of general import. The aphoristic sentences incorporated in the chapter are:

وَالْجِبَالَ أَوْتَادًا ﴿٧﴾ وَخَلَقْنَاكُمْ أَزْوَاجًا ﴿٨﴾ وَجَعَلْنَا نَوْمَكُمْ سُبَاتًا ﴿٩﴾

"7. And the high hills bulwarks? 8. And We have created you in pairs, 9. And have appointed your sleep for repose."

وَجَعَلْنَا سِرَاجًا وَهَّاجًا ﴿١٣﴾ وَأَنزَلْنَا مِنَ الْمُعْصِرَاتِ مَاء ثَجَّاجًا ﴿١٤﴾

"13. And have appointed a dazzling lamp, 14. And have sent down from the rainy clouds abundant Water."

Aphorism is used in the chapter (surah) Al-Naba to convey a truth tersely and concisely which is applicable to human beings' experiences and is easy to be remembered. The presence of aphorism along with other literary figures is the proof that nature of not only this chapter but also the Quran is terse and pithy and avoid trivial and futile discussion which pushes a person to creates a place in their memory for good.

3.25 Enumeration
It is to list out things, ideas, events, etc. by an author, or it is listing of words, phrases, etc. in order to emphasize and highlight an aspect of writing. "to enumerate is to attribute an equal level of importance to entities and to classify these entities according to various criteria" (Pascual, 1991). According to Mujahid et al. (1999) that in enumeration, items may belong to different textual constituents or classes of syntactic. The examples of enumeration in the chapter Al-Naba are:

أَلَمْ نَجْعَلِ الْأَرْضَ مِهَادًا ﴿٦﴾ وَالْجِبَالَ أَوْتَادًا ﴿٧﴾ وَخَلَقْنَاكُمْ أَزْوَاجًا ﴿٨﴾ وَجَعَلْنَا نَوْمَكُمْ سُبَاتًا ﴿٩﴾ وَجَعَلْنَا اللَّيْلَ لِبَاسًا ﴿١٠﴾ وَجَعَلْنَا النَّهَارَ مَعَاشًا ﴿١١﴾ وَبَنَيْنَا فَوْقَكُمْ سَبْعًا شِدَادًا ﴿١٢﴾ وَجَعَلْنَا سِرَاجًا وَهَّاجًا ﴿١٣﴾ وَأَنزَلْنَا مِنَ الْمُعْصِرَاتِ مَاء ثَجَّاجًا ﴿١٤﴾ لِنُخْرِجَ بِهِ حَبًّا وَنَبَاتًا ﴿١٥﴾ وَجَنَّاتٍ أَلْفَافًا ﴿١٦﴾

Translation

"6. Have We not made the earth an expanse? 7. And the high hills bulwarks? 8. And We have created you in pairs, 9. And have appointed your sleep for repose, 10. And have appointed the night as a cloak, 11. And have appointed the day for livelihood. 12. And We have built above you seven strong (heavens), 13. And have appointed a dazzling lamp, 14. And have sent down from the rainy clouds abundant Water. 15. Thereby to produce grain and plant. 16. And gardens of thick foliage."

إِنَّ لِلْمُتَّقِينَ مَفَازًا ﴿٣١﴾ حَدَائِقَ وَأَعْنَابًا ﴿٣٢﴾ وَكَوَاعِبَ أَتْرَابًا ﴿٣٣﴾ وَكَأْسًا دِهَاقًا ﴿٣٤﴾ لَّا يَسْمَعُونَ فِيهَا لَغْوًا وَلَا كِذَّابًا ﴿٣٥﴾

Translation

"31. Lo! for the duteous is achievement. 32. Gardens enclosed and vineyards. 33. And maidens for companions. 34. And a full cup. 35. There hear they never vain discourse, nor lying."

In the first example, the bounties are enumerated that Allah Almighty has bestowed upon His creatures, i.e. the creation of the earth as an expanse, mountains as bulwarks, the creation of male and female, sleep for rest, day for

work, the creation of seven heavens, sun as a shining lamp, etc. Whereas in the second example, rewards for righteous people is enumerated, i.e. they will be given gardens, vineyards, maidens, a full cup, etc. as a reward.

4 Context and Cohesion

4.1 Cohesion

The surah Al-Naba makes a conspicuous use of coherent and referential association among sentences or ayat: conjunctions are used in the chapter profusely in order to create a reasonable relationship and sequence among sentences of the surah. For instance, coordination conjunction "ثُمَّ, وَ, etc." are used generously. There are cross-referencing personal pronouns, relative pronouns, demonstratives, etc. which are spread in the surah coherently to keep things distinct and in proper order. For example, "هُمْ, ثُ ,نِي, هُ , مَا,كُمْ ,نَا , ا, ذَلِك,هَا ,بِهِ, فِيهِ, الَّذِي" are pronouns used in the surah. The definite article which is sometimes a sign of co-reference in the text are incorporated in the surah as well: for example, the morpheme, "ال", is attached to common nouns: "الْجَبَالَ, الرحْمَنِ, الْأَرْضَ, الْعَظِيمِ, النَّبَإِ" to develop either a link with previously mentioned words and to pinpoint proper nouns, or to indicate that the identity of a noun is known to the readers. The elegant variation of words and syntactical structures are used in order to avoid monotony and create the excitement of the reciter/listener. In addition to, the connection of meaning is reinforced by using substitutive words: for example, "الْيَوْمُ, يَوْمَ, يَوْمَ الْفَصْلِ, النَّبَإِ الْعَظِيمِ, etc.". these different words are almost matching in meaning and suggest a common theme or subject, i.e. the doomsday. The logical and sensible use of cohesive devices, forms the whole surah accomplished, well-patched and easy to comprehend.

4.2 Context

The surah, *Al-Naba,* is written in first-person narration. i.e. a direct connection is created between The Addresser and addressees in order to communicate the message directly and to create credibility, and provide the surah with a distinct identity. Similarly, the first person perspective allows an intimate portrayal of a judgement, thought, emotion, etc. and forms a sense of connection and attachment. The apparent and abundant linguistic clues are used in the surah to create a link between the Addresser and addresses. For example, جَعَلْنَا (we made), بَنَيْنَا (we constructed), أَنزَلْنَا (we sent down), إِنَّا (indeed we), etc. personal pronouns are used. In addition to, the voice of the rebellions is quoted directly as well, i.e." وَيَقُولُ الْكَافِرُ يَا لَيْتَنِي كُنتُ تُرَابًا (and the disbeliever will cry: "Would that I were dust!", in order to let the reciter/listener understand the rebellions better and preserve precision in content and style of the statement. The chapter begins with an awakening question and ends with the sinners wretched destiny. The topic and theme of the chapter is one throughout, i.e. the resurrection (which is named as "a great news or tidings"), but the same theme is explained through different practical observable signs in this world and the abstract signs related to the Hereafter. Different topics associated with the theme are discussed and in every topic, the tone is altered according to the change in topic, but the chapter's overall tone is intensive and strong. Every point is expounded via formal, pithy and vivid syntactical structures in detail to make the readers/listeners apprehend things patently.

5. Conclusion

The original text of Surah *An-Naba (The Tidings)* is analyzed and researched stylistically while using the selected tools developed by Leech and Short (2007).

The Quran as a literary masterpiece is genius of its language. It's an inimitable and matchless perfection of language, style, eloquence, rhythm, rich imagery, elegance and fluidity. In the surah, the research's findings show that *surah An-Naba* is rich stylistically and full of lexical diversity and formality. Every word is chosen and placed to attain maximum impact. The words' placement is so perfect and comprehensive that even a single word cannot be changed or moved without disturbing the balance and harmony of the complete *surah*. Every sentence (*ayat*) is vital to the development of thought. In addition to, each *ayat* (sentence) is constructed carefully in relation to what precedes and follows, and the complex ideas are compressed into clear and concise statement. In the surah, two types of syntactical structures are used, i.e. the nominal (it is comprised of subject (مبتدأ) and predicate(خبر)), and verbal sentences (this type of a sentence begins with a verb(فعل)followed by a subject(فاعل) and object (مفعول)). But the ratio of verbal sentences outnumbers the nominal sentences. *The Quran* is a 'sea of rhetoric' and shows a

matchless frequency of rhetorical features, which surpasses any other script. Similarly, conjunctions are used generously in order to create a logical link and sequence among sentences (ayat). Figures of speech are spread in the *surah*, and give the fragrance of embellishment and decoration to ideas. The research finds that the use of figures of speech in the *surah* gives not only a stylistic beauty but also rhythmic beauty to their verses, and conveys the message in the fewest possible words.

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