



Linguistics-Based Analysis: Aesthetic Elements in The Images of Nature in The Holy Quran

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Received 21 March 2021 | Received in revised form 14 July 2021 | Accepted 19 August 2021

APA Citation:

Al-Salami, A., A., R. (2022). Linguistics-Based Analysis: Aesthetic Elements in The Images of Nature in The Holy Quran. *Eurasian Journal of Applied Linguistics*, 7(2), 198-207.
Doi: <http://dx.doi.org/10.32601/ejal.911516>

Abstract

This study aimed to examine the rhetorical inimitability through a Linguistics-based Analysis of the images of nature in the Holy Qur'an. It tried to explain the multiple usage of those images, in different contexts, particularly those occurred in the context of proving the existence of the Allah the Creator as well as His power of resurrection. The rhetorical significance of this framework lies in the fact that the blessed verses mentioned in this study not only talk about various stages of the development of human creation, but they connect various life stages. The study used descriptive and analytical approach method. A few natural images were sampled from the Holy Qur'an from different verses through a purposive sampling method. All images of nature like clouds, rain, plants etc. were the focus and each image was analyzed to show their meaning. The research also made use of the rhetorical methods to analyze the data without disrupting the reader's enjoyment of the aesthetic pleasure derived from reading the Surahs. The data was analyzed using the comparison method, and the content analysis approach. The main finding of the study comprised that the images of nature in the Holy Qur'an are not devoid of the elements of beauty and suspense with help of the linguistics analysis. Accuracy of description, matching reality, optimum selection of photography angles, organizing display movement, exploiting the effectiveness of contrast, revolutionizing the indications of internal and external movement in pictures, and other aesthetic elements that gave the nature images in the Holy Qur'an many glimpses of excitement and suspense, those that were supported with the indications of sense Logic and proof to achieve the function that represents the purpose of the use, and for which that image was employed in the context.

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Keywords: Aesthetic elements, Language, Linguistics, Holy Quran, Aesthetic elements.

Introduction

Aesthetic photography is a linguistic formation governed by the creator's skill and experience, in which the language of creativity evokes the sensory or emotional body of objects or meanings through a novel formulation (Jaber, 1971; Rippin, 2013). It is a unique way of putting things, a facet of semantics, and it only matters in so far as it adds something to the textual and impact meaning; it doesn't alter the meaning itself, just how it is presented (Jaber, 1971; Razi & Ibn Omar, 1999). The artistic image in the Qur'an came from a sacred linguistic text, represented by the words of God Almighty, the Creator of creation and creator of the universe, and not the words of a writer or poet who acquired the image from the outside and brought it into

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<http://dx.doi.org/10.32601/ejal.911516>

existence in another form for artistic purpose intended in his conscience (Al-Khafaji, 2022).

The images in the Qur'an are a separate linguistic structure that express a realistic or fictitious perspective, used by the Creator, His Majesty, in a particular Qur'anic context, for the purpose of evoking a specific mental or emotional response in the recipient (as represented by the function for which the image was used in the context). Most of the surahs and sections of the Noble Qur'an contain artistic depiction, and these depictions have been used for most of the Qur'an's purposes. It is not just some trendy add-on or meaningless fad that dies when everyone agrees on it; rather, it is an absolutely fascinating body of doctrine, strategy, and technique that can be applied to a wide range of contexts (A Hameed, 2015; Ab Rahman, Ahmad, & Ali, 2011; Qutb, 1964).

Photography is favored in the manner of the Noble Qur'an because it expresses in an imaginary sense the mental meaning, psychological state, tangible states, visible scene, human model, and human nature, as well as the accidents, scenes, stories, and scenes that it refers to as present, in which life and movement and all the elements of imagination are present (Mursalin, 2012; Qutb, 1964). Because they relate to the sensory world—what a person can see, hear, touch, and smell in his everyday environment—scenes from the cosmos and nature take up a lot of real estate in the Holy Qur'an. Thus, the images of the universe, the sky, the stars, the sun, the moon, the clouds, the rain, the wind, and the earth's mountains, plains, seas, plants, and animals are images that the Noble Qur'an has always used for various purposes and functions, especially those that revive the sense of man and his feelings, as if he sees them for the first time to realize what is behind them of a creative, controlling power that made them be of such beauty and perfection (Jaber, 1971; Ragheb, 2001).

Qutb's (1964) research was the first to find what can be called a complete theory about the artistic imagery in the Holy Qur'an, and it is widely regarded as the best study of its kind. It is an intellectual and doctrinal study that examines the ideas, goals, and meanings associated with the Qur'an's depictions of nature, as well as the technical aspect of those depictions. The objects of nature are discussed in terms of simile, metaphor, brevity, redundancy, consistency, use of verbs, nouns of verbs, presenting, delaying, turning around, swearing, and other things that are used to describe the images of nature, without specifying which of these he found or to what extent do the methods play a central role in the Qur'anic depictions of nature, and which of these methods stands out the most prominently. Instead, Qutb (1964) only presented a single or two witnesses at most for each of the methods he discussed in his study, despite the fact that these techniques were certainly not without merit and significance in the realm of scientific inquiry.

Likewise, other studies have aesthetically portrayed Nature in the Holy Qur'an (Abdul-Raof, 2013; Al-Zaidi, 1974, 1981) establishing the existence of studies that have dealt with natural imagery in the Qur'an. However, with the exception of the references to the comprehensive pictures and evocative scenes of the universe and nature found in the Holy Qur'an, these studies have remained captive to the partial picture in many cases, despite their importance and leadership in the subject (Alasbli, 2021). Nature Scenes in the Holy Qur'an and their relationship to man: a contemplative, analytical, and literary study, are described by Suleiman Abdullah Musa Abu Azab, in his thesis for earning a doctorate from Al-Azhar University in (1988) (quoted in Ragheb (2001)). Suleiman divided the colors of nature in the Noble Qur'an into the right nature, which includes living, moving creatures with a voice, and the wrong nature. All of this was addressed in a beautiful literary style reminiscent of Qutb's descriptions of Shadows of the Qur'an and Artistic Illustration in the Qur'an. Qutb (1964) also examined the significance of the Qur'anic vocabulary, linguistic structure, sequence, musical rhythm, and so on, and the means of diagnosis, anthropomorphism, and imagination. He concluded his research on the psychological effects of depictions of nature in the Holy Qur'an and made reference to natural images.

As a result, the focus of this study shifted to contemplative depictions of the natural world, such as forests, planets, galaxies, rivers, mountains, clouds, and rain. Studying how best to use language in the context of this sacred text, this research has examined how these images can be presented to create an impressive, miraculous artistic output. These depictions of nature are spot-on replicas of what one would perceive with his senses if he were standing in the same spot in the real world (Kazemi & Meshkinfam, 2022). Those that most accurately portray our most intimate connection to him have been put to use establishing evidence and proving the case for the existence of the one God who is worshipped and the Creator who is real and who has the power to resurrect, kill, and put to death. This study also reiterated that because these are real images that resonate with the human senses and perceptions that came before them, these images naturally rely less on the conventional means of expression in drawing the image based on imagination, exaggeration, metaphors, and metaphors (Al-Daham, 2021; Manshur, n.d.).

Literature Review

The Qur'anic verses are abounding in natural images, which have been a subject of study in various research. Among those images is the saying of the Highest) Who has made the earth your couch, and the heavens your canopy; and sent down rain from the heavens; and brought forth therewith Fruits for your sustenance; then set not up rivals unto Allah when ye know (the truth). (Al-Baqarah: 22) (all citations from

the Holy Qur'an are extracted from Yusuf Ali's Translation). This blessed verse came to prove the Lordship and Creationism of Allah Almighty. Therefore, it came after his saying: (O ye people! Adore your Guardian-Lord, who created you and those who came before you, that ye may have the chance to learn righteousness). (Al-Baqarah: 21). In this verse Allah Almighty addresses all human beings, and this address is not confined neither to a specific group nor confined to a specific time, telling them to worship Him, who created them and those before them (Nakisa, Mirahmadi, & Noorsideh, 2021; Salmian, 1988).

Allah the Highest gives evidence for His Lordship and Creation. This evidence is sensory, since it that can be seen and realized; this evidence is also uncontroversial between those who have deeply rooted faith, and it is realized by the senses that are the best tool to know the created beings. Allah informed them in a clear, fixed, informative style that your Lord is worthy for worship for He made this earth for you like the space of the dwelling, and a wide expanse to rest your bodies on it (Al-Zamakhshari & Al-Khwarizmi, 2009). This is an indication of Allah providing man with the blessing of comfort and calmness after laboring and earning his livelihood. This blessing is succeeded by another evidence of Lordship and his Creation – the blessing of creating the sky above them like a stable ceiling that protects the human beings when they are on the ground in a state stillness and comfort (Al-Khazin, 1979; Al Janabi, 2022).

This is one of the best blessings that Allah has bestowed upon man by creating for him comfortable, unfolded bedding to rest on, and a firm cover, like a stretched dome and pitched tent (Tabari, 2000; Tabarsi, 1993), or like a ceiling that shelters him from adverse circumstances and dangers. Perhaps this portrayal, consisting of two partial images, came in contrast with that violent sharp scene which depicts the condition of the disbelievers and the horror, fear, anxiety, and confusion they feel as a result of their lack of knowledge of their religion and for their Creator. Their condition is likened by Allah to that of those who put their fingers in their ears from thunderbolts that descend upon them from the sky. Another similitude is that of a rain-laden cloud from the sky: In it are zones of darkness, and thunder and lightning: They press their fingers in their ears to keep out the stunning thunderclap, while they are in terror of death. But Allah is ever round the rejecters of Faith! (Al-Baqarah: 19). The sky is not always angry and black, but it is originally still and calm like a built-up ceiling under which a person feels calm and at ease. It is one of the blessings of Allah to humans in this life. It gets only angry at the unbelievers and the ungrateful. An image is contrasted with another in the context of proving the Omnipotence and Creation of Allah Almighty (Arberry, 1996; Azam, 2013; Haleem, 2018).

Furthermore, Allah introduced another image and evidence, which is represented in the ability to send water from the sky to the earth to produce plants on which man lives, and it is good sustenance and a permanent blessing that Allah has bestowed upon him. It is a clear visual image that no one can deny, but each one perceives and watches many times during his life on earth. This image is of the plants that represent the basis of man's life and the origin of providing him food. Without plants, man's existence is endangered (Soleh, AN, Suharjianto, & Waston, 2022). This represents a question from the Creator, the Mighty and the Sublime, for man as well as a request, asking man to answer a secret of this creation: Is he (man) the one who made this possible, and how it was and who regulated this with this system that indicates perfect, complete, organized formation? Did Man ever ask himself how and why all this happened? This is a clear question and strong argument on every human being of understanding and with a pure submissive heart (Hosseini & Caneva, 2022).

In another form of the image of nature in the Holy Qur'an, which we find in the Almighty's verse: (It is He Who sendeth the winds like heralds of glad tidings, going before His mercy: when they have carried the heavy-laden clouds, we drive them to a land that is dead, make rain to descend thereon, and produce every kind of harvest therewith: thus, shall We raise up the dead: perchance ye may remember.) (Al-A'raf: 57). This blessed verse came after Allah Almighty mentioned that He is the Creator of the heavens and earth, the controller of the night and day, the absolute disposer of the universe and the commander of the creatures' affairs (Al-Alusi, 1994; Ibn Kathir, 1999). After He had asked everyone to come to Him in supplication and fear, and that his mercy is close to the good doers, He mentioned this blessed verse which intended to depict a kind of His mercy and a model of his ability. He sends the winds as good tidings, (Khalaf Saleh, 2020; Tabarsi, 1993); he sends the rain heralding His mercy, as the Arabs say: The tidings of every event are heralded by one of Adam's sons (Tabarsi, 1993). It is not a simile through embodiment, but to create imagistic allusions in the recipient's mind about the beauty of the movement of the winds emanating from a specific place with a soft blow and gentle breeze (Tabarsi, 1993).

The eye follows this light movement of the wind associated with the gathering of the clouds that become heavy and come close to the earth, charged with rain, and then Allah Almighty would lead it to a dead country to descend His mercy. Perhaps in choosing the verb (drive) here, there are denotations and allusions delineated in the mind of the recipient, which are represented in the connotations of absolute control, the ability and will to choose the path of the movement of the clouds and to determine the determined destination. These connotations work together in the mind to consolidate the denotations of the previous images (heralding His mercy), which are sensory images that were used here to approximate the image of the control of Allah Almighty over the order of the universe which differs in nature and in its system and in its foundations from

these simple sensory images (Al-Zaidi, 1981).

In Surat Yunus, the Most High says: (The likeness of the life of the present is as the rain which We send down from the skies: by its mingling arises the produce of the earth- which provides food for men and animals: (It grows) till the earth is clad with its golden ornaments and is decked out (in beauty): the people to whom it belongs think they have all powers of disposal over it: There reaches it Our command by night or by day, and We make it like a harvest clean-mown, as if it had not flourished only the day before! thus do We explain the Signs in detail for those who reflect.) (Yunus: 24). In this blessed verse, Allah, Glory be to Him, strikes a similitude for mankind. The life of this world in its demise and ephemerality is like the rain descending from the sky, mingled with the earth plant, grain and weed. When the earth is garnished, pleasant, blooming, varicolored (Al-Baghwi, 1985; Al-Khazin, 1979; Al-Syaukâni, 1993), even when its owners are expected to harvest it, our judge would sneak up on it at any time of day or night and make a clean swath through it. (Al-Suyuti, 2011; Rippin, 2013).

Theoretical framework

The theoretical context of the current study is to clarify how Allah distributed sustenance to people and not in the context of proving His ability to revive the dead or his ability to resurrect those in the graves. Therefore, He chose from the scenes of nature the part that is consistent with the function for which this image was employed in this context, for each image and each selection of detail are intended for a specific function in context. This study analyzed certain selections in the image that distinguished it from other images of nature in the Holy Qur'an. The study chose various images of nature: the earth, the stars, the clouds, the rain and the plants. All these images pair with a state of joy, and rejoice for man (Razi & Ibn Omar, 1999). These images characterize their aesthetic description from various scenes in the Holy Quran.

The study has deeper meaning. Allah, the Almighty mentioned the stages of human creation and His ability to accomplish this process. He can create man from clay, then from a sperm, then from a clot, then from a lump of flesh, to grow up and become an infant, and some are sent back to the feeblest old age, so that they know nothing after having known (much)? He is also capable of resurrecting and reviving the dead. This is explicitly mentioned in the blessed verses quoted in this study. The study attempted to find out what made these images of nature more distinctive, and how their functions differed in from the rest of the images mentioned in the Holy Qur'an.

The rhetorical significance of this framework lies in the fact that the blessed verses mentioned in this study not only talk about various stages of the development of human creation, but they connect various life stages. The blessed verses depicted images and provoked connotations when we read them. They generate a kind of connotation fusion between the two images, through the conformity between the shadows, movements and sounds without explicitly stating the details as a kind of politeness in speech and high morals in the Holy Qur'an. The method of mixing imagined images in the mind of the recipient through suggestions and shadows represents a distinctive element of the drawing of the picture, in addition to the element of contrast with which he participated in giving this picture that beauty that the recipient feels.

The current study adopted this framework to carry out a linguistics-based analysis: of the aesthetic elements in the images of nature. The study aimed to find out the extent to which the aesthetic element helped in the achievement of the religious objectives ingrained in the Qur'anic images. Secondly, the framework of this study also recognized the narrative organization of the Holy Qur'an, where there exists series of images, within verses. Each verse is linked with the other and images depicted are repetitive, in a way forming a spontaneous chain of images.

Methodology

• Research Design

A case-based study of the Quranic images is best carried out through a descriptive and analytical approach method. This study sampled a few natural images from the Holy Qur'an from different verses with the purpose to study their aesthetic glory and to establish the invincibility of the Creator, the Almighty Allah. The present study provided images as explicit examples of the creation and the miraculous element represented in these images.

• Instrument and Data Collection Methods

The data was collected from randomly selected Surahs, which became the units of analysis and instruments of the study. All images of nature like clouds, rain, plants etc were the focus and each image was analyzed to show their meaning. These images identified scenes and events that speak of the glorious power

of the Almighty and His power of Creation.

- *Sampling and Procedure*

A few images of nature known for their aesthetic element like sky, clouds, rain and plants were randomly selected through purposive sampling method. The main purpose of the selection of these images was to examine their aesthetic significance and prove the invincibility of the creator.

- *Data Analysis*

This research made use of the rhetorical methods to analyze the data without disrupting the reader's enjoyment of the aesthetic pleasure derived from reading the Surahs and the images contained in them. The data was analyzed using the comparison method, and the content analysis approach, to uncover the thematic constructs. The findings were presented in narrative, a form of case study, facilitating the readers to understand the description of each image.

Results and Discussion

An artistic image is composed of four regular partial images that add beauty for the recipient. It is not only the beauty of the image that is based on detailed imagination, but also the beauties of organization, accuracy of description, and neat arrangement that have aesthetic effect. The more the artist in his painting of the picture conforms to reality, the better the beholder feels a sense of beauty, artistry, and accuracy, as compared to his counterpart who stands meditating in front of imagination, exaggeration, and transcendence of the ordinary. This is what is meant by this visual image in this context. The more the artistic image conforms to the reality and nature, the greater and the more informative its function become.

The first partial image represents the image of the flat earth like extended bedding. There are overlapping and shared associations in both the images of the bedding and the earth as seen by a person standing in an expanse. The image represents the horizontal perspective that he sees with his own eyes, and then he turns and looks up at the upper perspective to see the dome of the sky built above it in the most complete building, contemplating the creation of this vault and the Creator's ability to construct this miraculous building. While contemplating the image of the sky, the image of water coming down from the sky passes before his eyes that observe the falling water until it reaches the ground. This very fast reduced image of the falling of the water is in proportion with the image that depicts the fruits coming out of the earth, which represents the sustenance that man will live on it during his lifetime. The speed here is very clear in the depiction, speed of presentation and reduction of time. Allah did not depict the stages of the falling of water from the sky and hitting the earth, nor showed how it flowed into rivers and streams, nor how seeds grew and then turned into a plant, giving fruit. But all these stages are reduced very quickly in front of the recipient's eye to portray the ability of Allah over creation. This quick image that summarized all the stages of the life of the plant in a blink of an eye reveals that when He decrees an affair, He only says to it be, so there it is. There is symmetry in the movement of the eye looking at the scenery. The eyes started from the bottom up and then from top to bottom with the water descending, to move to a third movement from bottom to up with the movement of plant germination after the rainfall.

The movement in the image can also be divided into two types of pictorial movement, which can be divided into two types. The first is automotive movement in which the human eye observes the stable earth, and then moves up to the stable sky that resembles a building. The other movement is external, which is represented by the scenery that moves in front of the eye such as the movement of rain and the movement of the germination of plants on the earth. Thus, the four-component construction of the image becomes complete and in conformity with the reality that man sees in nature. As a result, the function of the use of this image in this context is achieved. This constitutes a proof of the two attributes of Allah the Highest: Lordship and Creationism.

Allah the Almighty said in an image that depicts His ability to create and His determination of the universe: (Behold! in the creation of the heavens and the earth; in the alternation of the night and the day; in the sailing of the ships through the ocean for the profit of mankind; in the rain which Allah Sends down from the skies, and the life which He gives therewith to an earth that is dead; in the beasts of all kinds that He scatters through the earth; in the change of the winds, and the clouds which they Trail like their slaves between the sky and the earth;- (Here) indeed are Signs for a people that are wise). (Al-Baqarah: 164).

This is a compound image that contain several partial images linked together to make up this kinesthetic imagery which Allah wanted to be depicted in front of our imaginary perspective that is identical to the sensible reality, indicating His greatness and ability to measure and create. The whole picture is composed of two compound pictures, each of which has several partial pictures. The first compound image would comprise at least four images: the image of the creation of the heavens and the earth; the image of difference of night and day; the image of the ark that runs in the sea; and the image of what might benefit people. The second compound image comprised the image of Allah sending down water from the sky; the image of revival of the earth after its death; the image of dispersing on earth every animal; and the image of directing the winds and

clouds that are harnessed between heaven and earth.

The first composite image begins with a picture of the heavens and the earth, which is visualized in one form of perception, the universe and the galaxies and spheres in it, then moves closer to the land where the night and day are disputed, so that the picture becomes more and more close to the land, and depicts the water that covers it in the oceans and seas, that which flows in it. The ships are floating on the water, and to make the picture more illustrative of what these ships carry of different luggage and goods, the text abbreviated them with the phrase (for the benefit of people) to leave the space for the recipient to swim in drawing the certificates of those blessings and goods, and what he wants to visualize the types and sizes, those that the more he studied in His perception of the images increased in number and types, and with them his perception of how people benefited from them increased. Hence, it is found that, movement of the image from top to bottom is like the movement of what is known to photographers today as the (zoom) movement, so that the lens gets closer and closer to start from the big image of the vastness of the universe, the heavens, and spheres. Then the lens focuses gradually on the image the earth to show the waters appeared at their full vastness. After that, the lens got closer and closer, depicting the ships plowing through the seas, and getting closer and closer once again to visualize the types of baggage carried by those ships for the benefit of people.

When the first compound image ends, the text begins to display the second compound one that begins with the image of water falling from the sky, moving to the next image, showing how the earth came to life by the action of that water after it was withered and dead. The text here selects the act of reviving (giving life to earth) instead of the act of germination, to make more focus on the reality that the water that descends from the sky on the dead earth does not only water the plant, but also it is the reason for the life of animals, humans, and all creatures on earth: Water is the source of life on earth. The moving image descending from top to bottom is introduced in a horizontal movement to make us to contemplate on all the crawling creatures that Allah created.

The images of crawling animals are those creatures on earth that move with their feet on the ground. Allah gives this quick description in this context, leaving behind the imagination can draw pictures of these animals, their types, their movement and their life on earth. The beast: from the crawling and everything that Allah created that moves is an animal and it used later to refer to everything that is ridden (Tabarsi, 1993). The more the recipient meditates on this part of the image in front of his eyes, the more imagined images of the types of animals in the world he will get in this scene. The fourth image allows the beholder to raise his eyes a little to the top and look at the movement of the wind and the clouds that are harnessed between heaven and earth. Turning his vision more up towards the sky, the overall compound picture becomes complete. He returns to the overall picture that he saw in the beginning. He concludes from where he has begun – a natural, sensory, cosmic image that the text employs to argue against man and to present the evidence for a people who understand.

There are other artistic touches that give this image more beauty and impact. It stirs the perception and provokes emotions (Amerkhudhair, 2021). There is a contrast in the images between the heavens and the earth, the night and the day, and reviving earth after its death. These images occur quickly and powerfully in opposition. They are inserted into the mind of the recipient. While he is reflecting on these images, incarnated before him, he also reflects on who depicted these images, and drew its dimensions, and created its constituent parts. This is the purpose behind using this image in this context. Not only does the oppositeness of images that excite the recipient's inner imagination, but also the various fast and strong movements. The moving partial image at the beginning of the first compound image depicts the movement of the heavens and the celestial bodies, the night and the day, and the sailing ships in the seas. These are external images in the universe, land and seas.

There is another internal movement of the human eye like movement of the lens of the camera, moving from the large universe to the small image represented by the smallest baggage carried on those ships for the benefit of the people. And so is the movement in the second compound image. The camera is fixed, and the images and events move quickly in front of it to visualize the movement of the rain, the movement of reviving the earth, the movement of rotation and the movement of wind and clouds. After that the camera moves up to the sky and comes back to finish what it has started with of the pictures the universe. All these images of the universe and nature have a basic function, which is to present evidence of God's ability to create and manage the universe, in certain contexts to benefit the intended functions and indications for the recipient, according to the elements and images used by the text in them that differ from one surah to another and from one context to another within the text.

In the same context, Allah the Most High said: (Be sure we shall test you with something of fear and hunger, some loss in goods or lives or the fruits (of your toil) but give glad tidings to those who patiently persevere) (Al-Baqarah: 155). In this verse there is a reference to Allah Almighty Who is the Provider of blessings for His servants, and He can rob these blessings of them; so that the disbeliever and denier does not brag that Allah has nothing to do with that. Therefore, this image came to prove that Allah is the All-Capable of creation on the one hand, and it proves His great ability to manage the universe, life, celestial bodies, sustenance of man and his life on the other hand. If Allah wills use these tools at his disposal to negatively affect the sustenance of man and the nature of his life in one way or another, He would have been able to do

so with ease because He is the mastermind of the universe and its great creator.

In Surat Al-An'am, one can study another image. Allah the Most High says: (It is Allah Who causeth the seed-grain and the date-stone to split and sprout. He causeth the living to issue from the dead, and He is the one to cause the dead to issue from the living. That is Allah: then how are ye deluded away from the truth? (95) He it is that cleaveth the daybreak (from the dark): He makes the night for rest and tranquility, and the sun and moon for the reckoning (of time): Such is the judgment and ordering of (Him), the Exalted in Power, the Omniscient. (96). (Al-An'am: 95-96).

In these two blessed verses, Allah Almighty depicts for us sensory images taken from nature that a person experiences in his everyday life. He highlights a subtle segment of images of existence – small in visual size, but big in significance and proof. In the first image, Allah Almighty depicts the process of splitting seed-grain and date-stone that look like inanimate objects, and how does that little bud emerge from it, and how does it become animate and growing after it has been dead (Tabarsi, 1993). Allah Almighty focuses on this image and presents it in front of the imagination of man. He also invites him to think about who can do that, and who organized and regulated this great process of life creation. Then he moves to another picture, corresponding to that picture that folds large time distances, reducing the depiction of the stages of plant growth and how it grows and how it bears fruit and how these fruits that contain love and nuclei fall, then wither and die and return to the first picture. This is a precise, organized cycle of the forms of life in this existence, which man sees repeatedly in his daily life and perceives it with his senses. Such images are so close to him and do not need proofs or demonstration. It is not hidden from the recipient of the accuracy of the Qur'anic text in choosing the appropriate linguistic formulas for the significance he wants. On the other hand, he used the Islamic sentence and its indication of stability in (and the exit of the dead from the living) to match the image of the dead and his lack of movement.

Allah introduces the second image, and the image of the split of seed-grain date-stone is still present in his imagination, to be painted in front of him a recurring daily image, which is the image of the splitting of the daybreak from the darkness of the night. The two images occur in a blended, accurate, visualized composition: The daybreak cleaves the silent night that resembles the silence of that seed before it comes to life – stillness that resembles the silence of death. Moreover, Allah turns to the images of the sun and moon. He mentioned the sun first to conform to the light of the early morning that breaks the night, and then the image of the moon that is still present in the other side of the dome of the sky, which is in a constant repetitive race with the sun. Both the sun and moon draw together the hours of the day and night on daily basis without getting bored or tired. This system occurs in a time cycle in which the time is repeated, resulting in the repetition of the same constant image as the repeated image of the plant germination process delineated in first image.

We find in the two images a clear proportion that gives the recipient more sense of taste with beauty that is filled with perceptions of the visible sense and the spark of movement of thought and contemplation at the same time. This is what distinguishes these pure, sensory images that are selected by Allah Almighty and employed to prove that He is All-Capable, The Great. The image of the clouds reaching their intended destination, Allah Almighty commands them to bring water down on this country to bring it back to life. Allah Almighty moves immediately to the image of bringing forth various fruits without giving details of the plant germination after the rain has descended and depiction of the stages of its growth. Rather He summarized all of this in the image of the emergence of fruits of different shapes and colors because He wants this image of bringing forth of the dead and their resurrection in the Day of Judgment to be more approximate (clearer and more comprehensible).

The image of bringing forth of varied fruits is similar to the image of bringing forth the dead with their different-sized, complete bodies, which is what is meant by choosing this partial image. Each image is a precise choice with a more accurate usage, chosen by Allah Almighty to clarify what He wants people to do and employs its connotations to prove the meaning He wants to communicate. When He wanted to prove his ability and set forth a parable of His mercy, which are mental matters and intangible thoughts, He used visual images close to perceptions of man to prove that in their hearts. For instance, the images of the winds that He sends into the horizons, the clouds that grow little by little until they become heavy and large and turn black with rain and the leading of this rain to a definite dead country are all done with His wisdom, choice and will. Moreover, there is another image of providing sustenance for those He wills without reckoning, which is well manifested by bringing forth fruits immediately. All of this happens in the blink of an eye in the recipient's mind in reference to the greatness of Allah's mercy and ability if He wants to provide for someone. All these images are finally linked with the image of bringing out the dead to make that person remember, to learn a lesson, and relate to his Lord, the Most Merciful, the Most Gracious. In reference to the greatness of God's mercy and ability, if he wants to provide for someone, he will provide for him without reckoning, and then he connects all this to the image of exhuming the dead, to make that person remember, admonish, and relate to his Lord, the Most Merciful, the Most Merciful.

A parable is introduced in a form of an image to show the phantom state of the worldly life and to make man stop to be deceived by it. Therefore, Allah Almighty selected definite parts of the image of the descending

of water and the bringing the dead earth and plants to life. The rain descended on a plant on the ground that has grown a while ago, which is weak and waits for a lot of rain. The image here did not begin with a depiction of water descending on the ground, and then the germination of the grain and stone as has occurred in other verses. Rather, the rain descended on a plant that exists. This is because the function and purpose of using this image in this context are different from those in other contexts. The image is not intended to prove Allah's ability to revive nor His power over the resurrection of people after death. But here He wants to set forth a parable of the rapid demise of the blessings from a person who is deceived by this worldly transient life, even if he has plenty of money and sustenance. All this may be gone quickly if he is deceived and commits sins and pursues his desires. Similarly, the beautiful, pleasant earth may be hit by thunderbolt or a cold wind that come from the sky, which soon becomes dry stubble as though it has not been flourished yesterday. This parable demonstrates a state that exists in this worldly life, and that a person sees with his own eyes, present in front of him in more than one time or place.

This depiction of this scene starts from this place in the phase of the life of the plant, which is similar to that of man who toils in this life. At this phase of life, he is at the age of ability to work hard, not at the age childhood or boyhood. After that he finds this rewarding and reaps the benefit, thinking that he has a full control over his affairs and these blessings are everlasting. He is deceived by this. Suddenly, Allah's command comes to make him lose all of that, just as the wind and lightning strike plants to make it dry stubble as if it has not existed before (Al-Alusi, 1994; Ibn Kathir, 1999).

The shadows of the image of eating food, cutting it, chewing it, volatility and mixing it in the mouth of a human or animal, which came in proportion to the shadows of the images of the fluctuations of events, days and circumstances on that person in his life in this world. We can imagine how much the image loses hints if the phrase (what eats people and livestock) is not present in the context. Which he wants to raise in the mind of the recipient and increase his longing.

This image and its function here are similar to what was mentioned in the story of the owner of the garden who was deceived by what Allah bestowed upon him, and he disbelieved in the One Who created him, so Allah the Most High punished him and robbed him of that blessing: (So his fruits (and enjoyment) were encompassed (with ruin), and he remained twisting and turning his hands over what he had spent on his property, which had (now) tumbled to pieces to its very foundations, and he could only say, "Woe is me! Would I had never ascribed partners to my Lord and Cherisher! (42) Nor had he numbers to help him against Allah, nor was he able to deliver himself.) (43) (Al-Kahf: 42-43). Being deceived by power, abundance of money, and lack of gratitude for the benefactor necessitates the wrath of the Creator, the Mighty and Sublime, so He descends upon that deceived person who admires and disbelieves in his Lord, a crushing torment that destroys everything he owns and destroys everything he has, so that this will be a reward for him first, and a lesson for others.

In another verse, the Most High said: (And We send the fecundating winds, then cause the rain to descend from the sky, therewith providing you with water (in abundance), though ye are not the guardians of its stores) (Al-Hijr: 22). We find in this blessed verse the depiction of one of the scenes of nature, in which the manifestations that were often used in the scenes of nature in the Holy Qur'an are repeated, but we find that the scene of the process of plant growth after the rain has not been depicted as in the other scenes. Then it moved on to photographing the giving of water for man to drink, leaving plenty of room to imagine the different ways of obtaining water. This is a clear, direct address from Allah, the Provider of predestined sustenance to all people, without an intermediary, that He is the One who gives you water. This is followed by the fact that this process does not belong to man, but rather it is the main concern of Allah Almighty. Moreover, man is incapable of retaining that water. Allah, Glory be to Him, is the All-Capable, and He is the one who regulates the process of storing water and the path of its movement.

Here, we find that the scene did not stop at depicting the process of germination as the case in the other images, because this process has been already mentioned in the previous verses, and also because this blessed verse is mentioned in a context that confined only to show Allah's ability to distribute sustenance to His servants. Allah, the Highest, said before this verse: (And the earth We have spread out (like a carpet); set thereon mountains firm and immovable; and produced therein all kinds of things in due balance. These findings are consistent with those of Tabarsi (1993) who also stressed that Allah have provided means of subsistence, - for men and for those for whose sustenance ye are not responsible. Campanini (2010) also agreed to this and felt that there was not a thing but its (sources and) treasures (inexhaustible) with; but man was only sent down thereof in due and ascertainable measures. Likewise, Al-Baghwi (1985) believed the saying (And We send the fecundating winds ...). The Almighty is referring to the land stretched out for seeing and walking, the stable mountains on the earth and the reference to the balanced creation. Moreover, He mentioned the provisions that He has ordained for His servants and made them outlined for amplification on the one hand, and to leave a room for the recipient to contemplate in his mind their types and forms on the other hand. These livelihoods, like everything estimated in the knowledge of Allah, are commanded by Him and His will. No creature, but Him is capable to do so (Qutb, 1964).

The Most High said: (... thou seest the earth barren and lifeless, but when We pour down rain on it, it is stirred (to life), it swells, and it puts forth every kind of beautiful growth (in pairs). (Al-Haj: 5). When we

return to the beginning of the blessed verse at the end of which this scene was depicted, we find the Almighty addresses the people by saying: (O mankind! if ye have a doubt about the Resurrection, (consider) that We created you out of dust, then out of sperm, then out of a leech-like clot, then out of a morsel of flesh, partly formed and partly unformed) until His saying: (then do We bring you out as babes, then (foster you) that ye may reach your age of full strength) to complete the blessed verse (thou seest the earth barren and lifeless) until the end of the blessed verse.

In another scene, we find the Almighty says: (He created the heavens without any pillars that ye can see; He set on the earth mountains standing firm, lest it should shake with you; and He scattered through its beasts of all kinds. We send down rain from the sky and produce on the earth every kind of noble creature, in pairs. Such is the Creation of Allah: now show Me what is there that others besides Him have created: nay, but the Transgressors are in manifest error). (Luqman: 10-11). In this scene, we find that the lens (Ain al-Basrah) of the camera is initially directed at the beginning upwards and then moves descending to the bottom with the depiction of the mountains. To maintain the sequence within the photographic movement, He did not say (He descends water from the sky) in order to not to make the camera returns to the top, rather, He used the verb (descended) as a past tense indicating a past event that cannot be seen by sight, but rather by memory. Similarly, in using the past verb (We produced/caused to grow), we do not see here the process of germination as in other pictures. What is meant here is to look at the picture after descending of rain and germination of plants. These images depict all kinds of plants and animals to maintain a parallel sequence and consistency of the image presentation.

The function of the image here is that of proving Allah's ability to create by making human beings visualize His existing (tangible) creatures at this time because the evidence used here employs a direct visual image. For this reason, He asks them at last to show Him what those other than Him have created or are now creating! The purpose here is to present a visualized image. He chose the verb (cast into) that carries the connotations of hitting and touching the ground, so that one would not be under the illusion that these mountains rise up the heavens, as its function is related to the horizontal movement of the earth not the erection of the sky. Among other connotations is that He mentioned (every kind of noble creature, in pairs) meaning of each category (Al-Alusi, 21/111, quoted in Khalaf Saleh (2020)) to include all plant and animal pairs. But here He singled out (noble) to mean honorable and beneficial to indicate that they are all dignified creatures that have a purpose (quoted in Mahmood Al-Haboby (1976)), a benefit and a rationale behind their creation from Allah. This word is also in conformity with the atmosphere of argument: I present my (noble) creatures to you, and it is not reasonable for anyone to use his (bad creatures, as they think) to argue with others.

Conclusion

The accuracy of the description, its conformity to reality, the casting of systems, the focus on an intended part of the image that fits the context, the introduction of movement as a significant element of the image, and the adoption of the aesthetics of contrast were found to be important aesthetic elements in several nature images in the Noble Qur'an. The intended artistic beauty of the imagery of nature in the Holy Qur'an is comparable to that of the other artistic images in the Holy Qur'an.

In order to broaden the horizons of aesthetic Qur'anic studies and to increase the status, miraculous power, and status of this Holy Book, we can recommend more detailed studies of these aesthetic elements that we have referred to in this research be added to those elements that scholars have long been interested in when handling the Qur'anic image, which are represented by simile, metaphor, metaphor, metonymy, and their types. Among the many books.

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