



Stylistic Analysis of Surah *Abasa* from Figures of Speech Perspective

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Abstract: This article targets to identify figures of speech in *surah Abasa*. The research is qualitative in nature and uses Leech and Shorts' Model (2007) but the research specifically targets figures of speech category of the theory. The data is analyzed based on the original text's close reading. The result concludes that *surah Abasa* is a literary masterpiece which is comprised of forty-two (42) verses. The surah is consisted of short verses (ayat), rhythmic sound and a strong rhetorical style. The research concludes that surah is full of Literary figures, i.e. Alliteration, Consonance, Assonance, Anaphora, Parallelism, Contrast, Hypophora, Rhetorical Question, Allusion, Polyptoton, Aphorism, Imagery, Cadence, Hyperbole, Kairos, Ethos, Pathos, Logos, etc. in order to do the embellishment of meanings, and convey multiple meanings through the fewest possible words.

Key words: Style, Stylistic analysis, The Quran, Abasa, Figures of speech.

1. Introduction

Surah Abasa (he frowned) is Makki surah, i.e. this *surah* has been revealed in Makkah, and is consisted of forty-two sentences or ayat and one ruku (paragraph). In the Quranic sequence, surah *Abasa* is eightieth (80) in number. The reason behind ayat (verse) is that it's a sign of break or interruption of expressions. The surah is comprised of short sentences (ayat), a strong rhetorical style and rhythmic sound. According to F.L. Lucas (1995) style is a source by which a person attains contact and link with others; it's a personality dressed in words, character represented in discourse. Gibbon reinforces this opinion by saying that "style is the image of character". Similarly, a French writer, Buffon, explains style as it is the human being himself and strengthens the need to become acquainted with personality of the writer. Style is how one pens or utters a thing. According to Spenser (1964) the style of an author can be considered as a distinct and innovative use of a language resources. Pretorius and Swart (1982) explains: "Style is the way in which a writer utilizes the linguistic means at his disposal to produce a definite effect on the reader". Carter (1989) says that style normally rest on linguistic levels. Due to these linguistic levels, each text differs from the others. According to Haynes (1989), the study of style is the study of peculiarities; looking at what is said contrary to what might have been said.

Stylistics is a linguistic approach to literature, enlightening the relationship between artistic function and language,

with motivating questions such as “how” and “why” more than “what” (Leech, 1981). David Crystal explains stylistics as the study of language’s certain aspects variations as a part of linguistics. Similarly, according to Thomas Kane stylistics is the study of an author’s linguistic choices to explain their thought and feelings in an impressive way. Stylistic analysis is the analysis of many styles utilized in discourse to develop a text’s desired meaning. Stylistic analysis uses different linguistic methods to analyze a text, in order to find out how the author’s choice of language is creating an artistic effect, and how it is contributing to the theme of the text. It also connects options in a text to cultural and social context (Thorn borrow & Wareing, 1998). Stylistic analysis is rigorous which is centered on an overt and unambiguous analytical structure. It’s also retrievable and its analysis need to be through clear principles and circumstances. Stylistic analysis is normally done for the purpose of remarking on meaning and quality in a text.

2. Methodology

This study focuses the stylistic analysis of Surah *Abasa* (*The Mansions of the Stars*). The analysis of data is based on the close reading of original text. This study is analytical and descriptive in nature; Qualitative Research method is used as a tool for the stylistic analysis of Surah *Abasa*. Leech and Short Model (2007) is used as a theoretical framework for the study. The stated model is consisted of four different categories i.e. lexical categories, grammatical categories, figures of speech, and cohesion and context. But in this study, the third category, i.e. figures of speech, is explored specifically.

3. Result and Discussion

3.1 Alliteration

Alliteration is the same initial alphabets or sounds’ presence and repetition at the beginning of adjacent words. It’s repetition of the same consonant or vowel sounds with in adjacent words at the beginning or the end (Arp and Johnson, 2009). Madhu (2015) further expounds that it’s used to add rhythmical effect, emotion or mood into a text and rhythm. Alliteration helps to make the context more memorable and some aspect of the text more impressive. Alliteration in chapter *Abasa* are:

مَرْفُوعَةٍ مُطَهَّرَةٍ (‘‘Exalted, purified,’’)
 أَنَا صَبَبْنَا الْمَاءَ صَبًّا (‘‘How We pour water in showers.’’)
 ثُمَّ شَقَقْنَا الْأَرْضَ شَقًّا (‘‘Then split the earth in clefts.’’)
 يَوْمَ يَفِرُّ الْمَرْءُ مِنْ أَخِيهِ (‘‘On the day when a man fleeth from his brother.’’)
 وَأُمِّهِ وَأَبِيهِ (35) وَصَاحِبَتِهِ وَبَنِيهِ (36)
 ‘‘35. And his mother and his father. 36. And his wife and his children.’’

In the first, second, third, fourth and the final examples, the sounds “م”, “ص”, “ش”, “ي”, and “و” are alliterated respectively. In surah *Abasa*, the key purpose of alliteration is: to produce a phonemic coherence and rhythm between words and syntactical structures (ayat), and to add mood and emotion into a text.

3.2 Consonance

Consonance is the same consonant sound’s repetition in a word or adjacent words. Tabornal (2019) explains the word further that it’s the repetition of same consonant sound at the words’ ends and follows stressed syllables in adjacent words. In surah *Abasa*, consonance are:

فَأَنْتَ عَنْهُ تَلَهَّى (‘‘Unto him thou payest regard.’’)
 كِرَامٍ بَرَرَةٍ (‘‘Noble and righteous.’’)
 أَنَا صَبَبْنَا الْمَاءَ صَبًّا (‘‘How We pour water in showers’’)
 ثُمَّ شَقَقْنَا الْأَرْضَ شَقًّا (‘‘Then split the earth in clefts.’’)

In the first example, the sound “ن”, in the second, the sound “ر”, and in the third, the sounds “ب”, and “ا”, and in the last example, the sound “ق” are consonance. The aim of consonance is to create harmony and a phonemic coherence among words, and to makes the context more memorable.

3.3 Assonance

It's 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).

أَنْ جَاءَهُ الْأَعْمَى) (“Because the blind man came unto him.”)

فَقِيلَ الْإِنْسَانُ مَا أَكْفَرَهُ) (“Man is (self) destroyed: how ungrateful!”)

ثُمَّ إِذَا شَاءَ أَنْشَرَهُ) (“Then, when He will, He bringeth him again to life.”)

أَنَا صَبَبْنَا الْمَاءَ صَبًّا) (“How We pour water in showers.”)

فَإِذَا جَاءَتِ الصَّخَاةُ) (“But when the Shout cometh.”)

In the above instances, the sound “i” is assonance. It is utilized for the aim to create a phonemic coherence and harmony among words, and to makes the context more memorable.

3.4 Rhyme

Similar sounds, syllables or words repeated in different words is known as rhyme (Ocicyah, 2017). The key aim of rhyme is to create an echo in a text to have a lasting effect on the readers. Rhyme creates structures of a pleasing and attractive balance in ayat (verses) of the surah (chapter) which makes the surah extraordinary and easy to learn by heart. The rhyme of the surah is: AAAAAAAAAABBBBBBBBBBBBBBCDDDDDDDEBCCCCBBBBB. It is a perfect and prototypical style of rhyme scheme which creates a pleasant and harmonious effect upon the listeners and readers.

3.5 Anaphora

It's a word or phrase's repetition at the start or in the middle of a group phrases, clauses, or sentences. Emiel Kraemer and Paul Piwek (2000) expounds that anaphora is context dependent, and Reinhart (1999) explains 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.” Anaphora's examples in surah *Abasa* are:

مِنْ أَيِّ شَيْءٍ خَلَقَهُ ﴿18﴾ مِنْ نُطْفَةٍ خَلَقَهُ فَقَدَرَهُ ﴿19﴾

“18. From what thing doth He create him? 19. From a drop of seed. He createth him and proportioneth him,”

ثُمَّ السَّبِيلَ يَسْرَهُ ﴿20﴾ ثُمَّ أَمَاتَهُ فَأَقْبَرَهُ ﴿21﴾ ثُمَّ إِذَا شَاءَ أَنْشَرَهُ ﴿22﴾

Translation

“20. Then maketh the way easy for him, 21. Then causeth him to die, and burieth him; 22. Then, when He will, He bringeth him again to life.”

وَعَنْبًا وَقَضْبًا ﴿28﴾ وَزَيْتُونًا وَنَخْلًا ﴿29﴾ وَحَدَائِقَ غُلْبًا ﴿30﴾ وَفَاكِهَةً وَأَبًّا ﴿31﴾

Translation

“28. And grapes and green fodder. 29. And olive trees and palm trees. 30. And garden closes of thick foliage. 31. And fruits and grasses.”

لِكُلِّ امْرِئٍ مِنْهُمْ يَوْمَئِذٍ شَأْنٌ يُغْنِيهِ ﴿37﴾ وَجُوهُ يَوْمَئِذٍ مُسْفَرَةٌ ﴿38﴾ ضَاكَّةً مُسْتَبْشِرَةٌ ﴿39﴾ وَوُجُوهُ يَوْمَئِذٍ عَلَيْهَا غَبَرَةٌ ﴿40﴾

Translation

“37. Every man that day will have concern enough to make him heedless (of others). 38. On that day faces will be bright as dawn, 39. Laughing, rejoicing at good news; 40. And other faces, on that day, with dust upon them,”

In the first example, the word “مِنْ” is repeated in two successive sentences (verses); in the second example, the word “ثُمَّ” is repeated; in the third example, the word “وَ”; and in the final example, the word “يَوْمَئِذٍ” is repeated. Anaphora highlights meaning, makes the sentences (verses) more effective, and to be remembered easily. In addition to, anaphora attracts the readers'/listeners' attention into the message being conveyed by surah *Abasa*.

3.6 Parallelism

It's a literary device in which phrases, clauses, sentences, etc. have alike grammatical construction or pattern.

According to Crystle Bruno (2014), it is a grammatical balancing act. In parallelism, the choice of an author is specific to certain linguistic features, therefore, considered a kind of foregrounding (Leech: 1969). When two or more than two ideas are parallel, they are more easily apprehended. The examples of parallelism in the chapter *Abasa* are:

أَنَا صَبَبْنَا الْمَاءَ صَبًّا ﴿25﴾ ثُمَّ شَقَقْنَا الْأَرْضَ شَقًّا ﴿26﴾

Translation

“25. How We pour water in showers. 26. Then split the earth in clefts.”

وَعِنَبًا وَقَضْبًا ﴿28﴾ وَزَيْتُونًا وَنَخْلًا ﴿29﴾ وَحَدَائِقَ غُلْبًا ﴿30﴾ وَفَاكِهَةً وَأَبًّا ﴿31﴾

Translation

“28. And grapes and green fodder. 29. And olive trees and palm trees. 30. And garden closes of thick foliage. 31. And fruits and grasses.”

In the above examples, parallel structures help to improve readability and convey a point efficiently. It also plays an important role to compare concepts and elements, and presents sentences rhythmically.

3.7 Contrast

The term “contrast” is originally derived from Latin language, i.e. “contra” which means “against” and “stare” means “stand,” respectively. In summation, the term “contrast” means to stand against. According to Fatima Muhaidat (2014) by combining different scenes, objects, ideas, etc. unite pictures of an author and present them more concisely and remarkably. Contrast highlights the direct differences between two ideas, places, subjects, people, or things. The contrast’s example in the chapter *Abasa* is:

وَجُوهٌ يَوْمَئِذٍ مُّسْفِرَةٌ ﴿38﴾ ضَاحِكَةٌ مُّسْتَبْشِرَةٌ ﴿39﴾ وَوُجُوهٌُ يَوْمَئِذٍ عَلْيَا غَيْرَةٌ ﴿40﴾ نَرَاهُمْ قَائِرَةٌ ﴿41﴾

Translation

“38. On that day faces will be bright as dawn, 39. Laughing, rejoicing at good news; 40. And other faces, on that day, with dust upon them, 41. Veiled in darkness.”

In the abovementioned example, the good people are compared with the rebellious people explicitly in order to show a contrast between the two, that on the Day of Judgement, the good people will be happy and the rebellious people will be in torments and agony. The state of happiness or agony is exhibited through their faces.

3.8 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 consists of two parts, i.e. a question asked by an author, and response of the author to his own question. The example of hypophora in surah *Abasa*, is:

مِنْ أَيِّ شَيْءٍ خَلَقَهُ ﴿18﴾ مِنْ نُّطْفَةٍ خَلَقَهُ فَقَدَرَهُ ﴿19﴾

Translation

“18. From what thing doth He create him? 19. From a drop of seed. He createth him and proportioneth him.”

In the abovementioned example, first the question is asked about the fact of human creation, then in the following sentence (verse), the same question is answered, that human being is created from semen.

3.9 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. A rhetorical question actually requires a cognitive response denoted by the recipient's acceptance of the answer implied by the presenter. The example of rhetorical question in the chapter *Abasa* is:

وَمَا يُدْرِيكَ لَعَلَّهُ يَزَكِّي ﴿3﴾ أَوْ يَذَّكَّرُ فَتَنْفَعَهُ الذِّكْرَى ﴿4﴾

Translation

“3. What could inform thee but that he might grow (in grace). 4. Or take heed and so the reminder might avail him?”

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.

3.10 Allusion

It's an implied or indirect reference to a text, person, place, event, thing, etc. Allusion is considered best when it is kept short and refers to familiar thing. It is an expression made to call something to mind implicitly. in surah *Abasa*, The example of allusion is:

عَبَسَ وَتَوَلَّى (1) أَنْ جَاءَهُ الْأَعْمَى (2)

“1. He frowned and turned away. 2. Because the blind man came unto him.”

There are a variety of interpretations concerning the topic, but the most famous explanation among the Islamic religious scholars is as under:

One day Muhammad (PBUH), the prophet of Allah, was preaching to the leaders of Quraysh to accept Islam. While the prophet (PBUH) was addressing to them directly. Meanwhile one of the companions of the holy prophet (PBUH) who was a blind man, came. His name was Ibn Umm Maktum and started asking the prophet (PBUH) questions about Islam. The Prophet hoped that the men (the leaders of Quraysh) would be guided, so he asked Ibn Umm Maktum to wait for a moment so he could complete his conversation. He frowned in the face of Ibn Umm Maktum and turned away from him in order to face the other men.

3.11 Polyptoton

It is a Greek term which is the combination of two morphemes, i.e. “polus” means “many,” and “ptosis” means “a falling.” It is a kind of stylistic device in which words of the same root are used in a sentence repetitively, or it is the repetition of the words of the same root in a sentence (Gruyter, 2003). The example, in the chapter *Abasa*, of polyptoton are:

أَوْ يَذَّكَّرُ فَتَنْفَعَهُ الذِّكْرَى (”Or take heed and so the reminder might avail him?”)

أَنَا صَبَبْنَا الْمَاءَ صَبًّا (”How We pour water in showers.”)

In the abovementioned examples, the root of the verb “يَذَّكَّرُ” and the noun “الذِّكْرَى” is one. i.e. both of the words are taken from the same root of ‘ذ ك ر’. Similarly, the verb “صَبَّبَ” and the noun “صَبًّا” are from the same root, i.e. ‘ص ب ب’.

3.12 Aphorism

'Aphorism' is a Greek term, i.e. “apo” means 'from' and “boros” means 'horizon' or 'boundary'. It's a type of opinion or truth which is a catchphrase, and stated briefly and accepted universally. Similarly, Aphorism is generally remarkable and witty, 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 examples in the chapter *Abasa* are:

قِيلَ الْإِنْسَانُ مَا أَكْفَرَهُ (”Man is (self) destroyed: how ungrateful!”)

مِنْ نُطْفَةٍ خَلَقَهُ فَقَدَّرَهُ (”From a drop of seed. He createth him and proportioneth him”)

Aphoristic sentences are used in the chapter (surah) *Abasa* to convey a truth tersely and concisely which is applicable to human beings' experiences and is easy to be remembered. As in the above two examples the very nature and creation of human beings are portrayed, i.e. ungratefulness and creation from semen. Almost all human beings agree upon the mentioned facts.

3.13 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. The examples of imagery in the chapter *Abasa* are:

عَبَسَ وَتَوَلَّى (1) أَنْ جَاءَهُ الْأَعْمَى (2)

Translation

“1. He frowned and turned away. 2. Because the blind man came unto him.”

يَوْمَ يَفِرُّ الْمَرْءُ مِنْ أَخِيهِ ﴿34﴾ وَأُمِّهِ وَأَبِيهِ ﴿35﴾ وَصَاحِبَتِهِ وَبَنِيهِ ﴿36﴾ لِكُلِّ امْرِئٍ مِنْهُمْ يَوْمَئِذٍ شَأْنٌ يُغْنِيهِ ﴿37﴾ وَجُوهٌ يَوْمَئِذٍ مُسْفِرَةٌ ﴿38﴾ صَاحِكَةٌ مُسْتَبْشِرَةٌ ﴿39﴾ وَجُوهٌ يَوْمَئِذٍ عَلَيَّهَا غَبْرَةٌ ﴿40﴾ تَرْمَقُهَا قَتْرَةٌ ﴿41﴾

Translation

“34. On the day when a man fleeth from his brother. 35. And his mother and his father. 36. And his wife and his children, 37. Every man that day will have concern enough to make him heedless (of others). 38. On that day faces will be bright as dawn, 39. Laughing, rejoicing at good news; 40. And other faces, on that day, with dust upon them, 41. Veiled in darkness,”

Specifically, in this chapter, Imagery paints an image and portray an emotive and sensational experience within a writing. The chapter *Abasa* is replete with imagery which portray and carve every word and sentence as a picture in the mind of a reader. 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 in order to deepen the understanding and feelings of the reciter or listener.

3.14 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. For example: nasalization, assimilation, etc.

3.15 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 *Abasa* are as under:

كَلَّا إِنَّهَا تَذْكِرَةٌ ﴿11﴾ فَمَنْ شَاءَ ذَكَرْهُ ﴿12﴾ فِي صُحُفٍ مُكَرَّمَةٍ ﴿13﴾ مَرْفُوعَةٍ مُطَهَّرَةٍ ﴿14﴾ بِأَيْدِي سَفَرَةٍ ﴿15﴾ كِرَامٍ بَرَرَةٍ ﴿16﴾

Translation

“11. Nay, but verily it is an Admonishment, 12. So let whosoever will pay heed to it, 13. On honoured leaves 14. Exalted, purified, 15. (Set down) by scribes 16. Noble and righteous.”

فَإِذَا جَاءَتِ الصَّاحَّةُ ﴿33﴾ يَوْمَ يَفِرُّ الْمَرْءُ مِنْ أَخِيهِ ﴿34﴾ وَأُمِّهِ وَأَبِيهِ ﴿35﴾ وَصَاحِبَتِهِ وَبَنِيهِ ﴿36﴾ لِكُلِّ امْرِئٍ مِنْهُمْ يَوْمَئِذٍ شَأْنٌ يُغْنِيهِ ﴿37﴾

Translation

“33. But when the Shout cometh. 34. On the day when a man fleeth from his brother. 35. And his mother and his father. 36. And his wife and his children, 37. Every man that day will have concern enough to make him heedless (of others).”

Hyperbolic sentences are used in the chapter, i.e. the Holiness of *Quran* and the terror of the Doomsday are portrayed in order 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 *the Quran* and the Doomsday.

3.16 Tone

Tone 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 *Abasa*, the tone is assertive, i.e. assertive language is used to presents precise facts and figures, information, 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. For example:
 قِيلَ الْإِنْسَانُ مَا أَكْفَرَهُ ﴿17﴾ مِنْ أَيِّ شَيْءٍ خَلَقَهُ ﴿18﴾ مِنْ نُطْفَةٍ خَلَقَهُ فَقَدَرَهُ ﴿19﴾ ثُمَّ السَّبِيلَ يَسَّرَهُ ﴿20﴾ ثُمَّ أَمَاتَهُ فَأَقْبَرَهُ ﴿21﴾ ثُمَّ إِذَا شَاءَ أَنشَرَهُ ﴿22﴾ كَلَّا لَمَّا يَقْضِ مَا أَمَرَهُ ﴿23﴾

Translation

“17. Man is (self) destroyed: how ungrateful! 18. From what thing doth He create him? 19. From a drop of seed. He createth him and proportioneth him, 20. Then maketh the way easy for him, 21. Then causeth him to die, and burieth him; 22. Then, when He will, He bringeth him again to life. 23. Nay, but (man) hath not done what He commanded him.”

In the above example, the truth of human creation is explained through exact hierarchal facts authoritatively, which makes a human being to contemplate on their creation and The Creator.

3.17 Point of View

Point of view is “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” (Robinson, 2019). in the chapter *Abasa*, first person point of view is used, as in first person perspective, one narrator is speaking of and about himself. For example:

عَبَسَ وَتَوَلَّى ﴿1﴾ أَنْ جَاءَهُ الْأَعْمَى ﴿2﴾ وَمَا يُدْرِيكَ لَعَلَّهٗ بُرِّئَ كَيْ ﴿3﴾ أَوْ يَذَّكَّرُ فَتَنْفَعَهُ الذِّكْرَى ﴿4﴾ أَمَا مَنْ اسْتَعْتَى ﴿5﴾ فَأَنْتَ لَهُ تَصَدَّى ﴿6﴾ وَمَا عَلَيْكَ أَلَّا يَرْكَبُ ﴿7﴾ وَأَمَا مَنْ جَاءَكَ يَسْعَى ﴿8﴾ وَهُوَ يَخْشَى ﴿9﴾ فَأَنْتَ عَنْهُ تَلَهَّى ﴿10﴾

Translation

“1. He frowned and turned away. 2. Because the blind man came unto him. 3. What could inform thee but that he might grow (in grace). 4. Or take heed and so the reminder might avail him? 5. As for him who thinketh himself independent, 6. Unto him thou payest regard. 7. Yet it is not thy concern if he grows not (in grace). 8. But as for him who cometh unto thee with earnest purpose 9. And hath fear, 10. From him thou art distracted.”

This perspective provides a personal voice, which creates interest of the reader and can 'relate' to The Author or that s/he 'know' The Author somehow. The first person perspective can make the readers feel part of what is being written.

3.18 Kairos

It is a Greek term 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. 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:

عَبَسَ وَتَوَلَّى ﴿1﴾ أَنْ جَاءَهُ الْأَعْمَى ﴿2﴾ وَمَا يُدْرِيكَ لَعَلَّهٗ بُرِّئَ كَيْ ﴿3﴾ أَوْ يَذَّكَّرُ فَتَنْفَعَهُ الذِّكْرَى ﴿4﴾ أَمَا مَنْ اسْتَعْتَى ﴿5﴾ فَأَنْتَ لَهُ تَصَدَّى ﴿6﴾ وَمَا عَلَيْكَ أَلَّا يَرْكَبُ ﴿7﴾ وَأَمَا مَنْ جَاءَكَ يَسْعَى ﴿8﴾ وَهُوَ يَخْشَى ﴿9﴾ فَأَنْتَ عَنْهُ تَلَهَّى ﴿10﴾

Translation

“1. He frowned and turned away. 2. Because the blind man came unto him. 3. What could inform thee but that he might grow (in grace). 4. Or take heed and so the reminder might avail him? 5. As for him who thinketh himself independent, 6. Unto him thou payest regard. 7. Yet it is not thy concern if he grows not (in grace). 8. But as for him who cometh unto thee with earnest purpose 9. And hath fear, 10. From him thou art distracted.”

The cited verses are revealed at right place and time in the past, when the prophet (PBUH) was preaching to one of the leaders of Quraysh, meanwhile a blind companion of the prophet (PBUH) came and started asking question regarding Islam. But their application is general and have universal appeal thoroughly. This quality makes *the Quran* miraculous and living for the whole humanity across the globe.

3.19 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. Similarly, 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 is eager to follow the truth will be saved and go to paradise, whereas, whosoever denies the truth and 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.

3.20 Pathos

Pathos is a Greek term which means “experience” or “suffering”. This term, for the first time, is used by Aristotle, a Greek philosopher, in his book, *Rhetoric*. 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 examples are shared to evoke the emotion. For example:

قِيلَ الْإِنْسَانُ مَا أَكْفَرَهُ ﴿17﴾ مِنْ أَيِّ شَيْءٍ خَلَقَهُ ﴿18﴾ مِنْ نُطْفَةٍ خَلَقَهُ فَقَدَرَهُ ﴿19﴾ ثُمَّ السَّبِيلَ يَسَّرَهُ ﴿20﴾ ثُمَّ أَمَاتَهُ فَأَقْبَرَهُ ﴿21﴾ ثُمَّ إِذَا شَاءَ أَنشَرَهُ ﴿22﴾ كَلَّا لَمَّا يُفْعَضُ مَا أَمَرَهُ ﴿23﴾

Translation

“17. Man is (self) destroyed: how ungrateful! 18. From what thing doth He create him? 19. From a drop of seed. He createth him and proportioneth him, 20. Then maketh the way easy for him, 21. Then causeth him to die, and burieth him; 22. Then, when He will, He bringeth him again to life. 23. Nay, but (man) hath not done what He commanded him.”

In the aforementioned example, human beings are evoked emotionally by disclosing the fact of their creation, death and resurrection. All these example are there before their eyes but, still they follow Diabolicalness. It is a kind of reprimand that Allah Almighty has created them all but still they disobey His orders and commandments.

3.21 Logos

Logos as a Greek word means “reason” or “discourse”., a Greek philosopher, Aristotle defines logos as “reasoned discourse”. 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. The example of logos in the *chapter Abasa* is:

فَلْيَنْظُرِ الْإِنْسَانُ إِلَى طَعَامِهِ ﴿24﴾ أَنَا صَبَبْنَا الْمَاءَ صَبًّا ﴿25﴾ ثُمَّ شَقَقْنَا الْأَرْضَ شَقًّا ﴿26﴾ فَأَنْبَتْنَا فِيهَا حَبًّا ﴿27﴾ وَعَبْنَا وَقَضْبًا ﴿28﴾ وَرَزَقْنَاهَا نَخْلًا ﴿29﴾ وَحَدَائِقَ غُلْبًا ﴿30﴾ وَفَاكِهَةً وَأَبًّا ﴿31﴾ مَتَاعًا لَكُمْ وَلِأَنْعَامِكُمْ ﴿32﴾ فَإِذَا جَاءَتِ الصَّلَاحَةُ ﴿33﴾ يَوْمَ يَفِرُّ الْمَرْءُ مِنْ أَخِيهِ ﴿34﴾ وَأُمِّهِ وَأَبِيهِ ﴿35﴾ وَصَاحِبِيهِ وَبَنِيهِ ﴿36﴾ لِكُلِّ امْرِيٍّ مِنْهُمْ يَوْمَئِذٍ شَأْنٌ يُغْنِيهِ ﴿37﴾

Translation

“24. Let man consider his food: 25. How We pour water in showers. 26. Then split the earth in clefts. 27. And cause the grain to grow therein. 28. And grapes and green fodder. 29. And olive trees and palm trees. 30. And garden closes of thick foliage. 31. And fruits and grasses: 32. Provision for you and your cattle. 33. But when the Shout cometh. 34. On the day when a man fleeth from his brother. 35. And his mother and his father. 36. And his wife and his children, 37. Every man that day will have concern enough to make him heedless (of others).”

The above mentioned verses are the example of logos, but, basically, the whole chapter is the example of logos because it explains things systematically, i.e. first the principle of preaching is taught that preferences must be given to those people, who are in search of the truth and guidance. Then the creation of human beings, their death, and resurrection are discussed logically. Similarly, in turn, God explains His favors on human beings, i.e. water, vegetation, food, animals, fruits, etc. but the human beings are ungrateful. when the Doomsday occurs, human beings will run away from their relatives and will only think about their selves.

3.22 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 *Abasa* are as under:

كَلَّا إِنَّهَا تَذْكِرَةٌ ﴿11﴾ فَمَنْ شَاءَ ذَكَرْهُ ﴿12﴾ فِي صُحُفٍ مُّكَرَّمَةٍ ﴿13﴾ مَرْفُوعَةٍ مُّطَهَّرَةٍ ﴿14﴾ بِأَيْدِي سَفَرَةٍ ﴿15﴾ كِرَامٍ بَرَرَةٍ ﴿16﴾

Translation

“11. Nay, but verily it is an Admonishment, 12. So let whosoever will pay heed to it, 13. On honoured leaves 14. Exalted, purified, 15. (Set down) by scribes 16. Noble and righteous.”

قَتَلَ الْإِنْسَانَ مَا أَكْفَرَهُ ﴿17﴾ مِنْ أَيِّ شَيْءٍ خَلَقَهُ ﴿18﴾ مِنْ نُّطْفَةٍ خَلَقَهُ فَقَدَرَهُ ﴿19﴾ ثُمَّ السَّبِيلَ يَسَّرَهُ ﴿20﴾ ثُمَّ أَمَاتَهُ فَأَقْبَرَهُ ﴿21﴾ ثُمَّ إِذَا شَاءَ أَنشَرَهُ ﴿22﴾

Translation

“17. Man is (self) destroyed: how ungrateful! 18. From what thing doth He create him? 19. From a drop of seed. He createth him and proportioneth him, 20. Then maketh the way easy for him, 21. Then causeth him to die, and burieth him; 22. Then, when He will, He bringeth him again to life.”

يَوْمَ يَفِرُّ الْمَرْءُ مِنْ أَخِيهِ ﴿34﴾ وَأُمِّهِ وَأَبِيهِ ﴿35﴾ وَصَاحِبَتِهِ وَبَنِيهِ ﴿36﴾

Translation

“34. On the day when a man fleeth from his brother. 35. And his mother and his father. 36. And his wife and his children.”

In the first example, adjectives are enumerated, i.e. *مُكْرَمَةٍ*, *مَرْفُوعَةٍ*, *مُطَهَّرَةٍ* and *كِرَامٍ*, *بَرَرَةٍ*, in order to show the utter holiness of the *Quran* and the angel, Gabriel in order to create the interest of the reader and make the reader to take message of the *Quran* seriously. In the second example, human beings' creation and death steps are enumerated systematically, i.e. human beings are created from a drop of semen, then the way of womb is made easy for them, then they are died and buried, and then they will be resurrected as per the will of Allah Almighty. In the last example, the picture of the Doomsday is portrayed that a man will run from his brother, mother, father, wife and children.

4. Conclusion

According to the research, surah *Abasa* is full of lexical diversity, peculiar in style and rich stylistically. It is beyond debate that the *Quran*, in general, is a literary masterpiece and genius of its language. It's an inimitable and unique perfection of language. Similarly, *The Quran* is a 'sea of rhetoric' and displays an unparalleled frequency of linguistic features, which exceeds any other script. Similarly, the researched surah, *Abasa*, is the living example which is replete with figures of speech and other stylistic and linguistic qualities.

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