

# THE EFFECT OF VERBAL RHETORICAL TONE ON METAPHORS QURANIC TORMENT

**MD Sabahi Kazem Sakkaban Al-Aboudi**

Workplace: Ministry of Education, General Directorate of Education in Wasit - Al-Nu'maniyah Education Directorate  
[alashqalmtmrd908@gmail.com](mailto:alashqalmtmrd908@gmail.com)

Article history:	Abstract:
<b>Received:</b> 8 <sup>th</sup> April 2025 <b>Accepted:</b> 7 <sup>th</sup> May 2025	<p>Musical rhythm is one of the most important elements of style in Quranic discourse, contributing to a sense of harmony and proportion in the Holy Quran. Verbal rhetorical embellishments, with their rhythmic connotations resulting from their unique tone, constitute one of the most important elements of rhythm in the Quran. This lends the Quranic text a complete harmony that achieves the requirements of the situation.</p> <p>This research examines the impact of the musical tone caused by verbal rhetoric, particularly in the metaphors of the verses of torment in the Holy Quran. It adopts a descriptive approach, employing its tools of induction and analysis to arrive at the desired results.</p>
<b>Keywords:</b> Bell, Verbal Rhetoric, Metaphor, Verses Of Torment	

## INTRODUCTION

One of the innate properties of language is the vocal tone, which is meant as (a type of music that suggests to the mind a meaning beyond the meaning indicated by the words)<sup>1</sup>The Arabic language is one of the languages that is distinguished by this characteristic.

Since language is made up of sounds used to express the purposes and needs of its speakers, these needs and purposes are dependent on their psychological emotions, whether sadness, joy, anger, or any other type of emotion. Such emotions have generated the idea that there is a connection between sound and meaning.<sup>2</sup>

In the Holy Quran, one notices the appropriateness and consistency between the sounds of its words and the meanings of these words. The musical tone of the sounds, words, and sentences, along with the connotations they contain, has been employed to serve the overall meaning of the Holy Verse and to suggest its content before its meaning suggests it.

This study seeks to explore the resonance caused by the verbal rhetorical devices represented by rhyme and alliteration in the metaphors occurring in the verses of torment. What is meant linguistically and technically by the resonance, verbal rhetorical devices, and metaphor?

First: Terminological definition: bell, verbal rhetoric, metaphor

The verses of torment provided a wide field to highlight the phonetic significance or the effect of the verbal rhetorical tone in its metaphors, and to demonstrate its aesthetic radiance. Before that, the study clarifies the meaning of the tone, verbal rhetoric, and metaphor linguistically and technically:

– The bell

When searching in the linguistic dictionary, such as the book "Maqayis al-Lughah" for the meaning of this word, it becomes clear that the bell (from the sound, and what comes after it, is carried by it: and the bell is the hidden sound)<sup>3</sup>It is stated in Lisan al-Arab (The Cattle licked the trees and grass, licking them, and so do the bees, if they eat the trees for honey. It is also said that bell is the low sound... bell and bell: the movement and sound of every sound. It is also said: the bird bell and bell: made a sound. It is also said that you heard the bird's bell if you heard its beaks on something it eats. And it belled and spoke and hummed: meaning it spoke and hummed with it. So-and-so is belled by so-and-so:

<sup>1</sup>Hussein, Taha, and others, Literary Guidance, The World of Literature, Cairo, 1st ed.1, 2016 AD, p. 137.

<sup>2</sup>See: Ullman, Stephen, The Role of the Word in Language, translated by: Dr. Kamal Bashir, Youth Library, Cairo, 1988 AD, p. 81.

<sup>3</sup>Ibn Faris Al-Qazwini, Ahmad, The Book of Language Standards, Edited by: Muhammad Abd Al-Salam Harun, Dar Al-Fikr, Beirut - Lebanon. 1979 AD, Article: (J.R.S.), Vol. 1, p. 442.

he takes pleasure in his speech, and speech is opened to him.)<sup>1</sup>From this lexical explanation, it appears that it has a concept that means: a soft or loud sound, and it may mean, along with sound: movement.

Technically, the timbre of letters is their harmonious sound, and they differ in their characteristics according to their place of articulation, their timbre, and the tone of their voice when they are pronounced. Therefore, it is said: whispered letters, low letters, fluent letters, whistling letters, ... The timbre of words: is their tone, sound, and rhythm that occurs as a result of the connection between their letters, the agreement of these letters, the agreement of their sounds, and the sweetness of their timbre. The timbre of phrases: is the vocal rhythm resulting from the harmony between their words, the agreement of their sounds, and the sweetness of their timbre. Likewise, the timbre is in letters, words, and phrases, and it is a kind of music for phrases.<sup>2</sup>

– verbal rhetoric

It is mentioned in the book "Maqayis Al-Lughah" that the verb "Bada'a" indicates "the beginning of something and its making without an example."<sup>3</sup>This means that the word "al-Badi'" indicates the first creation of a statement or action, provided that it is not imitated.

Technically, it is (a science that identifies the ways of improving speech after taking into account consistency and clarity of meaning. It is of two types: semantic and verbal).<sup>4</sup>

From the above, it is clear that rhetoric is related to the decoration of speech, verbally or semantically. This research is particularly concerned with verbal rhetoric, which works to improve the originality of the word, and includes within its folds some elements, such as: alliteration, returning the second half to the first half, and rhyme.<sup>5</sup>

#### (1) Alliteration

The names for this type of verbal embellishment vary, and its definitions are numerous. It is alliteration, paronomasia, homogeneity, and homogeneity. As for its linguistic significance, it is stated in the book Al-Ain: "A genus is every type of thing."<sup>6</sup>If it is said: (...this is similar to this; that is, it is similar to it)<sup>7</sup>.

In rhetorical terminology, paronomasia is one of the verbal embellishments. It is the similarity of two words in pronunciation but not in meaning, or the number of letters and meter.<sup>8</sup>

#### (2) Return the sacrum to the chest:

The first to mention this type was Abdullah bin Al-Mu'tazz in his book (The Book of Al-Badi'), and he called it the introduction, and defined it as: (The response of the miracles to what preceded them)<sup>9</sup>Al-Khatib Al-Qazwini spoke about it and defined it by saying: (That one of the two repeated or homogeneous words or those attached to them be placed at the beginning of the paragraph, and the other at the end of it)<sup>10</sup>Examples of this in the Holy Qur'an include the Almighty's saying: "So I said, 'Ask forgiveness of your Lord. Indeed, He is ever Forgiving.'"<sup>11</sup>And His saying: "See how

<sup>1</sup>Ibn ManzurMuhammad ibn Makram, Lisan al-Arab, trans. Abdullah Ali al-Kabir and Muhammad Ahmad Hasab Allah, Hashim Muhammad al-Shadhili, Dar al-Maaref, Cairo.1981 AD, Article: (bell), Vol. 1, Part 7, p. 598.

<sup>2</sup>Al-Khalidi, Salah Abdel Fattah, The Theory of Artistic Imaging in Sayyid Qutb, Dar Al-Farouq, Amman - Jordan, 1st ed.1, 1437 AH - 2016 AD, p. 90.

<sup>3</sup>Ibn Faris, Ahmad, Maqayis al-Lughah, entry: (Bida'), vol.1, pp. 209-210.

<sup>4</sup>Al-Qazwini, Jalal al-Din Muhammad ibn Abd al-Rahman, Summary of the Sciences of Rhetoric, edited by: Abd al-Rahman al-Barquqi, Dar al-Fikr al-Arabi, Cairo, ed.2, 1932 AD, p. 347.

<sup>5</sup>See: Ateeq, Abdul Aziz, The Science of Rhetoric, Dar Al Nahda Al Arabiya, Beirut - Lebanon.1985 AD, p. 195.

<sup>6</sup>See: Al-Farahidi, Al-Khalil bin Ahmed, The Book of the Eye, edited by: Abdul Hamid Handawi, Dar Al-Kotob Al-Ilmiyyah, Beirut - Lebanon, ed.1, 2003 AD, Article: (Gender), Vol. 6, p. 55. Matloub, Ahmed, Dictionary of Rhetorical Terms and Their Development, Iraqi Scientific Academy Press, 1986 AD, Vol. 2, p. 51.

<sup>7</sup>See: Ibn Manzur, Lisan al-Arab, vol.2, p. 383. Matloub, Ahmed, Dictionary of Rhetorical Terms and Their Development, p. 51.

<sup>8</sup>See: Al-Tahnawi, Muhammad bin Ali, Inspector of the Terminology of Arts and Sciences, edited by: Rafiq Al-Ajam and Ali Dahrouj, Lebanon Library, Beirut - Lebanon, ed.1, 1996 AD, p. 588.

<sup>9</sup>Ibn al-Mu'tazz, Abdullah, The Book of Al-Badi', Dar al-Masirah, Beirut - Lebanon, ed.3, 1982 AD, p. 62.

<sup>10</sup>Al-Khatib al-Qazwini, Al-Idah fi Uloom al-Balagha, explanation and commentary: Abd al-Munim Khafagi, ed.3, 1971 AD, p. 296.

<sup>11</sup>Surah Nuh, verse (10).

We have preferred some of them over others. And the Hereafter is greater in degrees and greater in preference.”<sup>1</sup>And His saying: “And messengers before you were mocked, but those who mocked them were encompassed by that which they used to ridicule.”<sup>2</sup>, and other examples.

### (3) Rhyme

The word (saj') in the linguistic dictionary means (straight, straight, and similar to each other).<sup>3</sup>It is (the agreement of two prose commas on one letter)<sup>4</sup>Linguists and jurists have differed about the presence of rhyme in the Holy Quran. Some have said that it does not occur, and what is mentioned in the Quran is called the Quranic comma. Among these scholars is Al-Rummani (d.386 AH), and among what he said: (The pauses are eloquence, and the asja' is a defect, because the pauses are subordinate to the meanings, while the asja' is subordinate to the meanings)<sup>5</sup>.

As for those who said that rhyme may occur in the Holy Qur'an, for example, it was Burhan al-Din al-Zarkashi, who distinguished between rhyme and pauses by making rhyme letters identical in the sections of chapters, and that the chapters include those that have identical letters in the sections, so it is rhyme, and those that are close but not identical, so it is not rhyme. Both the identical and the similar are either spontaneous, easy, and follow their meaning, or they are opposites, so the first is praiseworthy and the second is blameworthy.<sup>6</sup>.

Based on the above, confirming the occurrence of rhyme in the Qur'an is tantamount to verifying the comma in it. Therefore, this research will study the Qur'anic comma as synonymous with rhyme.

The Quranic comma is defined as (letters that are similar in syllables and that convey meanings).<sup>7</sup>Examples of this include: The musical tone provided by the Quranic comma is not hidden, as it allows the reciter of the Holy Quran to create a melody and, at the same time, attracts the attention of the recipient.

One of the concepts that must be highlighted in this study is metaphor.

#### – metaphor

It is a source, its verb is (to borrow), and its root is (to be naked - to be blind), and this linguistic material indicates the meaning of granting, giving, exchanging things between more than one circumstance, and taking, and this is the meaning that was mentioned in the oldest linguistic dictionary, i.e. the Book of Al-Ain: (they take and give)<sup>8</sup>This means that the linguistic meaning of metaphor is the exchange of things.

As for the technical meaning, as defined by specialists, it is (transferring the expression from its original place of use in the language to another place for a purpose)<sup>9</sup>The components of this rhetorical style are the borrowed object, which stands in the position of the simile, and the borrowed from, which is like the simile to. As for the borrowed object, it is like the point of similarity.<sup>10</sup>.

The research is not concerned with expanding the study of these concepts, so it moves to the applied section related to studying the effect of the verbal rhetorical tone on the metaphors of the verses of Quranic torment.

Second: Verbal rhetoric is a source of music in the Qur'anic text.

The music of any literary text, whether poetic or prose, is not limited to the external music represented by meter and rhyme. There is another source that gives a musical chime, emanating from the harmony and consonance of words, called internal music. Internal music is (that whispering rhythm emanating from a single word with what it carries in its composition of resonance and beautiful effect, and with its delicacy and precision of composition, harmony of letters,

---

<sup>1</sup>Surah Al-Isra, verse (21).

<sup>2</sup>Surah Al-Anbiya, verse (41).

<sup>3</sup>Ibn Manzur, Lisan al-Arab, entry: (saj'), vol.3, Vol. 22, p. 1944.

<sup>4</sup>Ateeq, Abdul Aziz, The Science of Rhetoric, p.215.

<sup>5</sup>Al-Rummani, Ali bin Issa, Al-Nukat fi l'jaz al-Quran (included in Three Treatises on the Miracle of the Qur'an), edited by: Muhammad Khalaf Allah and Muhammad Zaghloul Salam, Dar al-Maaref, Cairo, ed.2, 1989 AD, p. 111.

<sup>6</sup>Al-Zarkashi, Badr al-Din Abu Abdullah, Muhammad ibn Abdullah ibn Bahadur, Al-Burhan in the Sciences of the Qur'an, edited by: Abu al-Fadl al-Damiati, Dar al-Hadith, Cairo.1427 AH - 2006 AD, vol. 1, p. 65

<sup>7</sup> Al-Baqillani, Abu Bakr, The Miracle of the Qur'an, edited by: Ahmed Saqr, Dar Al-Maaref, Egypt.1963 AD, p. 270.

<sup>8</sup>Al-Farahidi, Al-Khalil bin Ahmed, Book of the Eye, entry: (one-eyed).

<sup>9</sup>Al-Askari, Abu Hilal al-Hasan ibn Abdullah ibn Sahl, The Book of the Two Crafts, edited by: Mufid Qamiha, Dar al-Kutub al-Ilmiyyah, ed.2, 1989, p. 295.

<sup>10</sup>See: Atiya, Mukhtar, The Rhetoric of Similes in the Ten Mu'allaqat, Dar Al-Wafa for Printing and Publishing, Alexandria, Egypt.2003 AD, p. 33.

distance from dissonance and closeness of articulations).<sup>1</sup>Verbal rhetoric is one of the sources of producing a tone in the text, and its types are many, including: alliteration, the return of the second half to the first half, rhyme (the Qur'anic comma), and others.

It is not hidden from those who appreciate beauty that these types have a clear impact, and a resonant tone that adds splendor and an aura of beauty to the poetic or prose text. These types constitute a form of verbal beauty, and a source of musical color, stimulating the mind, contributing to clarifying meaning, and improving (if they are few and come in words spontaneously, without effort or coercion).<sup>2</sup>

These types were present in the Qur'anic text in a beautiful way, and they played a role in the artistic construction of the music of the Qur'anic text, so they carried expressive power in the tone of the words to generate the meaning that the language prepares in its derivations. Among the paronomasias of the Noble Qur'an is the Almighty's saying: "Indeed, the Hour is coming - I almost conceal it - so that every soul may be recompensed for what it strives for. So let not he who does not believe in it and follows his desire avert you from it, lest you perish. And what is that in your right hand, O Moses? He said, "It is my staff; I lean upon it, and with it I beat down leaves for my sheep, and I have therein [a provision]." Other purposes. He said, "Throw it down, O Moses." So he threw it down, and behold, it was a serpent, darting about.<sup>3</sup>The paronomasia occurred in the two verbs (tas'a) and (tas'a). The first one means (tas'a) and so using the word "tas'a" to mean "tas'a" is a metaphor.<sup>4</sup>As for describing the snake with the word (nine), it came; (to show that life in it was complete with intense walking. And striving: walking that involves intensity)<sup>5</sup>Although the two words are identical in the type of letters, the number of their shapes, and their order, they differ in meaning. God Almighty chose the word (tasaa'i) for the snake in order to clarify its description or depict its shape as being fast and strong. Here, the alliteration added a distinctive vocal rhythm to the verses.

Among the paronomasias of the Holy Quran is His saying: "Throw him into the chest and throw him into the river; let the river cast him up on the shore. An enemy of Mine and an enemy of his will seize him. And I bestowed upon you love from Me that you be brought up under My eye. \* When your sister walked and said, 'Shall I direct you to one who will take care of him?' So We returned you to your mother that her eye might be refreshed and she would not grieve. And you killed a person, so We saved you from distress and tested you." "Trials, and you remained for years among the people of Madyan, then you came according to a predetermined measure, O Moses."<sup>6</sup>The paronomasia in the two verses appears in the words (al-yamm and al-gham), and it is an imperfect paronomasia because the two words differ in the type of letters. Al-yamm means sea, and what is meant here is the Nile River.<sup>7</sup>As for grief, it refers to sadness and distress, and this difference between the two letters creates a musical tone that pleases the ears.

As for the examples of attributing miracles to the attribution of miracles, there are many examples of this, including the Almighty's saying: "He said, 'Indeed, I am among those who disapprove of your deeds.'"<sup>8</sup>And His saying: "And do good; indeed, Allah loves the doers of good."<sup>9</sup>There are countless examples of saj' or saj' in the Qur'an, such as the saj's in Surat Al-Rahman.

It is logical to say that these types of verbal rhetoric gave the words of the Qur'an a ring, and its phrases a rhythm, and provided its letters in its words, and its words in its sentences, with wonderful linguistic melodies. The following is a detailed explanation of that:

Fourth: The effect of the rhetorical tone of the Qur'an in the metaphors of torment:

There are many verses of torment mentioned in the Holy Quran. Among them is the torment of this world, which God Almighty described as the lesser torment, such as drowning, sending a storm, a violent wind, an earthquake, and others. Among them is the torment of the Hereafter, which God Almighty described as the greater torment, which is the eternal torment that accompanies its sufferer in the afterlife, and is neither lightened nor postponed, and there is no escape from it. God Almighty says about them: "Indeed, those who disbelieve and die while they are disbelievers - upon them

---

<sup>1</sup>Al-Mogi, Abdul Rahman, Rhythm in Arabic Poetry, Dar Al-Hasad for Publishing and Distribution, Damascus, 1st ed.1, 1989 AD, p. 74.

<sup>2</sup> Al-Juwayni, Mustafa al-Sawi, Arabic Rhetoric (Authentication and Renewal), Maaref Establishment, Alexandria, 1985 AD, p. 188.

<sup>3</sup>Surah Taha, verses (15-20).

<sup>4</sup>Ibn Ashur, Muhammad al-Tahir, Liberation and Enlightenment, Tunisian House, Tunis, 1984 AD, p. 202.

<sup>5</sup>Ibn Ashur, Muhammad al-Tahir, Liberation and Enlightenment, p.207.

<sup>6</sup>Surah Taha, verses (39-40).

<sup>7</sup>Ibn Ashur, Muhammad al-Tahir, Liberation and Enlightenment, p.216.

<sup>8</sup>Surah Ash-Shu'ara, verse (168).

<sup>9</sup>Surah Al-Baqarah, from the verse (195).

is the curse of God and of the angels and of mankind, all together. \* Abiding therein eternally. The punishment will not be lightened for them, nor will they be reprieved."<sup>1</sup>.

The feature of metaphorical imagery, which also employs verbal rhetoric represented by alliteration, rhyme, and other things, is prominent in the verses of torment, most of them through a tangible, living, moving metaphorical image that makes the souls sense, be affected by it, and savor the aesthetic value carried by each of the combination of metaphor and verbal rhetoric.

At the same time, the recipient feels the pain and horrors of the torment on the Day of Resurrection, making the souls and hearts tremble in fear of God Almighty.

The wisdom behind the repeated mention of torment, punishment, and Hellfire in the Book is represented in various matters:

First: The reminder of the torment is a mercy from the Lord of the servants to His servants, and His desire to clarify the path of truth; to help them achieve righteousness, so that the servant is clear about his situation, and aware of the consequences that he will face if he disobeys the command of Allah Almighty. This threat is sufficient to deter souls that command evil, and to admonish them to be righteous, and to turn away from their error and misguidance, and to awaken from their intoxication. To further shed light on the impact of the rhetorical bell in the metaphors of the verses of torment, we recall a number of noble verses; as Allah the Almighty says: {They denied all Our signs, so We seized them with the grip of the Almighty, the All-Powerful.}<sup>2</sup>The response to the inability to do so was in the chest in the Almighty's saying: {So We seized them with a severe punishment}; meaning: {So We seized them with a punishment, (the punishment of the Mighty) who is victorious in His vengeance (the Powerful) who is able to destroy them, nothing is beyond His power.}<sup>3</sup>(And the word "taking" is borrowed to mean revenge...and this taking is the drowning of Pharaoh, his state men, and his soldiers who came out to support him.)<sup>4</sup>He likened revenge to taking; that is, as if he took them by the hand to the torment, and threw them into the fire. However, the meaning of the verse is: We tormented them or took revenge on them with the revenge of the Mighty and Powerful, and (taking of the Mighty and Powerful) is appropriate to the simile (revenge), so it is an explicit metaphor.

The tone of the words is noticeable, emanating from the response of the second half to the third half, which is consistent and harmonious with the intended meaning.

Examples of the weakness being returned to the chest include the Almighty's saying: "Throw him into the chest and throw him into the river, and let the river cast him up on the shore. An enemy of Mine and an enemy of his will seize him. And I bestowed upon you love from Me that you be brought up under My eye. \* When your sister walked and said, 'Shall I direct you to one who will take care of him?' So We returned you to your mother that her eye might be refreshed and she would not grieve. And you killed a person, so We saved you from the distress." And We tried you with trials, and you remained for years among the people of Midian. Then you came according to a predetermined measure, O Moses. And I chose you for Myself.<sup>5</sup>The response of the deficit to the chest appears in the verses in the Almighty's saying: "that you may be made" and "I made you," and the two words are similar in pronunciation but not in meaning. The meaning of the first verb is: (that you may be raised and be treated well, and I will watch over you and observe you, as a man watches over a thing in particular if he takes care of it)<sup>6</sup>; that is, to be under my care and attention. As for the second verb, "I made you" from (information and performance)<sup>7</sup>...meaning I chose you from among all to convey My revelation and message. The similarity in the letters of the two verbs is noted in the Almighty's saying: {that you be made} and {I made you}, and His saying: {and that you be made under My eyes} is a representative metaphor. Ibn Ashour says: (The speech represents the form of selection to convey the Sharia in the form of someone who makes something for his own benefit, and spends the utmost perfection in its making)<sup>8</sup>Thus, the use of artificiality and fabrication was employed to demonstrate God Almighty's care for Moses, peace be upon him, in his youth and in his adulthood when he was chosen to be a messenger, and in that, God's intense concern for him.

---

<sup>1</sup>Surah Al-Baqarah (161-162).

<sup>2</sup>Surah Al-Qamar, verse (42).

<sup>3</sup>Al-Baghawi, Abu Muhammad al-Husayn ibn Mas'ud, Ma'alim al-Tanzil, known as Tafsir al-Baghawi, edited by Muhammad Abdullah al-Nimr and others, Dar Taybah, Riyadh, ed.1, 1412 AH, Vol. 7, p. 433.

<sup>4</sup>Ibn Ashur, Muhammad al-Tahir, Liberation and Enlightenment, Vol.27, p. 209.

<sup>5</sup>Surah Taha, verses (39-41)

<sup>6</sup>Al-Zamakhshari, Abu al-Qasim Jar Allah Mahmud ibn Umar, Al-Kashaf 'an Haqa'iq al-Tanzil wa-Uyun al-Aqawil fi Awwab al-Ta'wil, edited by: Khalil Mamoun, Dar al-Ma'rifa, Beirut - Lebanon, ed.3, 2009 AD, p. 655.

<sup>7</sup>Al-Fakhr al-Razi, Muhammad ibn Umar, Keys to the Unseen, known as Al-Razi's Interpretation, Dar Al-Fikr, Beirut, ed.1, 1981 AD, p. 56.

<sup>8</sup>Ibn Ashur, Muhammad al-Tahir, Liberation and Enlightenment, p.223.



God Almighty said: "The Day the earth quakes with a mighty earthquake, followed by a second one."<sup>1</sup>And His saying: (... )On the Day the Earth shakes with a mighty earthquake( meaning the first blast, everything will shake and move because of it, and creation will die, )Then the second blast will follow it(, which is the second blast that follows the first, and between them will be forty years.)<sup>2</sup>The metaphor occurred in his saying (the trembling); that is, (the trembling is a metaphor for the intense sound of trembling, which is shaking, and the simile is the intense sound, and the simile is the trembling, so he stated the simile by way of explicit metaphor)<sup>3</sup>The rhyme used in the two verses is considered one of the best types of rhyme, as its paragraphs are equal in number of words, and it is a type of short rhyme. Short rhyme is when each of the two rhymes is composed of a few words, and the fewer the words, the better, because the rhyming pauses or paragraphs are close to the listener's hearing.<sup>4</sup>

Examples include the Almighty's saying: "The Day the leg will be laid bare and the leg will be entwined with the leg. To your Lord, that Day, is the driving."<sup>5</sup>Ibn Qutaybah explains the metaphor in the word (the leg), considering that (the leg) expresses: (...the severity of the matter, and the origin of this is that if a man falls into a great matter that requires suffering and seriousness in it (he rolls up his sleeves), so (the leg) was used as a metaphor in the place of severity)<sup>6</sup>The relationship of contrast formed an effective pattern based on the relationships of the word within the text, and thus the metaphor represented by the leg was achieved, and it made it an automatic form of intensity in a stylistic context. Alliteration was achieved in the two Qur'anic words (the leg) and (the path), and it is a type of imperfect alliteration, due to the deficiency of one of the two words compared to the other.<sup>7</sup>The increase appeared at the beginning of the word (course).

God Almighty said: "And the heaven He raised and set up the balance, so that you do not transgress within the balance. And establish weight in justice and do not make deficient the balance."<sup>8</sup>The word (balance) came the first time in the sense of (the law by which rulings and actions are weighed in groups), while in the second repetition, the word is a source of the letter mim meaning (judgment, decree, and assessment), while in the third it came in the sense of (the known and the fair).).

The repetition of alliteration created a striking musical tone. Repetition is one of the manifestations of internal music and one of the building blocks of the artistic structure of the text. It is defined as (the word's indication of the meaning repeated).<sup>9</sup>The metaphor is in the word (balance), so the balance here can be understood in a broader sense, which is the natural balance that God created in the universe. Universal gravity is the means God Almighty created to maintain this balance. Ibn Ashour says in his interpretation of the noble verse: (The balance: its origin is the name of the weighing instrument, and weight is the estimation of the equilibrium of things and the control of their amounts of weight. It is a passive participle from the word weight, and it was mentioned previously in the Almighty's saying: {And the weighing on that Day will be the truth. So whoever's scales are heavy}<sup>10</sup>The word "balance" is commonly used to refer to justice, borrowing the word "balance" for justice, in a way that likens the rational to the tangible. The word "balance" here means justice, like the one in the Almighty's saying: "Allah is He who sent down the Book with the truth and the balance."<sup>11</sup>Because it is what God has established; that is, He has appointed it to establish the system of creation. So the establishment here is borrowed from the making, so it is like the sending down in His statement:It is Allah who has sent down the Book with truth and the Balance.)<sup>12</sup>

---

<sup>1</sup>Surah An-Nazi'at, verses (6-7).

<sup>2</sup>Al-Baghawi, Tafsir al-Baghawi, vol.8, p. 326.

<sup>3</sup>Ibn Ashur, Muhammad al-Tahir, Liberation and Enlightenment, Vol.30, p. 67.

<sup>4</sup>Atiq, Rhetoric, p.221.

<sup>5</sup>Surah Al-Qiyamah, the two verses, (29-30).

<sup>6</sup>Ibn Qutaybah, Interpretation of the Problematic Verses of the Qur'an, p.137.

<sup>7</sup>Ateeq, Abdul Aziz, The Science of Rhetoric, p.206.

<sup>8</sup>Surah Ar-Rahman, verses (7-9).

<sup>9</sup>Ibn al-Athir, Abu al-Fath Diya' al-Din Nasr ibn Muhammad ibn Muhammad ibn Abd al-Karim, The Common Proverb, in the Literature of the Writer and Poet, edited by: Muhammad Muhyi al-Din Abd al-Hamid, Al-Babi al-Halabi and Sons Library, Egypt, (n.d.)1939, Vol. 2, p. 157.

<sup>10</sup>Surah Al-A'raf, verse (8).

<sup>11</sup>Surah Ash-Shura, from the verse (17).

<sup>12</sup>Ibn Ashur, Muhammad al-Tahir, Liberation and Enlightenment, Vol.28, pp. 237-238.

Among the paronomasias of the Holy Qur'an is the Almighty's saying: "The Day they are summoned to the Fire of Hell, summoned."<sup>1</sup>The imperfect paronomasia occurred in the words: "they are called" and "called," and this is in the form of a metaphorical representation. The noble verse means: (...the day they are driven to the fire of Hell, driven by force, and in it is a representation of their state that they are fearful and retreating, so the angels assigned to drive them to the fire push them...)<sup>2</sup>.

And pushing is pushing violently with the back, and (... "they are being pushed" means they are being pushed violently with harshness and roughness from everyone whom God has raised up for this, going and ending up in the fire of Hell, and this is the color that they encountered: frowning, hatred, anger, and sighing.)<sup>3</sup>Both words possessed a semantic load with a strong musical tone that contributed to depicting the method of pushing in a situation that aroused fear in souls and panic in hearts (so the guards pushed them at the top of their backs, parallel to their chests, and as a result, an involuntary sound was heard from his chest, consisting of this syllable (I'), and for this reason the word depicted the meaning with its tone and resonance).<sup>4</sup>The sound of the two words of paronomasia and their music contribute to highlighting some of the subtle and hidden meanings, when there is a suitability between the sounds of the two words and the subject, such that there is an imitation of the thing described or an inspiration to the mind that is difficult to define but is tangible.<sup>5</sup>It is noted that the sound of (ayn) contributed to revealing the intended meaning through its expressive and suggestive energy, as it is a voiced guttural sound, and its voicedness helped in expressing pain and suffering.

The passive voice of the verb gives it more intensity and strength than when it is active. When the subject is unknown, the impact is more severe on the one upon whom the action is performed, because that indicates a hidden force that caused the action.

- And in the Almighty's saying: "And when the pages are spread out, and when the sky is stripped bare, and when Hellfire is set ablaze, and when Paradise is brought near."<sup>6</sup>The rhyme here is of the parallel type, as the last words of the verses agree. It is a short rhyme that indicates the speaker's ability and creativity. It did not come from linguistic luxury or verbal extravagance, but rather it fell into a position of influence, the ability to suggest, highlight rhythm, create harmony and consistency, increase assonance, show beauty, and emphasize clarification and explanation.

There is no doubt that rhyme and its inclusion of metaphor have an effect on the human soul, which is naturally inclined towards harmonious speech charged with rhythm, moderate in words and expressions. In this regard, Ibn al-Athir says: (And if the paragraphs are moderate, they will be found in the soul to be pleasing, and there is no doubt about this, of course.)<sup>7</sup>His saying: "It was scraped off" means "it was taken off and removed, just as the hide is scraped off the slaughtered animal."<sup>8</sup>The metaphor is in his statement, "was scraped off," because (the root of scraping is skinning, and it is used metaphorically here to mean removal)<sup>9</sup>...he likened the sky to a sacrifice, and omitted the simile, and the clue indicating it is (scraped) in the manner of a metaphorical metaphor, and this metaphor depicted for us a scene from the scenes of the Day of Resurrection in a tangible manner. This action was part of a rhetorical, rhyming tableau in which the actions followed one another: (spread out, scraped, set ablaze, brought near), generating an awesome musical tone that increases the panic and dread of what will happen on the Day of Resurrection.

---

<sup>1</sup>Surah At-Tur, verse (13).

<sup>2</sup>Ibn Ashur, Al-Tahir, Al-Tahrir and Al-Tanwir, Vol.28, p. 43.

<sup>3</sup>Al-Baqaei, Burhan al-Din Abu al-Husayn Ibrahim ibn Umar, Nazm al-Durar fi Tamsubuh al-Ayat wa al-Sur, edited by: Muhammad Abd al-Hamid, Council of the Ottoman Knowledge Department, Hyderabad - India, ed.1, 1389 AH - 1969 AD, vol. 19, p. 10.

<sup>4</sup>Al-Mutaani, Abdul-Azim Ibrahim Muhammad, Characteristics of Qur'anic Expression and its Rhetorical Features, Wahba Library, Cairo, 1st ed.1, 1413 AH - 1992 AD, p. 166.

<sup>5</sup>Abercrombie, Russell, The Rules of Literary Criticism, translated by: Muhammad Awad Muhammad, published by the Committee for Authorship, Translation and Publication, Egypt, 1944 AD, p. 34.

<sup>6</sup>Surah At-Takwir, verses (10-13).

<sup>7</sup>Ibn al-Athir, The Proverb, p.278.

<sup>8</sup>Sheikhzadeh, Muhyiddin, Muhyiddin Sheikhzadeh's Commentary on the Interpretation of Judge al-Baydawi Muhammad ibn Muslih al-Din Mustafa al-Hanafi, edited by: Muhammad Abd al-Qadir Shahin, Dar al-Kutub al-Ilmiyyah, Beirut - Lebanon, ed.1, 1419 AH - 1999 AD, Vol. 8, p. 522.

<sup>9</sup>Al-Alusi al-Baghdadi, Mahmoud, The Spirit of Meanings in the Interpretation of the Noble Qur'an and the Mathani, Dar Ihya' al-Turath al-Arabi, Beirut - Lebanon, (n.d.), (n.d.), vol.30, p. 56.

So they hamstrung the she-camel and rebelled against the command of their Lord and said, "O Salih, bring us what you promise us, if you should be of the messengers." So the earthquake seized them, and they became within their homes fallen down.<sup>1</sup>

The Quranic comma is represented by the two words (al-mursalīn) and (al-jathīmīn). The word (jathīmīn) depicts another aspect of the incident of the destruction of Thamud. Jathmūm is originally for a bird or a rabbit, when each of them is unable to move. Its word and meaning were borrowed to describe the state of torment represented by sudden stillness and absolute helplessness. The occurrence of Jathmūm in the form of the active participle (jathīmīn) carries the connotation of meanings of permanence, continuity, and adherence.<sup>2</sup>This is consistent with the state of sudden, rapid destruction and the permanent, continuous stagnation that the Thamudites fell into.

The expression (jathmeen) refers to the state of the destruction of Thamud in this place in Surat Al-A'raf, as well as in the Almighty's saying: "And the shriek seized those who did wrong, and they became within their homes kneeling."<sup>3</sup>The verbal difference between the two causes leading to the image of the physical destruction is noted. It is (the trembling) in Al-A'raf, and (the shout) in Hud. Tremor means severe disturbance and shaking.<sup>4</sup>It was said: It is the shout itself.<sup>5</sup>

The phonetic extension in the two words (jathmeen) suggests to the recipient the state of permanent stillness and stagnation that they have become, and the presentation of the object (fī darhim) before the agent (jathmeen) serves to suggest meanings of surprise and surprise in bringing down the devastating punishment, and this is completely consistent with the context of the torment in Surat Ash-Shams, and confirms the requirement of divine wisdom to bring the punishment according to the nature of the crime in the form of a sudden, sudden, and immediate surprise, and this indicates that the Qur'anic metaphor is not limited to meanings and structures only, but rather includes arrangement and coordination as well.<sup>6</sup>The explicit metaphor occurs in the word (al-jathameen), and the Qur'anic comma contributes to directing and defining the meaning, and the phonetic extension works to depict the endless, prolonged torment.

Examples also include the Almighty's saying: "They said, 'Woe to us! Indeed, we were wrongdoers.' And that continued their cry until We made them like a harvest, extinguished."<sup>7</sup>The Quranic comma played a role in directing the meaning that indicates a horrific torment for those sinners and guilty ones. The metaphor occurred in the Almighty's saying (the extinct). Extinction means inactivity. When it is said: the fire is extinguished, it means its flames have died down. The Quranic word (extinct) of punishment depicts an aspect of the final image of torment that befell the people of the unjust villages. It has an artistic semantic value based on the metaphor of the meaning of (extinction), which is one of the characteristics of fire when it is suddenly extinguished, which is its first ignition and the peak of its blazing, to depict the meaning of the inactivity of the bodies of the oppressors after their activity, the slackening of their energies, the lack of their effectiveness, and the slackening of their energy, while they are at the peak of arrogance, conceit, and tyranny. The artistic image of (Khamdin) includes partial pictorial connotations that complement each other in showing the overall image. The intensity of the fire's blazing, the strength of its ignition and its inflammation are consistent with the meanings of arrogance, tyranny and oppression that the oppressors were in when the punishment descended upon them.

The sudden extinguishing of the fire and its cessation are consistent with the meanings of surprise, speed, and haste in bringing down punishment upon the oppressors, their destruction, and their annihilation. The disappearance of the blazing flames of the fire and the remaining of its embers is met with the collapse of the destructive and subversive energies of the oppressors, and the remaining of their deadly, violent, and oppressive bodies, empty, vacant, and discarded, in a state of contempt, disdain, and humiliation.<sup>8</sup>Thus, these subtle artistic connotations cooperated to show the image of the sudden, sudden torment, and to diagnose it from all its aspects. Hence came the root (al-khumud) in the form of the active participle (khamidin), indicating the event and its causer, and suggesting the meanings of the

---

<sup>1</sup>Surah Al-A'raf, verses (77-78).

<sup>2</sup>See: Ibn Ya'ish, Muwaffaq al-Din, Explanation of al-Mufasssal, Alam al-Kutub, Beirut - Lebanon, (n.d.), vol.6, p. 85.

<sup>3</sup>Surah Hud, verse (67).

<sup>4</sup> Abu Ubaidah, Muammar ibn al-Muthanna, The Metaphor of the Qur'an, edited by: Fuad Sezgin, Al-Khanji Library, Cairo, (n.d.), vol.1, p. 221.

<sup>5</sup>See: Mughniyeh, Muhammad Jawad, The Clear Interpretation, Dar al-Kitab al-Islami Foundation, Iran, ed.4, 1426 AH - 2005 AD, p. 205.

<sup>6</sup>See: Abd al-Aal, Muhammad Qutb, From the Aesthetics of Imagery in the Holy Qur'an, Egyptian General Book Authority, Cairo, 1st ed.2, 2006, p. 5.

<sup>7</sup>Surah Al-Anbiya, verses (14-15).

<sup>8</sup>See: Abd al-Rahman, Aisha, The Rhetorical Miracle of the Qur'an and the Questions of Ibn al-Azraq (A Linguistic and Rhetorical Study of the Qur'an), Dar al-Ma'arif Press, Egypt, 1st ed.3, 2004 AD, pp. 461-462.



description being fixed in its owner on a permanent and continuous basis.<sup>1</sup>To create an artistic and semantic value that expresses the meanings of the speed, intensity, and suddenness of the torture, and the subsequent stagnation of the tortured people's movements, the stillness of their voices, and the collapse of their strength and energies.

Thus, the unjust people of the villages were likened to fire when it suddenly goes out and its flames go out, while its embers remain, due to the sudden and unexpected stillness of the bodies here, and the extinction of the flames of the fire there. More passionate than extinction is the active participle (khamudin) by way of metaphorical allusion.<sup>2</sup>

conclusion:

Praise be to God, who is praised by every tongue, Who is worshipped at all times, Whose knowledge is not absent from any place, and Whom no matter distracts from another. Now then, this study concludes with the following results:

First: The Arabic language is distinguished by the presence of a vocal tone that gives music to the word or sentence, suggesting a meaning beyond the meaning indicated by the words or sentences.

Second: The Holy Qur'an has reached the level of miraculousness in its vocal expression and musical performance. It has achieved this through its composition, which has organized the reasons for miraculousness from the sound in the letter to the sound in the word, to the word in the sentence.

Third: The sound of the words is amazingly compatible with the intended meaning, whether this word is a single, independent word or adjacent to other words.

Fourth: The words and phrases in the verses of torment express the horror of the event and evoke fear in the heart of the recipient. The musical tone of these words contributes to emphasizing these meanings.

Fifth: Rhyme is one of the most refined forms of speech, and the touchstone of mastery and ability to express oneself beautifully, and an indication of the ability to control the formation of multiple and varied colors during speech.

Sixth: Metaphor depicts the meaning, reveals the beauty of its formulation and expression, and strives to convince and influence the recipient.

Seventh: The scenes of torment in the Qur'anic verses are a factor of attraction and direction for people's thoughts, and the metaphors employed in these verses increase their power and influence on hearts and souls.

Eighth: The contributions of verbal rhetoric in the metaphors of the verses of torment in depicting the meaning in a manner that achieves multiple purposes, including: personification, embodiment, brevity, and prolixity, thus affecting the listener's soul.

Recommendations:

It is recommended that researchers continue to study issues related to the interplay of rhetoric and aesthetics in order to highlight the new presence of the miraculous nature of the Qur'an and the beauty of rhetorical imagery, and to provide further insight into these special cases.

## SOURCES AND REFERENCES:

### Koran

1. Abercrombie, Russell, The Rules of Literary Criticism, translated by: Muhammad Awad Muhammad, published by the Committee for Authorship, Translation and Publication, Egypt, 1944 AD
2. Abu Al-Adous, Youssef, Metaphor in Literary Criticism (Cognitive and Aesthetic Dimensions), Al-Ahliya for Publishing and Distribution, Amman - Jordan. 1997 AD
3. Ibn al-Athir, Abu al-Fath Diya' al-Din Nasr ibn Muhammad ibn Muhammad ibn Abd al-Karim, The Common Proverb, in the Literature of the Writer and Poet, edited by: Muhammad Muhyi al-Din Abd al-Hamid, Al-Babi al-Halabi and Sons Library, Egypt, (n.d.) 1939,
4. Al-Alusi Al-Baghdadi, Mahmud, The Spirit of Meanings in the Interpretation of the Noble Qur'an and the Mathani, Dar Ihya' Al-Arath Al-Arabi, Beirut - Lebanon, (n.d.), (n.d.).
5. Ullman, Stephen, The Role of the Word in Language, translated by Dr. Kamal Bashar, Youth Library, Cairo, 1988 AD
6. Al-Baqillani, Abu Bakr, The Miracle of the Qur'an, edited by: Ahmed Saqr, Dar Al-Maaref, Egypt. 1963 AD
7. Al-Baghawi, Abu Muhammad al-Husayn ibn Mas'ud, Ma'alim al-Tanzil, known as Tafsir al-Baghawi, edited by Muhammad Abdullah al-Nimr and others, Dar Taybah, Riyadh, ed.1, 1412 AH.
8. Al-Baqaei, Burhan al-Din Abu al-Husayn Ibrahim ibn Umar, Nazm al-Durar fi Tamsubuh al-Ayat wa al-Sur, edited by: Muhammad Abd al-Hamid, Council of the Ottoman Knowledge Department, Hyderabad - India, ed.1, 1389 AH - 1969 AD.
9. Al-Thanawi, Muhammad bin Ali, Inspector of the Terminology of Arts and Sciences, edited by: Rafiq Al-Ajam and Ali Dahrouj, Lebanon Library, Beirut - Lebanon, ed.1, 1996 AD.

---

<sup>1</sup>See: Al-Jawari, Ahmed Abdel Sattar, Towards Action, Iraqi Scientific Academy Press, Baghdad, 1st ed.1, 1394 AH - 1974 AD, p. 65.

<sup>2</sup>See: Al-Rummani, Al-Nukat fi I'jaz Al-Quran, p.92.

10. Al-Jahiz, Abu Uthman Amr ibn Bahr, Al-Bayan wa al-Tabyin, edited by: Abd al-Salam Harun, Egyptian General Book Authority, Cairo, 2003 AD
11. Al-Jahiz, Abu Uthman Amr ibn Bahr, The Book of Animals, Dar Al-Kutub Al-Ilmiyyah, Beirut - Lebanon, 1424 AH
12. Al-Jawari, Ahmed Abdel Sattar, Towards Action, Iraqi Scientific Academy Press, Baghdad, 1st ed.1, 1394 AH - 1974 AD.
13. Al-Juwayni, Mustafa al-Sawi, Arabic Rhetoric (Authentication and Renewal), Maaref Establishment, Alexandria, 1985 AD,
14. Hussein, Taha/ Amin, Ahmed/ Azzam, Abdul Wahab/ Muhammad, Muhammad Awad, Literary Guidance, The World of Literature, Cairo, 1st ed.1, 2016.
15. Hussein, Abdul Qadir, The Impact of Grammarians on Rhetorical Research, Doha - Qatar, 1st ed.2, 1986 AD.
16. Al-Khalidi, Salah Abdel Fattah, The Theory of Artistic Imaging in Sayyid Qutb, Dar Al-Farouq, Amman - Jordan, 1st ed.1, 1437 AH - 2016 AD.
17. Al-Zarkashi, Badr al-Din Muhammad ibn Abdullah al-Burhan in the Sciences of the Qur'an, edited by: Muhammad Abi al-Fadl Ibrahim, Dar al-Ma'rifa, Beirut, Lebanon. 1391 AH
18. Al-Zarkashi, Badr al-Din Abu Abdullah, Muhammad ibn Abdullah ibn Bahadur, Al-Burhan in the Sciences of the Qur'an, edited by: Abu al-Fadl al-Damiati, Dar al-Hadith, Cairo. 1427 AH - 2006 AD.
19. Al-Rummani, Ali bin Issa, Al-Nukat fi I'jaz al-Quran (included in Three Treatises on the Miracle of the Qur'an), edited by: Muhammad Khalaf Allah and Muhammad Zaghloul Salam, Dar al-Maaref, Cairo, ed.2, 1989 AD.
20. Al-Zamakhshari, Abu al-Qasim Jar Allah Mahmud ibn Umar, Al-Kashaf 'an Haqa'iq al-Tanzil wa-Uyun al-Aqawil fi Awwab al-Ta'wil, edited by: Khalil Mamoun, Dar al-Ma'rifa, Beirut - Lebanon, ed.3, 2009.
21. Sheikhzadeh, Muhyiddin, Muhyiddin Sheikhzadeh's Commentary on the Interpretation of Judge Al-Baydawi Muhammad ibn Muslih Al-Din Mustafa Al-Hanafi, Edited by: Muhammad Abd Al-Qadir Shahin, Dar Al-Kutub Al-Ilmiyyah, Beirut - Lebanon, ed.1, 1419 AH - 1999 AD.
22. Al-Safadi, Salah al-Din, The Gardens of Paronomasia in the Science of Rhetoric, Al-Jawaib Press, Constantinople, ed.1, 1881 AD.
23. Abdul Rahman, Aisha, The Rhetorical Miracle of the Qur'an and the Questions of Ibn al-Azraq (A Linguistic and Rhetorical Qur'anic Study), Dar al-Maaref Press, Egypt, 1st ed.3, 2004 AD.
24. Abdul Aal, Muhammad Qutb, From the Aesthetics of Imagery in the Holy Qur'an, Egyptian General Book Authority, Cairo, 1st ed.2, 2006.
25. Abu Ubaidah, Muammar ibn al-Muthanna, The Metaphor of the Qur'an, edited by: Fuad Sezgin, Al-Khanji Library, Cairo, (n.d.).
26. Ateeq, Abdul Aziz, The Science of Rhetoric, Dar Al Nahda Al Arabiya, Beirut - Lebanon. 1985 AD
27. Attia, Mukhtar al-Raghat al-Tashbih fi al-Mu'allaqat al-'Ashar, Dar al-Wafa for Printing and Publishing, Alexandria, Egypt. 2003 AD
28. Al-Askari, Abu Hilal al-Hasan ibn Abdullah ibn Sahl, The Book of the Two Crafts, edited by: Mufid Qamiha, Dar al-Kutub al-Ilmiyyah, ed.2, 1989.
29. Al-Farahidi, Al-Khalil bin Ahmed, The Book of the Eye, edited by: Abdul Hamid Handawi, Dar Al-Kotob Al-Ilmiyyah, Beirut - Lebanon, ed.1, 2003 AD.
30. Ibn Faris Al-Qazwini, Ahmad, The Book of Language Standards, Edited by: Muhammad Abd Al-Salam Harun, Dar Al-Fikr, Beirut - Lebanon. 1979 AD
31. Al-Fakhr al-Razi, Muhammad ibn Umar, Keys to the Unseen, known as Al-Razi's Interpretation, Dar Al-Fikr, Beirut, ed.1, 1981 AD.
32. Al-Qazwini, Jalal al-Din Muhammad ibn Abd al-Rahman, Summary of the Sciences of Rhetoric, edited by: Abd al-Rahman al-Barquqi, Dar al-Fikr al-Arabi, Cairo, ed.2, 1932 AD.
33. Ibn Qutaybah, Abu Muhammad Abdullah ibn Muslim, Interpretation of the Problematic Verses of the Qur'an, edited by: Sayyid Saqr, Heritage Library, Cairo. 1989 AD
34. Al-Mutaani, Abdul-Azim Ibrahim Muhammad, Characteristics of Qur'anic Expression and its Rhetorical Features, Wahba Library, Cairo, 1st ed.1, 1413 AH - 1992 AD.
35. Matloub, Ahmed, Dictionary of Rhetorical Terms and Their Development, Iraqi Scientific Academy Press, 1986 AD
36. Ibn al-Mu'tazz, Abdullah, The Book of Al-Badi', Dar al-Masirah, Beirut - Lebanon, ed.3, 1982 AD.
37. Mughniyeh, Muhammad Jawad, The Clear Interpretation, Dar al-Kitab al-Islami Foundation, Iran, ed.4, 1426 AH - 2005 AD.
38. Ibn Manzur Muhammad ibn Makram, Lisan al-Arab, trans. Abdullah Ali al-Kabir and Muhammad Ahmad Hasab Allah, Hashim Muhammad al-Shadhili, Dar al-Maaref, Cairo. 1981 AD
39. Al-Mogi, Abdul Rahman, Rhythm in Arabic Poetry, Dar Al-Hasad for Publishing and Distribution, Damascus, 1st ed.1, 1989 AD.
40. Nasif, Mustafa, The Problem of Meaning in Modern Criticism, Youth Library, Egypt, 1970 AD
41. Ibn Ya'ish, Muwaffaq al-Din, Explanation of al-Mufasssal, Alam al-Kutub, Beirut - Lebanon, (n.d.)