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Analysis of Argumentation in Surah Ad-Duha Based on Olivier Reboul's Argumentative Model

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Abstract

Influencing others and persuasion play an important role in human dialogues, with argumentation being a special aspect. Argumentation is the use of language to persuade an audience. Rhetoric plays a crucial role in the structure of discourse, which is linked to the use of language and the style of sentence formation. Rhetoric serves not only to produce texts but also to develop a vision for issues of language and discourse. By examining stylistic phenomena and their relationship to levels of perception, researchers uncover hidden psychological, cultural, and social layers of the text. Olivier Reboul's approach to rhetorical argumentation sees the rhetorical aspect as making the discourse -convincing through the unity of form and content. In this research paper, the Surah Adduha is analyzed on the basis of Reboul's model. The results show all three figurative sections of Reboul's model correspond to the goal of the Surah. On the phonetic level, there's a close relationship between sounds and connotations, which can be observed in rhymed endings. On a

structural level, elements like ellipsis, oath, emphasis, and fronting and postponement contribute to achieving the surah's argumentative goal.

Keywords: Argumentation, Argumentative Model, Olivier Reboul, Surah Ad-Duha.

1. Introduction

One of the various aspects of discourse is influencing others and aligning the audience with the speaker through argumentation. In other words, argumentation is one of the uses of language to persuade the audience. For Greek philosophers like Plato and Aristotle, argumentation was essential for the speaker to regain their rights. Aristotle addressed many issues related to an argumentative activity and linked argumentation to persuasion because, in his view, "arguing is a thinking operation that is created in a dialogical structure" (Tarus, 2005, p. 15). In this context, rhetoric plays a crucial role in the structure of discourse as it is linked to the use of language and styles related to the situation and conditions of sentence formation. From this perspective, rhetoric is not merely a tool for producing texts but rather one of the important tools for creating a horizon of vision for language and various discourse issues. By examining stylistic phenomena and studying their relationship to different levels of perception, the researcher strives to discover the hidden psychological, cultural, and social layers of the text in the field of rhetoric. "Rhetoric is an effort to persuade and argue, nourished by the values, codes, and institutionalized rituals in the collective consciousness of language. It has its roots in culture, society, and the human being. When it is described as an art of persuasion, pleasure, or a tool for understanding and perception, it creates a contextual framework of habits, behaviors, and linguistic and symbolic uses within a social, cultural, and psychological context (Abdulsalam, 2005, p. 24). In the argumentative conception, rhetoric is closely related to persuasion, and this is the belief of many Arab rhetoricians who do not consider it limited to the aesthetic and ornamental aspects of speech but rather as an event dependent on the situation, aiming to enrich the argumentative aspect of speech as much as possible. This study pursues two key research questions. The first question seeks to identify the types of images used for persuasion within the text. The second question examines how each of these images contributes to the argumentative goal of the surah.

Like their statement: Rhetoric is a discourse that creates understanding in others. Some rhetoric scholars were asked, what is rhetoric? They responded: Rhetoric is when the speaker conveys their intended

meaning by creating proper understanding in the listener, and this is only possible by speaking at the level of the listener's comprehension and not exhausting oneself in helping them understand." (Al-Qayrawani, 1963, vol. 1: 51). Thus, rhetoric is an art through which the speaker delivers the intended meanings to the heart and mind of the listener, convincing and leading him to submission and affirmation. The importance of the rhetorical tool in argumentative discourse lies in the beauties that rhetoric creates for speech, which can stimulate the listener's mind. The goal of every argumentative discourse is to bring the minds of its audience to the degree of affirmation regarding the views presented to them. The most useful argumentative discourse is one that succeeds in raising the degree of affirmation of its listeners, to the point of leading them to act upon the desired objective, or at least prepares them to accept performing that action at the appropriate moment (Sulah, 2011, p. 13). Thus, for Reboul (2017), rhetoric and argumentation coincide. In this view, argumentative discourse is not a science parallel to rhetoric, but rather a set of styles and tools borrowed from rhetoric and other sciences such as logic and everyday language. Since the realm of argumentation involves probabilities and unexpectedness, one must rely on rhetorical and expressive styles that make the meaning clearer, more evident, and more impactful in order to strengthen the argumentative discourse. The beauty inherent in the rhetorical aspects of language can arouse the listener's mind, but these aspects alone cannot evoke affirmation in the listener and must be accompanied by other argumentative means in order for the speaker to achieve the goal of the discourse. Hence, rhetoric without the support of rational arguments alone does not guarantee the success of argumentative discourse. Consequently, many rhetorical styles are not devoid of argumentative currents. According to this approach, discursive arguments are divided into two categories: persuasive and convincing. The first category exclusively targets emotions and sentiments, convincing the audience by influencing their feelings.

The Holy Quran contains discourses of the second type, namely convincing discourses, for two primary reasons: first, its audience encompasses all humans across all time periods; second, throughout this divine text, the Almighty presents His messages without any compulsion, instead inviting the audience to contemplate and reflect

In this article, we aim to analyze and examine the persuasive aspect of the rhetorical structures of Surah An-Najm according to Olivier Reboul's argumentation model. The objective of this research is to meticulously investigate how different stylistic levels, including phonetic and semantic levels, serve the argumentative goal of this surah and are not solely focused

on aesthetic purposes. In this study, we seek to demonstrate how various linguistic and rhetorical structures in Surah An-Najm are employed to persuade the audience and convey the primary message.

2. Arabic Transliteration Guide

To assist readers unfamiliar with Arabic, this section provides a guide to the transliteration and pronunciation of key Arabic letters used throughout this article. The table below presents the Arabic letters, their corresponding transliterations, and a brief pronunciation guide. This reference will help readers accurately interpret and pronounce the Arabic terms and concepts discussed in the analysis of Surah Adduha.

| Arabic Letter | Transliteration | Pronunciation Guide |
|---------------|-----------------|-------------------------|
| ء | ' | Glottal stop |
| ا | ā | Long 'a' as in 'father' |
| ح | ḥ | Harsh 'h' sound |
| خ | kh | As in Scottish 'loch' |
| ذ | dh | As in 'this' |
| ص | ṣ | Emphatic 's' |
| ض | ḍ | Emphatic 'd' |
| ط | ṭ | Emphatic 't' |
| ظ | ẓ | Emphatic 'z' |
| ع | ' | Voiced pharyngeal |
| غ | gh | Similar to French 'r' |
| ق | q | Deep 'k' sound |
| و | w / ū | As in 'way' / Long 'u' |
| ي | y / ī | As in 'yes' / Long 'i' |

3. Research Background

Apart from research conducted on the occasion of revelation and historical discussions about Surah Adduha, several studies have been carried out on the style of this surah:

- Amer Saleh and Abdul Karim Mahmoud (2010) in their article "Stylistic Manifestations in the Procedures for Interpreting Surah Ad-Duha" analyzed the semantic level of the verses through examining the combinatorial features of the surah, such as the omission of the object and parallelism.

- Shams Al-Duha Moroccan (2015) in the article "A Rhetorical and Stylistic Reading of Surah Ad-Duha" studied the combinatorial level of declarative sentences in Surah Ad-Duha and only analyzed the rhymed endings at the phonetic level.

- Khaghani and Gholamhossein Kahvari (2015) in their article "Analysis and Study of Surah Ad-Duha Based on Formalism Criticism," although they examined various levels of the verses, including phonetic, combinatorial, and rhetorical levels, their research was based on the claim that the surah was revealed to give good tidings, and its entire structure, with all its aesthetic aspects, serves the purpose of giving good tidings.

4. Theoretical Framework

Reboul's(2017)rhetorical argumentation approach is an extension of the Perelman's (2020). Argumentative model. In fact, after referring to the argumentative aspect of rhetoric and the stylistic aspect of rhetorical figures, Reboul(2017) points to the disagreement among Western researchers regarding the point of intersection between poetry and oratory, or the point at which general rhetoric is accepted to be formed. In other words, Reboul (2017) offers a third solution in search of the common ground between the poetic use of language, where stylistics is prominent, and the argumentative use of language, which is manifested in oratory, a solution that does not tolerate the separation of these two. "We do not look to stylistics or argumentative discourses aimed at persuasion to find the truth of rhetoric, but rather we focus on the intersection of these two. In other words, in our view, rhetoric is all discourses in which argumentation is combined with style. All discourses in which the three functions of being pleasurable, instructive, and impactful are observed"(Blyth, 1999, p. 12).In general, It seems that the sentence ends with 'governs'. If this is so the sentence would be incomplete. Moreover, you should end the sentence with a period. What emerges from our definition is that not every discourse can be considered oratory; rather, oratory is a discourse whose purpose is for both parties to reach a common point of acceptance such as: a political speech, a sermon, a moral charter, advertising, an allegorical story, a request letter, an article, and so on. The question may arise as to what is excluded from the sphere of oratory as a purposeful discourse. According to Reboul(2017), discourses whose purpose is not to reach a mutual persuasion between the interlocutors are: lyric poems, tragedy, comedy, novels, folk tales, and humorous stories.What is meant by the persuasion of both parties in oratory is that the

other party accepts a view by hearing your words, without necessarily putting that view into practice.

On this basis, the main characteristic of Reboul's(2017) definition of argumentation is its contrast with demonstration: "In my opinion, there is now a consensus that in defining argumentation, it is considered the opposite of demonstration; otherwise, there would be no need to raise rhetoric, and we would only provide examples of logical-mathematical demonstration" (Al-Omari, 2012, p. 214). In fact, taking into account the element of rhetoric in argumentation stems from the consideration of the audience and their role in shaping argumentation.

4.1. Rhetoric in Reboul's(2017) Argumentative Model

In explaining the role of rhetoric in argumentation, Reboul(2017) criticizes the formalist movement, which reduced the literariness of a text to the element of defamiliarization, for lacking a persuasive aspect in this view. He considers the rhetorical aspect in any discourse as something that makes that discourse persuasive, and this occurs through the unity of form and content. "By content, he means the informative aspect of the sentence and its argumentative level, and by form, he means the element that affects the emotions and passions of the audience" (Al-Omari, 2018). Thus, Reboul's view of rhetoric is also a functional one. Perelman (2020) also considers figures that are merely ornamental as redundant and useless. Perelman (2020) believes that arriving at a conclusion through an ordinary and common expression causes the reader to overlook the existing appropriateness in different subjects and, due to habit, not to notice this appropriateness and harmony, thus attributing the conclusion to the very nature of things. Reboul(2017) considers the rhetorical aspect in any discourse as something that makes that discourse persuasive, and this occurs through the unity of form and content.

5. Methodology

In this article, we aim to analyze the persuasive aspects of rhetorical structures in Surah An-Najm according to Olivier Reboul's argumentative model. Our method of analysis is descriptive-analytical, wherein data in the phonetic section are presented quantitatively and analyzed qualitatively. In

other sections, we have approached the textual analysis of the surah in a qualitative manner.

5.1 Sample of the Study

Suraht Adduha is unanimously considered by scholars to be one of the short Makkan surahs, revealed during a period referred to by exegetes as the "fatrat al-wahi" (cessation of revelation). "It refers to the three-year period during which no verses were revealed to the Messenger of God, and he secretly worshipped God and called people to monotheism" (Ibn Hisham, 1990, p. 280). The enemies of Islam exploited this opportunity to sabotage and create doubt and suspicion about the Prophet's mission by spreading rumors of the termination of revelation. Therefore, this surah was revealed in an argumentative context to respond to the enemies of the Prophet, explain the reason for the brief cessation of revelation, and affirm God's everlasting favor towards the Prophet, giving him good tidings and strengthening his heart. The reason for this is that, in addition to responding to the enemies and proving the revelation, "God reminds the Prophet of His blessings and favors that He has bestowed upon him from childhood to old age and commands him to be thankful" (Ibn Ashur, 1420, p. 394). In other words, this surah possesses the characteristics of an argumentative text, such as the presence of questions, challenges, and disagreements regarding an issue that lead to argumentation and proof. "For if all people think alike and there are no disagreements, the principle of communication will be questioned, and since people always have beliefs and assumptions, they are always in pursuit of dialogue to convince others and bring them to their side" (Sumud, n.d., p. 401). On the other hand, having argumentation alone is not sufficient for persuasion; we must also observe the aesthetic aspect of speech in the sentences we use to have the desired impact on the listener's emotions and create a receptive ground for accepting the message. This surah, at the levels of musicality, composition, and rhetoric, has functioned in a way that addresses doubts and brings the audience to the stage of persuasion.

5.2 Reboul's Rhetorical Argumentation Analysis Model

Reboul (2017) has categorized the figures present in any discourse based on the argumentative role of that figure as follows:

Verbal Images: Such as pun, rhyme (specific to rhythmic discourses). Different types of paronomasia and repetition fall under this category of images, which are based on sound units, verbal segments, or words.

Semantic Images: Such as metaphor, metonymy, which deal with the connotations of words or a set of words. While verbal images are related to form and, in a sense, the signifier, semantic images are based on the signifieds. Therefore, translating them does not pose a problem. Semantic images, in fact, play the role of defamiliarization, which, by violating habits and creating a meaning beyond the dictionary definition, endows the word with a new meaning that has a far greater impact. In this view, as long as metonymy is not repetitive, it can be considered a semantic image that can influence the audience and lead them to persuasion through innovation and violation of habits.

Structural Images: These fall into three categories and are specific to the structure of sentences and, occasionally, discourses.

- The first category is based on ellipsis, such as concision and rhetorical separation.
- The second category is formed based on the repetition of form, such as parallelism and antithesis.
- The third category is formed based on inversion and alteration, such as antithesis, fronting and postponement, and combinatorial defamiliarization (Reboul, 2017, p. 150).

6. Results and Discussion

6.1 First Category: Phonetic Harmony

At the phonetic level, speech sounds are examined from various aspects, as "sound is a manifestation of psychological impressionability, and there is a close relationship between sound and connotation"(Qader, 2011, p. 9) Therefore, sounds inspire meanings. However, what further accentuates this connection is the regular repetition of sounds. This is because the speaker knows that by repeating certain sounds, they can convey specific meanings to the audience. Reboul(2017) has cited pun and rhyme as

examples of this level, but since rhymed endings replace rhyme in Quranic verses, we will examine the rhymed endings in the Suraht Adduha.

6.1.1 Quranic Rhymed Endings

وَالضُّحَى (1) وَاللَّيْلِ إِذَا سَجَى (2) مَا وَدَّعَكَ رَبُّكَ وَمَا قَلَى (3) وَالْآخِرَةَ خَيْرَ لَكَ مِنَ الْأُولَى (4) وَ
لَسَوْفَ يُعْطِيكَ رَبُّكَ فَتَرْضَى (5) أَلَمْ يَجِدْكَ يَتِيمًا فَآوَى (6) وَوَجَدَكَ ضَالًّا فَهَدَى (7) وَوَجَدَكَ عَانِلًا
فَأَغْنَى (8) فَأَمَّا الْيَتِيمَ فَلَا تَقْهَرْ (9) وَأَمَّا السَّائِلَ فَلَا تَنْهَرْ (10) وَأَمَّا بِنِعْمَةِ رَبِّكَ فَحَدِّثْ (11)

A rhymed ending is the last word in each verse that functions like rhyme in poetry and rhymed prose. The role of rhymed endings in conveying the intended meaning and enhancing the beauty of speech becomes prominent. Al-Baqillani (n.d.) says in this regard: "Rhymed endings are similar letters that facilitate the understanding of meanings" (p. 105). Reboul (2017) believes that verbal images are untranslatable, and when we ignore their melodic nature in translation, we eliminate them. So it might seem that these images only serve poetry and sometimes humor. However, as long as rational philosophers make use of them, they must fulfill their argumentative role. "The rhymed ending in many surahs does not change merely for the sake of variety; rather, this change in the system of rhymed endings is related to the intended meanings of the verse" (Al-Samurrai, 1998, p. 218). In the Suraht Adduha, the rhymed endings in verses 1-5 differ from the rhymed endings of the subsequent verses until the end of the surah. The reason for this is the difference in meaning in the context of these two sections of the surah. The verses in the first section enumerate God's blessings upon the Prophet, such as guidance and care throughout all stages of his life, and contain the following argument:

It conveys the command of gratitude to the Prophet. In fact, the conclusion of the argument in the first section is to reach the goal of gratitude. The phonetic segments of the rhymed endings in the surah are all disyllabic; in the initial verses, they consist of two short and long segments, both pronounced with an open syllable. Open syllables have features such as "clarity in the listener's perception and the absence of obstacles during pronunciation" (Qader, 2011, p. 109). This phonetic structure is consistent with the intended argumentative meaning of the verse, which requires clarity and explanation, aiming to dispel the doubts instilled in the Prophet by the polytheists' claims that God had forsaken him. It brings a sense of tranquility

to the Prophet's heart, as "open syllables essentially address emotions" (Al-Zamani, 2016, p. 152). It is as if the statement of the argument in the verse needs further explanation, hence the use of the emphatic letter "ḍād" in the word "al-ḍuḥa." "Then the letter 'ḥā,' which is a soft and whispered sound, is used to indicate the gradual emergence of light, followed by the mention of a long vowel, the pronunciation of which does not encounter any obstacle in the throat, to continuously demonstrate the clarity of light" (Al-Saran, 1997, p. 125). In the second rhymed ending, the word "sajā" with the whispered "sīn," which "contains a whistling sound," is combined with the emphatic letter "jīm," which reduces the intensity of "sīn," suggesting a sense of nighttime tranquility and repose (Anis, n.d., p. 25). In the third rhymed ending, the word "qalā," the emphatic and intense letter "qāf" is combined with the emphatic "lām," reflecting the intensity of the rancor that the polytheists harbored and expressed in their words.

In the second part, the rhymed endings of the verses consist of closed syllables. "Closed syllables essentially address the human intellect and indicate seriousness and certainty in performing actions" (Zamani, 2016, p. 153). In the second part, the rhymed endings change from long vowels to the letter "rā" according to the change in meanings that command the listener to perform specific actions. Since repelling, forsaking (hadath), and other such actions occur swiftly, and "closed syllables allocate less time for pronunciation" and do not require a special effort, the rhymed ending transitions from an open syllable to a closed one.

6.1.2 Characteristics of Letters

Features such as emphatic, non-emphatic, intensity, laxity, friction, and plosion, etc., fall under the phonetic level. Each letter has unique characteristics during pronunciation that distinguish it from other letters. When letters with these characteristics appear in a text, they not only provide phonetic harmony, but also the intended meanings of the text and create coherence. Ibn Jinni explained the relationship between the phonetic characteristics of letters and their connotations of meanings as follows: "The correspondence between the phonetic characteristics of letters and the intended meanings is a complex and extensive subject, for many choose the characteristics of letters according to the intended meanings, selecting softer,

smoother, and more fluent letters for short and fluent meanings, and strong, intense, and heavy letters for greater and stronger meanings" (Al-Rafii, 1973, p. 193). Al-Rafii (1973) explained the principle and foundation of the order and harmony present in the Qur'an as follows: "The letters must be considered in relation to their sounds and positions concerning the meaning of the verses" (p. 225). Since each sound suggests specific meanings on its own, their repetition will have a much greater impact, for "when a writer or artist employs the element of repetition in their work, they do not do so consciously; rather, this repetition arises from the sincerity of artistic sentiment and the honest expression of emotions" (Najlah, 1981, p. 346). In the Surah Adduha, considering the occasion of its revelation, which serves as a firm response and argument against the denial of the polytheists while emphasizing and instilling tranquility and strength of heart in the Prophet (peace be upon him), we observe a higher presence of strong and intense letters compared to other letters.

6.1.3 Phonetic Characteristics of Letters

| | Frequency in the Surah |
|------------------------|------------------------|
| Emphatic = Al Jahr | 93 |
| Non-emphatic = Al Hams | 27 |
| Intense = Ash- shidda | 26 |
| Lax = Al Rakhwa | 21 |

1. Al Jahr (Voiced Sounds/Emphatic)

During the pronunciation of letters that have the attribute of jahr (voicedness), the vocal cords of the larynx vibrate, and the intensity of pronouncing these letters depends on the vibration of the vocal cords (Anis, n.d., p. 20). Jahr is one of the characteristics of the intensity and strength of letters, which has been used in 93 instances in the Surah Adduha, completely in line with the goals of the discursive argumentation of the surah, which aims to refute the claim of the polytheists who insisted on the cessation of revelation to the Prophet. This is because refuting such a claim

requires a strong argument, both in meaning and in foundation and outward structure. For example, this is observable at the beginning of the surah; God swears by the morning brightness, and the letter "ḍād" in this word is one of the voiced letters. The verse was revealed "to refute the statement of the polytheists who thought that the revelation had ceased for the Prophet." (Ibn Ashur, 1420, p. 394). Therefore, at the semantic level, the letter "ḍād" completely corresponds with this meaning, so that its vocal intensity has the greatest impact on the listeners.

2. Al Hams (Voiceless Sounds/ Non-emphatic)

During the pronunciation of letters that have the attribute of hams (voicelessness), no vibration occurs in the vocal cords. (Anis, n.d., p. 22) The usage of voiceless letters in the surah is one-fourth of the voiced letters. For example, in verse 5, the voiceless letters have come in a regular and consecutive manner, creating a beautiful internal rhythm that is in line with the argumentative goal of the verse: sīn, fā', ṭā', kāf, fā', tā'. In this verse, God gives glad tidings to His Prophet of blessings that will restore his tranquility after the cessation of revelation and remove the notion that Divine favors have been cut off from him.

In the word (yu'ṭīka), two cases of voiceless letters have been used: "'aṭā' is the key word in this verse because 'aṭā' is used in a context where the bestowal is done with a cheerful heart and without any expectation, and the voiceless letter 'ṭā' reflects this cheerfulness in giving." (Al-Saran, 1997, p.134) Following this, the swiftness of the Prophet's satisfaction with the Divine bestowal is visible in the letter 'fā', which is one of the voiceless labiodental letters. Additionally, the letter 'sīn' in the word (sajā) is among the voiceless letters. In this verse, it is used to convey the state of stillness and tranquility of the night, to transform the anxiety caused by the lack of revelation to the Prophet into calmness.

3. Ashaddah (Intense)

Ashaddah is the complete obstruction of sound at the point of articulation of the letter, followed by its sudden and explosive release. (Anis, n.d., p. 24). These letters have been prominently used in the Surah Adduha, such as in verse 3, where the letters dāl, kāf, bā', kāf, and qāf are placed

together to make a firm assertion against the polytheists. The sound of kāf and qāf signifies that God has not abandoned His Prophet, and the Prophet has not incurred Divine wrath; these emphatic sounds convey this emphasis. Additionally, the use of the letter dād in the word (ḍallā) affirms the severity of the difficulties faced by the Prophet and the intensity of Divine grace and mercy.

4. Al Rikhwah (Lax Sounds)

During the pronunciation of these letters, the articulatory organs forming the point of articulation do not completely adhere to each other, and there is always a pathway for the air to pass through. As long as the exhalation continues, the sound of the letter is heard. (Loushin, 2001, p. 119)The letter "fā" is one of these letters that is repeated in the surah and is used in instances where God, in order to argue against the abandonment of the Prophet, reminds him of the blessings and facilitations bestowed upon him.

6.2Second Category: Conceptual Imagery

In this category of imagery, the most important of which is metaphor, the audience's mind is led to persuasion by creating conceptual defamiliarization in search of the link and appropriateness. If verbal imagery pertains to form and, in a sense, the signifier, conceptual imagery is based on the signified. Therefore, their translation does not pose a problem. (Reboul, 2017) In fact, this part of Reboul's(2017) categorization relates to the semantic level of discourses, which is discussed in rhetoric under the disciplines of (bayan) eloquence and (badi') embellishment.

6.2.1 Metaphor

The word (wada'aka) is a metaphorical expression in the form of an explicit metaphor of the derivative type. "Tawdī' (bidding farewell) is typically used for seeing off a traveler, but in this verse, it is metaphorically used for separation after union, in order to liken the separation caused by travel to the severance of a relationship. This is because the cessation of verbal communication is likened to the traveler's separation from the host and the homeowner. The evidence for the metaphor is the attribution of

tawdī' to God, who has no physical connection with people." (Ibn Ashur, 1420, p. 348) The purpose of this metaphor is to negate the cessation of revelation to the Prophet (peace be upon him). Ibn Ashur's(1420) analysis of the metaphor in the verse aligns with the argumentative goal of the surah, as after resolving the complexity inherent in the metaphor and understanding the reason for using tawdī' for abandonment, the audience's mind becomes prepared to accept the argument in the verse regarding God's non-abandonment of the Prophet.

6.2.2 Metaphor of Reason ('Aqlī Metaphor)

Attributing tranquility to the night is a metaphorical attribution, and the original attribution is to God, for He is the true Agent, and the stillness of the night is metaphorical "because the night itself does not move, and it is a vessel of tranquility and stillness. Therefore, this expression is a metaphor and an extension in expression." (Ibn Ashur, 1420, p. 348) It ascribes the cessation of the movement of the angel of revelation, which often occurred at night, to the night, which is the temporal vessel for receiving revelation. The purpose of such an expression is to affirm the continuity of revelation and the connection between the Prophet and God, which is the main objective of the surah.

6.3 Third Category: Structural Imagery

Among the elements and styles that play a role in shaping the sentence structures in Surah Ad-Duha to achieve the argumentative goal of the surah are: ellipsis (ḥadhf), fronting and delaying (taqdīm and ta'khīr), oaths (qasam), emphasis (tawkīd), and interrogation (istifhām).

6.3.1 Ellipsis (Ḥadhf)

Ellipsis in linguistic structures is used to create connotation and conciseness in expression. Al-Jurjani (n.d.), in explaining the importance and describing the style of ellipsis, has called it an enchanting speech tool: "Sometimes the eloquence of ellipsis is superior to the eloquence of expression, just as sometimes silence is better than speaking, and you see that if you do not speak, you will be more eloquent than when you speak." (p. 106). Among the instances of ellipsis in the Surah Ad-Duhais the ellipsis

of the object, which has been distinctly employed in the verse endings. For example, in verse 5, the second object of the verb 'a'tā has been omitted, and what has been given is not mentioned; the verb 'a'tā has been used in an absolute sense to include all the blessings of this world and the Hereafter. Moreover, no specific time has been specified for this bestowal, making it inclusive of all times in this world and the Hereafter, for specifying the bestowal diminishes its status (Bint al-Shaṭī, n.d., p. 40). Additionally, in the verse "Mā wada'aka rabbuka wa mā qalā," the object of the verb qalā has been omitted, and it was originally "qalāka," to show God's love and affection for the Prophet and not to address him as someone abandoned by God (Al-Alusi, 1415, p. 375). Al-Samurrai has provided another analysis of this ellipsis, which aligns with the argumentative goal of the verse:

The ellipsis in this verse possesses a precise subtlety and beauty that is employed to honor and glorify the Prophet, as God does not want to address His Prophet as the object of abandonment. Therefore, He suffices with the previous object in the outward expression. Such an expression is also found in our speech when we say, "I have heard that you insulted," and the other person responds, "No, by God, I have not insulted." Here, the addressee omits the object out of politeness and to preserve the speaker's position (Al-Samurrai, 2000, p. 93). Regarding the ellipsis of objects in the subsequent verses ("Alam yajidka yatīman fa'āwā... Wa wajadaka 'ā'ilan fa'aghnā"), it is done to maintain the Qur'anic rhymed prose, which creates a consistent rhythm and melody in the surah. However, according to most exegetes, the Qur'anic discourse is not merely formed for outward shape but rather has a semantic and rhetorical purpose (Bint al-Shaṭī, n.d.: vol. 1/35). For instance, the ellipsis of the object of the verb 'āwā has several connotations: The shelter was not exclusive to the Prophet, as God has also sheltered many other servants, and the Prophet's teachings and guidance have led to the salvation of numerous people. The ellipsis of the kāf in the verb "hadā" can be understood as God guiding the Prophet and, through him, guiding many others (Al-Samurrai, 2000, p. 35). In fact, the ellipsis of the object in the three verbs 'āwā, hadā, and 'aghnā is for generalization.

6.3.2 Fronting and Delaying (Taqdīm and Ta'khīr)

The grammarians have considered the main purpose of fronting (taqdīm) to be drawing more attention and emphasizing the importance of the subject. However, this reason overlooks the argumentative value of speech because not all instances of fronting and delaying are only employed for emphasis and drawing more attention. Rather, they are used to achieve a certain effect on the audience, draw their attention, and consequently persuade them.

It seems that al-Jurjani's () explanation of the use of fronting and delaying and their position in speech is more in line with the argumentative goal of texts. Al-Jurjani has pointed out that the order of words in the outward expression is subject to meanings, and fronting and delaying have a connotative and aesthetic role. He writes: "Often, you hear a poem that is pleasing. When you contemplate it, you find the reason, which is that something in the speech has been fronted over other elements, and the order of words has been changed." (Al-Jurjani, n.d., p. 106).

In the Suraht Adduha, in verses 9 and 10, the object is placed before the verb and the subject, and in the last verse, the prepositional phrase is placed before the verb. The objects (yafīm) and (al-sā'il) have been fronted to convey the meaning of exhortation, and in fact, the verse provides a kind of advice and guidance for the proper treatment of orphans and beggars. Regarding the fronting of the prepositional phrase, in addition to observing the verse endings and preserving the melody that draws the audience's attention, it signifies specification and the speaker's particular emphasis on the blessing.

6.3.3 Oath (Qasam)

An oath is one of the most important styles for emphasizing content, and it is often used to affirm and stress a statement within a sentence. "An oath is employed in argumentation for the audience and to emphasize the argument." (Al-Suyuti, 1974, p. 341). At the beginning of the surah, an oath is sworn by the morning brightness. "Swearing by natural phenomena is an expression of sensory imagery and tangible reality, enabling the comprehension of a non-sensory truth, which is the short-term cessation of

revelation, for the audience".(Bint al-Shaṭī, n.d., p. 31).Regarding the use of oaths in this surah, Ibn Ashur's exegesis states:

The oath is used to emphasize the informative content of the sentence in response to the false notion of the polytheists who, upon witnessing several nights without revelation being sent to the Prophet, mocked him. Swearing by the light of the sun and the darkness of night clearly signifies Divine care for the Prophet and conveys the intensity of God's wrath at the statement of the polytheists. This emphasis is employed to allude to the claim of the polytheists, as the Prophet himself had no doubt or uncertainty in the Word of God. The reason for swearing by the light of day and the darkness of night is that the light of day is the time of the sunrise, which corresponds to the descent of revelation, and the night is when revelation was sent to the Prophet, during which the polytheists would leave their homes and listen to the Prophet's recitation of the Qur'an. Additionally, the oath is used to express the intensity of anger (Ibn Ashur, 1420, pp. 348-349).

It is evident that the expression of anger indicates the rejection of the claim of the opponents and polytheists by God.

Therefore, the use of the rhetorical style of oath is in line with the argumentative meaning of the surah in refuting the argument of the polytheists and asserting its own claim that there was no cessation of revelation to the Prophet and no severance of God's relationship with the Prophet.

5.3.4 Emphasis (Tawkīd)

In the Arabic language, the *lām al-ibtidā'* (the prefixed *lām*) is used to emphasize the meaning of a nominal sentence, which is employed in the fourth verse. "This verse is a supplement to the first verse, which is an *ibtidā'iyyah* (opening) sentence. When God vehemently negated abandoning the Prophet, He gave him the glad tidings that his ultimate end in the Hereafter would be better than this world" (Ibn Ashur, 1420, p. 351). If this verse is a supplement to "*Wal-ḍuhā*," its meaning is also in line with the argumentative meaning of that verse. Just as the oath showed the intensity of God's wrath at the statement of the polytheists and negated it, the supplementation of this verse and the emphatic devices used in it can convey the argumentative meaning that just as God has not abandoned you, He has

better rewards in store for you in the realm superior to this world, which is the Hereafter. Therefore, not only has God's care for the Prophet not ceased, but it continues in a more complete and better form in the Everlasting Abode.

In the fifth verse, the *lām al-ibtidā'* and *sawfa* (which is prefixed to the imperfect verb) continue the emphatic devices from the previous verse. In this verse, it emphasizes that the Hereafter is better than this world because God will have bestowals and gifts that will please him.

5.3.5 Interrogation (Istifhām)

The interrogative sentence used in verse six, which is extended through verse eight by the conjunctive *wāw*, is an *istifhām taqrīrī* (affirmative interrogation). "In affirmative interrogation, the speaker induces the addressee to admit and acknowledge a matter whose truth or falsehood is established for them, and after the interrogative particles, one must mention the thing about which they seek acknowledgment" (Ibn Hisham, 1367, p. 26). The interrogation has shifted the verses from the informative mode to the affirmative mode, which is not without effect on the addressee, as interrogation stimulates human thought, draws the attention of the addressee, and invites dialogue. The interrogation in this verse is used to elicit the addressee's admission and acknowledgment of Divine blessings and favors, and this style of expression is prevalent in the science of rhetoric, where the outward form is interrogative, but the meaning is informative.

In fact, the interrogation is appropriately placed in the context of responding to the polytheists, as "it creates certainty in the hesitant hearts of the polytheists that the God who had bestowed such favors upon the Prophet in the past, of which they are well aware, will undoubtedly not abandon him henceforth. Thus, the polytheists may abandon their obstinacy and skepticism and embrace faith. This verse also gives the Prophet reassurance and peace of mind that God continues to watch over him as in the past" (Ibn Ashur, 1420, p. 353). The following two verses are also a continuation of this verse and serve the argumentative purpose of reminding of Divine blessings.

6. Conclusion

In response to the research questions, the research findings yield the following results:

- All three categories of imagery from Reboul's model have been employed in the Surah Adduha. At the phonological level, the use of open verse endings in the first part of the verses and closed verse endings in the second part has created a kind of phonological harmony. At the level of conceptual imagery, metaphor and metonymy have been used, and at the level of structural imagery, the styles of ellipsis, fronting and delaying, oath, and emphasis are observed. Therefore, all three levels are present in the surah, but conceptual imagery is less prominent because the content of the surah is concise, and the claim that the surah aims to prove is so self-evident that it does not require specific conceptual imagery.

In response to the second question, there is a close relationship between the sounds and connotations at the phonological level, which can be observed in the verse endings of the surah.

The most important results of this research can be summarized as follows:

- In Surah Ad-Duha, all three levels of the Riboul pattern have been applied. At the phonetic level, the use of open intervals in the first part of the verses and closed intervals in the second part creates a kind of phonetic harmony. At the level of conceptual imagery, metaphor and metonymy are used, and in the structural imagery, techniques such as deletion, advancement and postponement, swearing, and emphasis are observed. Therefore, all three levels exist in the surah, but conceptual images are less prominent because the surah's content is short, and its claim is so self-evident that it does not require special conceptual imagery.

- At the phonetic level, there is a close relationship between sounds and their implications, which can be observed in the surah's intervals. For example, by analyzing the intervals of the first part of the surah, it has been observed that the open phonetic sections in the first part are consistent with the emotional goal of comforting the Prophet and the argumentative goal of clarifying God's position towards the Prophet. Similarly, the second part of the surah, which has closed sound sections, is in harmony with the speed of action required by the imperative verbs present in this part. In the structural imagery, the use of elements such as deletion, swearing, emphasis, and advancement and postponement has successfully worked towards achieving the surah's argumentative goal.

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تحليل الحجاج في سورة الضحى على أساس نموذج أوليفي ريبول الحجاجي

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المستخلص

يعتبر التأثير على الآخرين والإقناع من العناصر البارزة في الحوارات الإنسانية، حيث يشكل الحجاج جانباً مميزاً. الحجاج هو استخدام اللغة لإقناع الجمهور. تلعب البلاغة دوراً حاسماً في بنية الخطاب، وترتبط باستخدام اللغة والأساليب في تكوين الجملة. لا تهدف البلاغة إلى إنتاج النصوص فحسب، بل إنها تهدف أيضاً إلى خلق رؤية لقضايا اللغة والخطاب. من خلال فحص الظواهر الأسلوبية وعلاقتها بمستويات الإدراك، يكشف الباحثون عن طبقات نفسية وثقافية واجتماعية مخفية في النص. يعتبر نهج الحجاج البلاغي لأولوي ريبول أن الجانب البلاغي يجعل الخطاب مقنعاً من خلال وحدة الشكل والمضمون. تطل هذه المقالة سورة الضحى باستخدام نموذج ريبول. تُظهر النتائج أن الأقسام التصويرية الثلاثة لنموذج ريبول تتوافق مع الهدف الحجاجي للسورة. وعلى المستوى الصوتي، هناك علاقة وثيقة بين الأصوات والدلالات، كما نلاحظ في النهايات المقفاة. وعلى المستوى البيوي، تساهم عناصر مثل الحذف، والقسم، والتوكيد، والتأخير، في تحقيق الهدف الحجاجي للسورة.

الكلمات الدالة: الحجاج، النموذج الحجاجي، أوليفي ريبول، سورة الضحى.