

The Function of Artistic Image in the Musabbihat Suras*

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ABSTRACT: Imagery and depicting are considered as the literary miracle aspects of Holy Quran. The Holy Quran has showed a dynamic and vivid picture of all phenomena to its audiences' minds using existing phonemes, letters, words, and combinations, and these existing pictures in the verses can be understood by a creative mind and a divine blessing. All images in the Quran possess a criterion the base of which relies on their harmony with the guidance objective of the Quran. To understand these images better, we must consider the words and their literal and spiritual implications, the musical tone of the sentences, and the forms and the shades of the words with the same harmony. One of the most beautiful imagery and depicting in the Holy Quran is manifested in Musabbihat suras (Isra, Hadid, Hashr, Saf, Jumu`ah, Taghabun, and A'la). It should be noted that the unity of thought is dominated on the images of these suras and that while having an individual independency, each of these images has an inner relationship with the other images. This paper considered some parts of the Holy Quran miracles regarding the function of artistic image in the Musabbihat. All creatures' Praising towards God Almighty is clear in the imagery of the Musabbihat suras, and the honor and the wisdom are on the other hand the dominant feature of these images.

Keywords: Musabbihat Suras, The Artistic Function, Imaging, The Quran Miracle.

INTRODUCTION

The Quran was descended when the Arabic literature was very popular and the Arabic poets and orators recited their eloquent poems and sermons to each other while bragging and recalled other orators and poets to challenge.

When the Quran was descended to Arabs, they became engrossed in its beauties. The Quran as a great literary miracle possessed a special sweetness and a pleasant tone; a tone that delighted them, trembled them and removed the negligence from their hearts, played the tune of a new life for them, and cleansed the ignorance and obsolescence from their hearts.

The attractive feature of the Quran caused them to gather around the Prophet (saw) and listen to its orphic tone and purify their heart with the lucid revelation. They who were boasting about their language, vocabulary, poem, sermon, and expression simply convinced that the Quran is a different thing; it has some kind of sweetness that penetrates in souls and causes them to enrapture. They became submissive at the presence of Quran and succumbed...the grandeur of the Quran revealed to them and one word of it influenced them as much as one ode or one important sermon (Rafe`ei, 1982).

The study on and the investigation about the linguistic structure, artistic function, and aesthetic aspects of the Quran have been in interest of scholars of the Quran since the second century. Paying special attention to the varieties of figurative language, similes, metaphors, and the language of Quran was of the main concerns of the early Muslims, and works like Ma`ani al-Quran by Fara, Tavil al-Quran by Abu Obaydeh and the study of the miracle aspects in the works like Al-nokat fi a`ajaz al-quran by Khatabi, A`ajaz al-Quran by Ramani, and Dalael al-a`ajaz by

Jorjani are some of these attempts. Among these commentators, people like Zamakhshari in Tafsir al-kashaf studied the aesthetic aspects.

The main areas of artistic image consist of all kinds of simile, metaphor, figurative language, etc. The artistic image in Quran is not separated from its texture, the image in Quran is nor for image, but it serves to express religious thought (Seyyedi, 2008).

The imaging in the Quran is an important tool that could have expressed the mental meaning, psychical mode, perceptible incident, visual scene, human ideal and nature using the intuitive-imaginary images. It then expands the intended image and gives it constant life and repeatable movement (Sayyed Ghotb, 2010).

The study of the artistic function of the Holy Quran dates back to the recent centuries. Of course, not every poetical and romantic perception is considered as an artistic imaging in the Quran domain because every step, text, and breath that emerges in this way must be in consistent with the main objective of the Quran and the criteria relating to the artistic imaging area of the Quran and must not be in opposition with religious principles. One of the important characteristics of the image in the Quran is its multidimensional aspect so that special attention should be given in imaging of the Quranic verses to the words, their lexical implications, the spiritual implications arising from the word combinations and their arrangement in a special order and also the forms and the shades of the words with the same harmony in the phrase.

The images of Quran are not apathetic but instead they are dynamic, and more important issue is that these images are not separated but they are in harmony with each other. One thought unity is dominant on the artistic and technical images of the holy Quran (same: p. 20).

The artistic imaging of the Quran was firstly appeared in the rhetorical discussions of the Quran. This study is an attempt to see what relationship does exist between artistic image of the Quran in Musabbihat suras and their spiritual impacts on the audiences and to see what similarity does exist among the applied artistic images in Musabbihat suras?

Delving into the verses of the Musabbihat suras, it can be understood that the artistic images applied in these suras enjoy such a power that could assure the audience about the miracles and the divine words existing in these verses. The properties of wisdom and glory can clearly be seen in these suras.

Considering the aforementioned issues, some of these attractive, wonderful, and beautiful imaging in the Musabbihat suras are now depicted using descriptive method and library investigation such that other part of the wonderful words and phrases of this miracle and this divine enlightening revelation will be revealed.

The function of artistic image in the Musabbihat suras: Isra

Khatabi proved the impact of Quran on the population of pagans based on the verses 41 and 46 of Al-Isra sura, the verse 26 of Fussilat sura, and the verses 18-25 of Al-Muddathir sura, and the Quran's impact on the healthy souls based on the 23 verse of Az-Zumar sura, the verse 83 of Al-Ma'ida sura, the verse 2 of Al-Anfal sura, the verse 21 of Hashr sura, and the verse 16 of Hadid sura (Sa`adi, 2009).

One of phenomenal imaging in the holy Quran is about the ascension of the Prophet Muhammad (saw) in the first verse of the sura Al-Isra: "Glory be to Him, who carried His servant by night from the Holy Mosque to the Further Mosque the precincts of which We have blessed, that We might show him some of Our signs. He is the All-hearing, the All-seeing" (Isra: 1)¹.

The depicted image in this verse conveys the incident from the unseen to the testimony and the expressing of the incident begins with the praise of God Almighty that is appropriate to the ascension atmosphere, the miracle, and its hyperphysical affairs. Then it tries to determine the time and the place of this occult incident. The word "night" «لَيْلًا» in the verb "carried" «أَسْرَى» is implied because "carrying" «سَرَى» is just being done at night. But using «لَيْلًا» depicts a shadow of calmness and equilibrium in addition to a further explanation about time.

In the phrase of "...He is the All-hearing, the All-seeing"², the word «سَمِيعٌ» All-hearing is consistent with praise and the word «بَصِيرٌ» All-seeing is consistent with expedition in the darkness (Al-ragheb, 2008).

One of the worthwhile points in this holy verse is "reverential and ceremonial addend"³ where it says «بِعِيدِهِ» and does not say «بِحَمْدِهِ» and or «بِرَسُولِهِ» and this is due to the fact that it wants to express that the human, no matter how

¹«سُبْحَانَ الَّذِي أَسْرَى بِعَبْدِهِ لَيْلًا مِنَ الْمَسْجِدِ الْحَرَامِ إِلَى الْمَسْجِدِ الْأَقْصَا الَّذِي بَارَكْنَا حَوْلَهُ لِنُرِيَهُ مِنْ آيَاتِنَا إِنَّهُ هُوَ السَّمِيعُ الْبَصِيرُ» (اسراء: 1)

²«انه هو السميع البصير»

³اضافه ي تشريفى و تكريمى

much he/she has the magnificence, must confess to servitude. In the other interesting image, the word «ليلاً» is used in its indefinite form to prove that this ascension happened in the middle of night and the indefinite form of “nigh” » «ليلاً» implies the diminution of time.

And the verb «باركنا» “We have blessed” was not in its passive form because God wanted to magnify this bliss that it is God Himself that blessed this place, and if he says «حوله» “the precincts of which”, he wanted to prove that this bless does not include only the mosque but also it applies to its precincts, so it says «باركنا حوله» “the precincts of which We have blessed” and does not say «باركنا ما حوله» “anything in the precincts of which We have blessed”, and in the word «آياتنا» (our signs), he also used the reverential and ceremonial addend to testify the glory of these signs (Al-Sameraei, 2010).

The Holy Quran considers the hands as the secret of both generosity and meanness, and it also knows them sometimes as a means of receiving charity for God sake where it says: “And keep not thy hand chained to thy neck, nor outspread it widespread altogether, or thou wilt sit reproached and denuded” (Isra: 29)⁴. In this verse, the meanness is depicted as “hand chained to the neck” and the prodigality is imagined as “outspread hands” that could not keep anything in themselves. Then, the image of a curmudgeon and prodigal is depicted as a person who sits reproached and denuded and could not follow his life affairs (Sayyedi, 2008).

In encouraging the children to revere their parents, Gog Almighty says: “and lower to them the wing of humbleness out of mercy and say; 'My Lord, have mercy upon them, as they raised me up when I was little” (Isra: 24)⁵.

The humbleness is depicted as “lowering the wings” against “bringing grimaces on face” out of arrogance. However, the image of “lowering the wings” is lovely and the image of “bringing grimace on face” is heinous and disgusting (Al-bostani, 1991). In this verse, the humbleness is being imaged as having wing; the wing which is being lowered before the parents out of kindness and affection in order to support them (Sayyedi, 2008).

This image is compatible with the image of a humble person and an arrogant one in the two modes of coming down and flying of a bird.

An arrogant person rebels and spreads his wings and shakes them to go upwards. This is the image of a bird in the mode of going upwards and soaring. The humble person is modest before others and gathers his skirt around him/her self in a movement consistent with the image of a bird while coming down and gathering its wings (Ragheb, 1387, pp. 147-148). The mentioned verse depicting the behavior of children before their parents asks the children to behave kindly with their parents. There are two metaphors in this verse including: «خفص الجناح و جناح الذل» “and lower to them the wing of humbleness out of mercy”, while a bird is going to lower its wings, it wants in fact to take its own children under its wings to protect them, so where the phrase «جناح الذل» “the wing of humbleness” is used, it means that he must show his best kindness and humbleness towards his parent, must never be rough on them and speak louder than them, and does not withhold his kind look from them. To complete its speech, he says: “Thy Lord has decreed you shall not serve any but Him, and to be good to parents, whether one or both of them attains old age with thee; say not to them 'Fie' neither chide them, but speak unto them words respectful” (Isra: 23)⁶.

Imam Sadegh (SA) also said that the “lowering wing of humbleness” means that the child does not close his eyes of mercy from looking to the parents and should not speak louder than them and never beat them and should not forereach them while walking with them (Bostani, 2000). Imam Sadegh says that “Look how God Almighty has gathered all these meaningful concepts in one small phrase with a tender metaphor of «اخفض لهما جناح الذل» “and lower to them the wing of humbleness out of mercy”. This phrase is one of the wonderful phrases of artistic and technical images of the holy Quran regarding being kinds to others (same, p. 318).

The other noticeable image in the holy sura of Isra relates to the dominance image of Satan on the heart and the mind of his followers, where it says: “And startle whomsoever of them thou canst with thy voice; and rally against them thy horsemen and thy foot, and share with them in their wealth and their children, and promise them! But Satan

4. «و لا تجْ عَلْ يَدَكَ مَغْلُولَةً إِلَىٰ عُنُقِكَ وَ لَا تَبْسُطْهَا كُلَّ الْبَسْطِ فَتَقْعُدَ مَلُومًا مَّحْسُورًا⁴» (اسراء : 29).

5. « وَ اخْفِضْ لَهُمَا جَنَاحَ الذُّلِّ مِنَ الرَّحْمَةِ وَ قُلْ رَبِّ ارْحَمُهُمَا كَمَا رَبَّيْتَنِي صَغِيرًا⁵» (اسراء : 24).

6. « فَلَا تَقُلْ لَهُمَا أَمْرًا فِى نَفْسِكَ وَ لَا تَنْهَرُهُمَا وَ قُلْ لَهُمَا قَوْلًا كَرِيمًا⁶» (اسراء : 23).

promises them naught, except delusion" (Isra: 64)⁷. The tools of obliquity are portrayed as a scene of battle field with clamor, the horses, cavalries, infantries, and Satan fighting against a person.

All types of tools have been applied to mislead him. Zamakhshari says in this regards: "What is the meaning of being provoked by Satan with the use of sound and attacking to cavalry and infantry? This is allegory, that is, the mode of Satan in its dominance over the deceived resembles a plunderer who descends upon a group of people and expels them from their houses producing vociferance and attacks them with his soldiers (infantry and cavalry) to destroy them all. This verse has got both metaphor and enigma mode (Zamakhshari, 2000).

Where it says: "And startle whomsoever of them thou canst with thy voice..." (Isra: 65)⁸, it clothed the garment of «صوت» "voice" that is unique to human being on Satan and so the metaphor of «استفزازاً بالصوت» (canst with thy voice) has been produced. The code in this verse is that the voice of Satan is the very his temptation and the inspiration and the infusion that Satan creates in the people' mind. In this holy verse, the phrase of "Whomsoever of them thou canst with" «من استطعت منهم» can be considered as a parenthesis whose imaging and technical stand is that God Almighty wants to tell Satan that the people consist of two groups: the believer and libertine and he can deviate only the libertines and has no power against the believers (Al-Bostani, 2000).

One of the important points in the holy Quran imaging is depicting the image of expressing the carefulness of judgment in the doomsday with a palpable image embodying the meaning in the form of weight, volume, and gravity, such as "single date-thread, a single date-spot, the weight of one grain of mustard-seed, and an atom's weight" in the following verses: "and they shall not be wronged a single date-thread" (Isra: 71)⁹, "and not be wronged a single date-spot" (Nisa: 24)¹⁰, "even if it be the weight of one grain of mustard-seed We shall produce it, and sufficient are We for reckoners" (Anbiya: 47)¹¹, "and whoso has done an atom's weight of good shall see it, and whoso has done an atom's weight of evil shall see it" (Zalzala: 7-8)¹².

Deed imaging in the Quranic texture is being continued for showing the difference between the deeds done based on the faith and the deeds done based on void (Ragheb, 2008).

In illustrating the scenes in which all universe creatures praise God Almighty, the Quran image has allocated to itself the most beautiful geometrical shape (Ragheb, 2008), where it says: "The seven heavens and the earth, and whosoever in them is, extol Him; nothing is, that does not proclaim His praise, but you do not understand their extolling. Surely He is All-clement, All-forgiving" (Isra: 44)¹³.

The author of Kashshaf says: "The image of this cosmic extolling in this stirring form implies the creator and his power and wisdom as if it speaks in this way and in fact purifies God Almighty from any partner and anybody except Him (Zamakhshari, 2000).

In describing this image, Zamakhshari says: "If we be asked with the expression of "but you do not understand their extolling", what should we do? ; While, this Praising is apparent and understandable". The answer is that the verse addresses the pagans here, and if they are asked about the creator of the heavens and the earth, they all will reply He is God! For sure, but as they attributed some partners to Him, it means that they have not confessed to His divinity practically because the outcome of a correct attitude is to confess, contrary to what they believe in (Zamakhshari, 2000).

But Ahmad Ben Monir believes that this kind of praising is real and not virtual (Sayyedi, 2008). The writer of "Men asrare al-bayan al-ghorani" (from the secrets of Quranic Expression) says: " The Isra sura has been besieged by Praising and extolling, and we observe the most comprehensive type of praise among the Musabbihat suras in Isra sura because the sura begins with the word of praising (سبيح) that is used in its gerund form to include all kind of praising beyond the time and place, as it says: "Glory be to Him, who carried His servant" «سبحان الذي اسرى بعبيده»

followed by "High indeed be He exalted above that they say!" (Isra: 43)¹⁴, and then it says: "The seven heavens and the earth, and whosoever in them is, extol Him; nothing is, that does not proclaim His praise" (Isra: 44)¹⁵, and then

7: « وَ اسْتَفْزَرُوا مِنْ اسْتِطْعَتِ مِنْهُ بِصَوْتِكَ وَ اجْلِبُ عَلَيْهِمْ بِخَبْرِكَ وَ رَجَلِكَ وَ شَارِكُهُمْ فِي الْاَمْوَالِ وَ الْاَوْلَادِ وَ عَدُوَّهُمْ وَ مَا يَعْذُهُمُ الشَّيْطَانُ اِلَّا غُرُورًا» (اسراء: 64).

8: « وَ اسْتَفْزَرُوا مِنْ اسْتِطْعَتِ مِنْهُ بِصَوْتِكَ»⁸

9: « وَ لَا يُظْلَمُونَ قَبِيْلًا»⁹ (اسراء: 71).

10: « وَ لَا يُظْلَمُونَ نَقِيْرًا»¹⁰

11: «وَ اِنْ كَانَ مِنْقَالًا حَبَّةٍ مِنْ خَرْدَلٍ اَنْتَبْنَا بِهَا وَ كَفَىٰ بِنَاحِسِيْنَ»¹¹ (انبيا: 47).

12: «فَمَنْ يَعْمَلْ مِثْقَالَ ذَرَّةٍ خَيْرًا يَرَهُ وَ مَنْ يَعْمَلْ مِثْقَالَ ذَرَّةٍ شَرًّا يَرَهُ»¹² (زلزله: 7-8).

13: «تَسْبِيْحُ لُهُ السَّمَاوَاتُ السَّبْعُ وَ الْاَرْضُ وَ مَنْ فِيْهِنَّ وَ اِنْ مِنْ شَيْءٍ اِلَّا اُبْسِخَ بِحَمْدِهِ وَ لَا يَكُنْ لَّا تَفْقَهُوْنَ تَسْبِيْحَهُمْ»¹³ (اسراء: 44).

14: «سُبْحٰنَهُ وَ تَعَالٰى عَمَّا يَقُوْلُوْنَ عُلُوًّا كَبِيْرًا»¹⁴ (اسراء: 43).

15: «تَسْبِيْحُ لُهُ السَّمَاوَاتُ السَّبْعُ وَ الْاَرْضُ وَ مَنْ فِيْهِنَّ»¹⁵ (اسراء: 44).

using the most vast implication that is consistent with the praising in the first verse, it says at the same verse: “*nothing is, that does not proclaim His praise, but you do not understand their extolling*”¹⁶. It also ends the sura using the gerund form of the word (praising) to proclaim that the praising «تَسْبِيح» is a (n) comprehensive and ubiquitous image in this holy sura where it says: “... *Glory be to my Lord. Am I aught but a mortal, a Messenger?*” (Isra: 93)¹⁷, and “*and say: "Glory be to our Lord! Our Lord's promise is performed"*” (Isra: 108)¹⁸. So the general and technical image in this sura is observed to have been formed by praising God” (Al-Samraei, 2010).

Of the obvious points existing in the beautiful imaging of the Isra sura is that one can point out with a careful look at the whole content of this sura that using the collections of praising words, this sura was to realize this beautiful praise that says: “*Glory to Allah whom all praise belongs and there is no god but Allah and He is Great*”¹⁹, because the verse that represents “*Glory to Allah*” is this verse that says: “*Glory be to our Lord! Our Lord's promise is performed*” (Isra: 108)²⁰.

And the verse that refers to the second pillar is “*and say the glory to Allah*” and the verse which constructs the third pillar is “*And say: "Praise belongs to God, who has not taken to Him a son, and who has not any associate in the Kingdom, nor any protector out of humbleness..."*” (Isra: 111)²¹. And the phrase of “*And magnify Him with repeated magnificent*”²² (same verse) builds the forth pillar of the praise.

And the interesting point is that when the Isra sura ends with the phrase of “*And say: "Praise belongs to God"*”²³, the next sura begins with praising God to obey this request of God Almighty and says: “*Praise belongs to God who has sent down upon His servant the Book and has not assigned unto it any crookedness*” (Kahf: 1)²⁴ (same: pp. 210-211).

Of the most interesting artistic imaging in the Isra sura is its implicational portraying about the report card of deeds (bird of omen) in resurrection day: “*And every man -- We have fastened to him his bird of omen upon his neck; and We shall bring forth for him, on the Day of Resurrection, a book he shall find spread wide open. 'Read thy book! Thy soul suffices thee this day as a reckoner against thee'*” (Isra: 13-14)²⁵. This kind of depiction has got a deep indication in the feeling and knowledge and refers to the fact that the human being has no way to escape from his/her deeds (Sayyedi, 2008).

Bostani says that there is a new technical image of “implication” in the holy verse of “*And every man -- We have fastened to him his bird of omen upon his neck; and We shall bring forth for him, on the Day of Resurrection, a book he shall find spread wide open*” (Isra: 13)²⁶, and this implicational image has rarely been used in the Quran text comparing to the other technical images including simile, metaphor, and coding and other devices like that.

One of the notable points is that although the Quran is a divine and superhuman word and others should avouch It, God Almighty sometime has become consistent with the nation's culture and benefited from their used literature as assurance. One of these cases is this holy verse in which He says: “*And every man -- We have fastened to him his bird of omen upon his neck; and We shall bring forth for him, on the Day of Resurrection, a book he shall find spread wide open*”, thus the word “bird” «الطائر» is the very form of “implication” that has been used by God while talking about the other world (Al-Bostani, 2000).

It was common among the Arabs to foretell good or bad fortune using birds that called auspices and conclude based on how the birds fly. For example, if a bird was flying on their right side, they took it as a good omen, so this word is mostly used for taking a bad omen, while the auspices mostly means taking something as a good omen (Makarem Shirazi, 1982).

¹⁶ «و إن من شيء إلا يسبح بحمده ولاكن لا تفقهون تسبيحهم» (اسراء: 44)

¹⁷ «سُبْحَانَ رَبِّيَ هل كنت إلا بشرا رسولا»

¹⁸ «و يقولون سبحان ربنا ان كان وعد ربنا لمفعولا» (اسراء: 108).

¹⁹ : «سبحان الله والحمد لله ولا اله الا الله والله اكبر»

²⁰ «و يقولون سبحان ربنا ان كان وعد ربنا لمفعولا» (اسراء: 108).

²¹ «و لم يكن له شريك في الملك و لم يكن له ولي من الدن» (اسراء: 111)

²² وكبره تكبيراً

²³ «و قل الحمد لله»

²⁴ «الحمد لله الذي أنزل على عبده الكتاب» (كهف: 1)

²⁵ «و كل إنسان أزرناه طنراً في عتفه و نخرج له يوم القيامة كتاباً يلقنه منشوراً*اقرأ كتابك كفى بنفسك اليوم عليك حبيباً» (اسراء: 13-14).

²⁶ «و كل إنسان أزرناه طنراً في عتفه و نخرج له يوم القيامة كتاباً يلقنه منشوراً» (اسراء: 13).

The holy Quran in one place depicts the contempt of the pagans and their regretting for the past days and for being misled by worshipping the idols and criticizes them, it then images the mustering of the pagans on the Resurrection Day upon their faces, which is an effective vituperation, with this verse and says: “Whomsoever God guides, he is rightly guided; and whom He leads astray -- thou wilt not find for them protectors, apart from Him. And We shall muster them on the Resurrection Day upon their faces, blind, dumb, deaf; their refuge shall be Gehenna, and whensoever it abates We shall increase for them the Blaze” (Isra: 97)²⁷.

Their limbs in this imaging turn into black and they eventually become blind, dumb, and deaf. And this is their penalty for ignoring their senses in this world that they are now dragging on their faces among the crowd, and in the fire is their fate (Al-Ragheb, 2008).

The Quran portrays the conjuring of the believers listening to Quran in Isra sura and says: “Believe in it, or believe not; those who were given the knowledge before it when it is recited to them, fall down upon their faces prostrating, and say: “Glory be to our Lord! Our Lord's promise is performed.” And they fall down upon their faces weeping; and it increases them in humility” (Isra: 107-109)²⁸. (Seyyed Ghotb, 2010).

The Function of the Artistic Image in the Musabbihat Suras: Hadid

One of the best artistic works of the holy Quran is its tangible imaging about the world and the decline of its gifts and this kind of imaging has been derived from the cultivation, fruit, trees, plants, water, animals, wind, children, property, etc. The holy sura of Hadid depicts the world from a new aspect and says: “Know that the present life is but a sport and a diversion, an adornment and a cause for boasting among you, and a rivalry in wealth and children. It is as a rain whose vegetation pleases the unbelievers; then it withers, and thou seest it turning yellow, then it becomes broken orts. And in the world to come there is a terrible chastisement, and forgiveness from God and good pleasure; and the present life is but the joy of delusion” (Hadid: 20)²⁹.

What this verse tends to illustrate more is that the world with its whole glamour including the wealth, child, reproduction, and adornment are all amusements that attracts the weak souls to itself and is a source of deception and is itself mortal.

Then, the example is represented with depicting its mortal reality and imagines it as rain that causes the plants to grow and become abundant to surprise the farmers. But these plants wither and turn yellow and finally ruin, and this is how the worldly life is. The word of infidels in this verse refers to the farmers because they also hide the seeds inside the soil (Seyyedi, 2008).

Bostani says that the mentioned verse is of allegory forms where two sides of the image are life and rain. But at the one side of the image, there are phrases like “sport, diversion, adornment and boasting, and a rivalry in wealth and children” and at the other side of the image, such phrase as “surprising, excitement, turning yellow and withering” exist, and these details undoubtedly include the technical secrets consistent with the expressed ideas (Al-Bostani, 2000; Seyyed Ghotb, 2010).

The holy verse of “Race to forgiveness ...” (Hadid: 21)³⁰ describes the image of a vast area of the Paradise based on the human beings' understanding of the vast area to make it conceivable to them. This vast area is surprisingly in consistent with the variety of blessing. The Paradise area will expand in the human beings' domain of knowledge and feeling and this world with its all pleasures would be smaller than that. This kind of imaging provokes the joy of being dynamic, exercising the morality, and equipping with the humanitarian realities and broadens his/her horizon of thinking ability with regard to the existential expanse of the other world (Sayyedi, 2008).

The principle of monotheism also prevails in religious art but as God Almighty's last being aspect is being manifested in this universe and the Quran says: “He is the First and the Last and the Ascendant (over all) and the Knower of hidden things” (Hadid: 3)².

In religious art, the artist depicts the priority aspect of God in His last being and the honor of knowing hidden things in that of being ascendant over all. However, a genuine artist is one who has genuineness and follows religion, sanctity, and the rules of traditional art. Therefore, the art in Islam is based on one single principle and if all works of Islamic art are assumed as a circle, they are all placed on the basis of a single center (Avani, 1987).

²⁷ «وَنَحْشُرُهُمْ يَوْمَ الْقِيَامَةِ عَلَىٰ وُجُوهِهِمْ عُمُقًا وَ نُكَمَا وَ صُمًّا مَأْوَنُهُمْ جَهَنَّمُ كُلَّمَا خَبَتْ زِدْنَاهُمْ سَعِيرًا» (اسراء: 97).

²⁸ «إِذَا يَنْتَلَىٰ عَلَيْهِمْ يَخِرُّونَ لِلْأَذْقَانِ سُجَّدًا (107) وَ يَقُولُونَ سُبْحَانَ رَبِّنَا إِنْ كُنَّا وَعَدْرَيْنَا لَمَفْعُولًا (108) وَ يَخِرُّونَ لِلْأَذْقَانِ يَنْكُونَ وَ يَزِيدُهُمْ خُسُوعًا»

(اسراء: 107-109)²⁸

²⁹ «اعْلَمُوا أَنَّمَا الْحَيَاةُ الدُّنْيَا لَعِبٌ وَ لَهُوٌ وَ زِينَةٌ وَ تَفَاخُرٌ بَيْنَكُمْ وَ تَكَاثُرٌ فِي الْأَمْوَالِ وَ الْأَوْلَادِ كَمَثَلِ غَيْثٍ أَعْجَبَ الْكُفَّارَ نَبَاتُهُ ثُمَّ يَهِيجُ فَتَرَاهُ مُصْفَرًّا ثُمَّ يَكُونُ

حُطَامًا فِي الْأَجْرَةِ عَذَابٌ شَدِيدٌ وَ مَغْفِرَةٌ مِّنَ اللَّهِ وَ رِضْوَانٌ وَ مَا الْحَيَاةُ الدُّنْيَا إِلَّا مَتَاعُ الْغُرُورِ» (حديد: 20)

³⁰ «سَابِقُوا إِلَىٰ مَغْفِرَةٍ» (حديد: 21)

«هو الاول والاخر والظاهر والباطن» (حديد: 3)

The Function of the Artistic Image in the Musabbihat Surahs: Hashr

One of the beautiful imaginary in holly Quran is considering hypocrites consistent with Satan in conspiracy against the Divine truths. It also depicts the confederacy between hypocrites and Jews, beautifully, especially when hypocrites are consistent with the Jews, but they were told deceived promises by Satan and never do them. Sometimes, they encouraged the Jews to fight against Muslims promising to accompany them but left them in practice and the Jews went to fight against Muslims alone and Quran describes their comparison with Satan as: "Like Satan, when he said to man, 'Disbelieve'; then, when he disbelieved, he said, 'Surely I am quit of you. Surely I fear God, the Lord of all Being.'" (Hashr: 16)³¹. In this verse God considers hypocrites towards the Jews like the promise of Satan to Adam because Satan encourages man to follow him in different ways; when he could deceive man and made man aberrant and rebellious, Satan leaves him and exonerate himself to misguide man and leads him to doom and destruction (Sayyedi, 2008).

The Function of the Artistic Image in the Musabbihat Suras: Saff

In holy verse of Saff, the Almighty God talks about a lucrative business; commerce is the relation of buying and selling. He says: "O believers, shall I direct you to a commerce that shall deliver you from a painful chastisement? You shall believe in God and His Messenger, and struggle in the way of God with your possessions and your selves. That is better for you, did you but know" (Saff: 10-11)³².

This imaginary depends on the stimulating element through proclamation, answer-seek interrogation, displaying the image of a lucrative business and encouraging the souls towards it, and applying this mental image to reach the religion purpose. Also, this image continues in other texture relations to predicate the subjective concepts, for example, the beneficence for God sake is expressed as prevalent image of "loan". The loan image is related to the buying and selling and lucrative business image and depends on the material world and daily interaction of humans. The image of lending to God is used more in the Quranic style because it is a sensational image and has been derived from the reality of life existed in their minds and implies the tacit concept that influences the thought and mind by imaging and making tangible; as He says in Taghabun sura, one of the Musabbihat suras: "If you lend to God a good loan, He will multiply it for you, and will forgive you. God is All-thankful, All-clement" (Taghabun: 17)³³. The charity is lending to God and this delicate phrase teaches human that he/she is the owner of this wealth, so lends it and even he/she gives a good loan to his God. Through this textual pun, the fancy element can imagine its good movement and multiplicity, mental image of wealth, its types, and its movement, development, and proliferation.

The Function of the Artistic Image in the Musabbihat Suras: Jumu'ah

Sometimes Quran talks about the death and the meanings related to it, as it is a ubiquitous person that follows the human to dominate him. Where it says: "Say: 'Surely death, from which you flee, shall encounter you; then you shall be returned to the Knower of the Unseen and the Visible, and He will tell you that you have been doing'" (Jumu'ah: 8)³⁴, illustrates the image of death as an alive, dynamic and pursuer of human being that he is escaping in fear and horror but the death is following him while the human is stepping over the death to be eventually succumbed by it (the death).

The scene of moribund is related to the image of the death and an alive and terrific image is appeared, as It says: "No indeed; when it reaches the clavicles, and it is said, 'Who is an enchanter?', and he thinks that it is the parting , and leg is intertwined with leg, upon that day unto thy Lord shall be the driving" (Qiyama: 26-30)³⁵, the scene is alive here and the soul has reached the final step in throat and the attendances are seeing the scene of the dying person that are not able to return his soul. The soul continues to go out as if it was moving in a specific and determined path, and on that day the moving path is towards the Almighty God (Ragheb, 2008, pp.155-156).

One of the other charming imaginary in Quran is about the authors of book, it is emphasized to the Jews among them, such as the verse of: "The likeness of those who have been loaded with the Torah then they have not carried

³¹ «كَمَثَلِ الشَّيْطَانِ إِذْ قَالَ لِلنَّاسِ كُفِّرُوا كَمَا كَفَرَ قَالَ إِنِّي بَرِيءٌ مِّنْكَ إِنِّي أَخَافُ اللَّهَ رَبَّ الْعَالَمِينَ»³¹ (حشر: 16)

³² «يَا أَيُّهَا الَّذِينَ آمَنُوا هَلْ أَدُلُّكُمْ عَلَىٰ تَجَارَةٍ تُنَجِّبُكُمْ مِّنْ عَذَابِ أَلِيمٍ* تُؤْمِنُونَ بِاللَّهِ وَرَسُولِهِ وَتُجَاهِدُونَ فِي سَبِيلِ اللَّهِ بِأَمْوَالِكُمْ وَأَنْفُسِكُمْ ذَٰلِكُمْ خَيْرٌ لَّكُمْ إِن كُنْتُمْ تَعْلَمُونَ» (صف: 10-11).

³³ «إِنْ تَقْرَضُوا اللَّهَ قَرْضًا حَسَنًا يُّضَاعِفْهُ لَكُمْ وَيَغْفِرْ لَكُمْ»³³ (تغابن: 17).

³⁴ «قُلْ إِنَّمَا أَدُلُّكُمْ عَلَىٰ سَبِيلٍ مَّا كُنْتُمْ تَكْفُرُونَ» (جمعه: 8)

³⁵ «كَلِمًا إِذَا بَلَغَتِ التَّرَاقِيَ* وَقِيلَ مَنْ رَاقٍ* وَظَنَّ أَنَّهُ الْفِرَاقُ* وَالتَّتَمَّتِ السَّنَابِقُ بِالسَّنَابِقِ* إِلَىٰ رَبِّكَ يَوْمَئِذٍ الْمَسَاقُ» (قيامت: 26-30).

it, is as the likeness of an ass carrying books. Evil is the likeness of the people who have cried lies to God's signs. God guides never the people of the evildoers" (Jumu`ah: 5)

The image in here emphasizes the image of the donkey to degrade the Jews' position and to condemn them because their image is consistent with simile. The Jews memorized Torah in their minds and hearts but they didn't benefit from its thoughts and recommendations and believe to the Prophet after Musa, named Ahmad. So they resemble to an ass that carry the precious books but are not aware of their content. This is not a single image but a compound one that carries the contempt and abasement of Jews besides this image, as well, so it immediately says: "The likeness of those who have been loaded with the Torah then they have not carried it, is as the likeness of an ass carrying books. Evil is the likeness of the people who have cried lies to God's signs. God guides never the people of the evildoers" (Jumu`ah: 5)³⁶. It is necessary to say that holy Quran has used the most beautiful metaphor and simile in different verses to introduce the Jews.

The Function of the Artistic Image in the Musabbihat Surahs: Taghabun

One of the interesting imagines in this sura is where It says: "... and shaped you well; and unto Him is the homecoming" (Taghabun: 3)³⁷, in which the different stages of creation as well as the early stages of human creation have been illustrated well that today it is approved by all biological and physiological sciences. It illustrates all the processes that man passes inside the womb, from the sperm, coagulum and fetus to utterness and flesh, that inserts each parts of the body in its right part ; the eye, ears, mouth, tongue, eyebrow, lips, chin, head, hands, legs, fingers, stature, stamina, and even all of the vessels in the body, and etc are appropriate and beautiful that if one part has not been put in its right place, it would be so ugly; for example, It says: "... and shaped you well..."³⁸, (Tayyeb, 1999).

Makarem Shirazi believes that in this verse God has dealt with the imagination of human creation and has invited us from the horizontal revolution towards inner revolution (Makarem Shirazi, 1995). Today, against God's engineering plans about physiological structure of human that is totally consistent with the findings of practical science, the biological sciences have admitted it.

The Function of the Artistic Image in the Musabbihat Surahs: A`la

There is another kind of imaging in A`la sura that it is especially trying to prove the common features between both Mohammad and Ibrahim`s religions and then between Bani Israel's religion, generally; also due to the prominent feature of this case, this relation is more stable than the common relation between all religions; so it is mentioned to this case in the stories of Ibrahim, Mousa and Jesus as well, where It says: "Surely this is in the ancient scrolls, the scrolls of Abraham and Moses" (A`la: 18-19)³⁹.

These points, of course, are not just limited to this Divine Book, but it also mentioned in the previous ones including books of Ibrahim and Mousa. As It says in the next verse: "Or has he not been told of what is in the scrolls of Moses, and Abraham, he who paid his debt in full? That no soul laden bears the load of another and that a man shall have to his account only as he has labored" (Najm: 36-38)⁴⁰.

It is clearly obvious that we can admit the completeness of the luminous religion of Islam in comparison to the other religions because this religion includes all of what existed in the previous religions.

CONCLUSION

The Holly Quran, as a literally text with an exalted goal that is guidance, training, and achieving to truth has tried to benefit from Arabic language capabilities, of course, better and beyond the structure of Arabic language.

The artistic method is one of the most important ways of conveying the messages to the addressees; that by benefiting this method at the peak of eloquence and rhetoric, holy Quran could prevent others to propose something alike. By benefiting from imaginary method, Quran could show miraculously and effectively the natural scenes, the past events, quoted stories, the allegories, the Resurrection scenes, the scenes of blessing and punishment, and human examples in a desired manner. There are many cases of continued images in a motion band. The Musabbihat suras includes Isra, Hashr, Hadid, Saff, Jumu`ah, Taghabun and A`la, and dealt with the various subjects such as believing, ethical, social and political basis. By artistic delicate imaginary, It could seed the true meaning of the praise

³⁶ «بُنْسُ مَثَلُ الْقَوْمِ الَّذِينَ كَذَبُوا بِآيَاتِ اللَّهِ وَ اللَّهِ لَا يَهْدِي الْقَوْمَ الظَّالِمِينَ» (جمعه:5) (راغب، 1387: 227-226).

³⁷ «و صَوَّرَكُمُ فَأَحْسَنَ صُورَكُمْ وَ إِلَيْهِ الْمَصِيرُ» (تغابن: 3)

³⁸ «فأحسن صوركم»

³⁹ «إِنَّ هَذَا لَفِي الصُّحُفِ الْأُولَى*صِحْهُفِ إِبْرَاهِيمَ وَ مُوسَى» (اعلي: 18-19).

⁴⁰ «أَمْ لَمْ يُنَبِّأْ بِهِ مَا فِي صُحُفِ مُوسَى(36) وَ إِبْرَاهِيمَ الَّذِي وَفَى(37) أَلَا تَرَى وَازِرَةً وَزَرَ أُخْرَى» (نجم:38-36)

plant in the soul of the addressee and accompanies the addressee in understanding its concepts and plays a main role in objective access in three main parts of religion i.e. belief, decrees and ethics.

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