Sign of Water in the Holy Qur’ān: A Semiotic Study with De-Saussure and Sayyid Qutb’s Strategic Frames of Reference

By
Fahmeeda Gulnaz

NATIONAL UNIVERSITY OF MODERN LANGUAGES
ISLAMABAD

July, 2013
DISSERTATION AND DEFENCE APPROVAL FORM

The undersigned certify that they have read the following thesis, examined the defence, are satisfied with the overall exam performance, and recommend the thesis to the Faculty of Higher Studies for acceptance:

**Dissertation Title:** Sign of Water in the Holy Qur’ān: A Semiotic Study with De-Saussure and Sayyid Qutb’s Strategic Frames of Reference

**Submitted by:** Fahmeeda Gulnaz  
Name of Student

**Registration #:** 175-MPhil/Eng/2005 (Jan)

**Doctor of Philosophy**  
Degree name in full

**English (Linguistics)**  
Name of discipline

____________________________  
Signature of Supervisor

____________________________  
Signature of Co-Supervisor

____________________________  
Signature of Dean (FHS)

____________________________  
Signature of Rector

Date
CANDIDATE DECLARATION FORM

I FAHMEEDA GULNAZ

Daughter of MALIK MUHAMMAD AKRAM

Registration # 175-MPhil/Eng/2005 (Jan)

Discipline: ENGLISH/LINGUISTICS

Candidate of Doctor of Philosophy (PhD) at the National University of Modern Languages do hereby declare that the thesis: Sign of Water in the Holy Qur’ān: A Semiotic Study with De-Saussure and Sayyid Qutb’s Strategic Frames of Reference submitted by me in partial fulfillment of PhD degree in Linguistics, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

Signature of Candidate

Fahmeeda Gulnaz

Name of Candidate

July 5th, 2013

Date
ABSTRACT

Thesis Title: Sign of Water in the Holy Qurʾān: A Semiotic Study with De-Saussure and Sayyid Qutb’s Strategic Frames of Reference

The existing translations and commentaries with their traditional styles could not effectively communicate the universal meaning and message of the Holy Qurʾān. The main thrust of the research in hand is the exploration of Qutb’s claim that *taswīr* (artistic representation) is the preferred method of the Holy Qurʾān, which unfolds its abstract meaning concretely through visual and sensuous pictures and makes comprehension of the text easy and reflective for the receptor. The present study is a dialectical interaction of Qutb’s *taswīr* (artistic expression) and Saussure’s linguistic sign for linguistic semiotic analysis of the sign of water in the Holy Qurʾān. The blending of the two is a novel area of research and very significant to develop better communication and comprehension of the Qurʾānic Message which mark a radical departure from traditional legalistic, grammatical and historical styles of exegesis. So far this crucial and challenging task has not been given due consideration. The study in hand is a humble attempt to develop an interaction among linguistics, semiotics, the Qurʾānic translation and commentary, particularly focusing on: (i) marking lexical and syntactic choices using Nida's semantic categories for an in-depth linguistic semiotic analysis of the sign of water in the Holy Qurʾān, (ii) exploring contextual implications of the text through *Tafsīr Ibn-i-Kathīr*, (iii) highlighting lexical and syntactic categories reflecting different images in the sign of water in the Holy Qurʾān, (iv) comments and explanation on translation of the sign of water, employing Nida's *Theory and Practice of Translation*; as well as on commentary to highlight Qutb's concept of *taswīr* (artistic expression), (v) semiotic manifestations of the sign of water in the Holy Qurʾān with certain comments on Saussure's linguistic sign. It may, however, be noted that interpreting and understanding meaning of the universal Message in its entirety is beyond human intellect and ability. Furthermore, a structured interview and a questionnaire have been developed by the researcher to collect the data and cross examine the conclusion drawn through the analysis of the sign of water in the Holy Qurʾān. The researcher also suggested further studies on linguistic semiotic analysis of various unexplored manifestations of the sign of water in the Holy Qurʾān.
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ACKNOWLEDGEMENT

I am well aware of my limitations in attempting such a splendid and colossal topic. The deep love and reverence that I bore to the Word of God, stimulated me to undertake and accomplish this arduous task. First of all, I am greatly thankful to Allah Subhanahū-wata'āla with whose guidance and blessing this project has been completed. Then I wish to extend my profound gratitude to the sincere, committed and meticulous professors, particularly Dr. Aziz Ahmed Khan, Dr. Shazra Munnawer, Dr. Rubina Kamran, Dr. Zia-ul-Haq and Dr. Riaz Hassan for their instrumental guidance.

I must express my profuse gratitude to my esteemed supervisor, Dr. Aziz Ahmed Khan, whose persistent support and guidance made this research a success. Then I wish to express my special thanks to my co-supervisor Dr. Zia-ul-Haq, Head department of Islamic/Pakistan Studies, NUML, who with deep insight and wide knowledge fostered my potential to carry out this project. It is pleasant to acknowledge my earnest debt of gratitude to Dr. Muhammad Khan, whose unfailing guidance, interest, and tremendous support throughout the research process greatly helped me to complete the dissertation. I would also like to thank Dr. Zafar Ishaq Ansari, Vice President, International Islamic University, Islamabad, Dr. Anees Ahmed, Vice Chancellor, Raphah International University, Dr. Riaz Hassan, Dean, Faculty of Quality Enhancement, Research and Publications, NUML, Dr. Mehmood Ahmad Ghazi (Late), Judge, Federal Shariat Court of Pakistan, Professor Ahsan-ur-Rehman, Islamabad, Head Department of English, IIUI, for their timely response to the structured interview, developed by the researcher. Moreover, I appreciate the cooperation extended by Sher Nowrooz Khan, Chief Librarian, Islamic Research Institute, IIUI. Without their instrumental guidance, help and persistent encouragement, this thesis would have never been completed.

I owe a particular debt of gratitude to my parents, brothers Ijaz Akram, Intiaz Akram, Usman Malik and M. M. Hassan for their technical assistance in composing and printing as well as for their constant support, motivation and unfailing cooperation, which bolstered my failing courage at every step of this research work. On completion of this academic milestone, I acknowledge that I hardly touched the surface of the topic in hand and the merits that this thesis bear is due to the Grace and Mercy of Allah (SWT) and all errors and shortcomings are due to my own lack of knowledge.
DEDICATION

This study is dedicated to my respected parents whose day begins and ends with a recitation from the Holy Qur’ān and in whose person lay for me the compassion of an exemplary, unmatched - parents, kind teachers, sagacious guardians and mentors and who cherish my success through unceasing support and prayers. “Our Lord! Grant Your Forgiveness to me and my parents and all the believers on the Day when reckoning will come to pass.” (Q 14: 41)
CHAPTER 1

INTRODUCTION

1.1 Area and scope of the study

A crucially significant but relatively unexplored area of the Holy Qur’ān is ‘sign of water,’ and its multi-embedded significations ubiquitous throughout the text, necessitated to undertake this rigorous project. So, I opted to unravel linguistic semiotic mysteries of the, ‘Sign of Water in the Holy Qur’ān: A Semiotic Study with De-Saussure and Sayyid Qutb’s Strategic Frames of Reference.’ The application of linguistics to the Qur’ānic text and particularly linguistic semiotic analysis and interpretation of its themes and style is a novel area of research. The Holy Qur’ān is literally the Word of God, inimitable and unsurpassable not only in its divine diction and style, but also matchless in the pictographic depiction of its meaning and message. It is very rich in imagery. It endows its devotees with deep rooted conviction by portraying subjects belonging to the supersensory realm through pictures, scenes and sensuous representations. Recency and currency give any text immortality and same is the case with the Holy Qur’ān. Its message is not only for the Muslims, but addresses entire humanity. It possesses the quality of being alive, as the universe is alive and evolves new truths and new paradigms at all levels. Since, the Holy Qur’ān has no spatial and temporal barriers, so at all times and climes, it has been interpreted to explore new meanings and perspectives according to the prevailing circumstances.

In this inquiry, generally the researcher probed into the reflection of natural phenomena in the Qur’ānic text that constitute body of powerful signs and provide substantial evidence of God’s creative power and bounty to humankind. While the main thrust of the study in hand was to unravel the Qur’ānic theme of the sign of water and its numerous manifestations from Qutb’s version of Qur’ānic translation
and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur‘ān Fī Zilāl al-Qur‘ān'. The analysis of the sign of water has been carried out by having an intimate dialogue with the Qur‘ānic text as well as diligent probing into it, administering religious cum linguistic scholars’ opinions coupled with exploring Qutb’s epochal perception of taswīr (artistic representation) and Saussure’s linguistic sign in the marking of linguistic semiotic manifestations of the sign of water in Qutb’s version of Qur‘ānic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur‘ān Fī Zilāl al-Qur‘ān'.

It is an admitted fact that inquisitive probing into the Qur‘ānic text is an uphill and arduous task that requires stern conviction and extensive laborious efforts to explore and encompass its whole range of meaning. At all times and climes, human efforts fell short in determining manifold meanings of the Qur‘ānic text because it is beyond human capability to approach its wide and far-reaching perspectives. Since the risk of misconception is more obvious in case of a novice researcher, so the present study approached the Holy Qur‘ān from radical perspectives of Sayyid Qutb, i.e., an eminent Muslim scholar, whose perception of taswīr (artistic representation) with certain linguistic aspects bear significant correspondence to Saussure’s linguistic sign. Qutb was the first who discovered aesthetic manifestations of the Qur‘ānic text and laid foundations of artistic approach. He expressed diverse dimensions of his aesthetic perception and applied it to the Qur‘ānic text in his works, entitled, 'Al-taswīr al-fannī fī al-Qur‘ān,' 'Mashāhid al-Qiyāmah fī al-Qur‘ān' and 'In The Shade of the Qur‘ān Fī Zilāl al-Qur‘ān'. He acknowledged the significance of his perception that: “As for me, I have forgotten myself, and I forgot that I was explicating the artistic aspect of this spectacle; I thought I was witnessing it in reality and not in imagination.” Throughout his life, it remains Qutb’s focal concern to appreciate unique style of the Holy Qur‘ān. He mentions that its aesthetic features excite imagination and create specific perceptual effects upon the senses. He believes that taswīr (artistic representation) continuously affect the minds and hearts of human beings and win them over to its message. The present study focuses on the work of two scholars, i.e. Sayyid Qutb (taswīr al-fannī, i.e., artistic representation) and Ferdinand de-Saussure (Semiotic manifestations of linguistic sign). Qutb has
identified an important phenomenon to which he calls *taswīr al-fannī*, i.e., artistic representation, expression or portrayal. His concept of *taswīr* (artistic representation) reinforces that the Qurʾānic text reflects pictographic sketches and unfolds its abstract meanings concretely through visual and sensuous pictures. This pictographic style effectively conveys content and meanings of the Holy Qurʾān to the receptor by means of sensuous sketches and events and controls them in such a manner that the individual also imitates the same experience. Saussure’s linguistic sign, i.e., a significant aspect of semiotics, is called semiology, the study of signs. Virtually, it is applied to any sign that signifies a concept, an idea or an image, to communicate meaning. He emphasizes that sign is anything that signifies meaning and refers to something different from sign itself. He explains that both are indispensable to each other and the absence of any one vanishes their absolute entity. Saussure views language as a system of signs and claims that each sign is made up of a signifier and signified and declares that relationship between the two components of a sign is arbitrary, i.e., there is no inherent or logical connection between them. There is no natural reason, why we signify the object ‘water’ as w+a+t+e+r in English, or m+a+a in Arabic, or e+a+o+u in French. He claims that both the signifier and the signified are purely psychological and their association constitute the whole sign. They both are linked to each other by a psychological ‘associative bond’. Ogden and Richard perceived this relationship as a triangle.²

![Thought or Reference](Image)

**Symbol:** /Tree/

**Referent:**

(Signifier) (Signified)

The present research identifies corresponding and non-corresponding features of both the perceptions and their close interaction reveals that at some significant linguistic aspects they corroborate with each other. Precisely, they both claim that at
one end they work on the text and at another end maintain sensorial graphical representations in the mental threshold of the receptor.

It is a matter of fact that Saussure’s linguistic sign and Qutb’s concept of *taswīr* (artistic representation) work on the text, yet at different levels and with different strengths, i.e. macro/superset and micro/subset respectively. It is well established phenomenon that text, both at discourse or word level is always part and parcel to each other and cannot maintain its entity in discrete segments. The whole cannot be talked about without its crucial or significant parts and vice versa. The discourse has various sentences and these sentences have certain group of words. Same can be applied to Qutb’s concept of *taswīr* (artistic representation) and Saussure’s linguistic sign. Where Qutb’s concept of *taswīr* talks about the Divine text containing individual items and these Divine realities can only be defined in terms of their relationship to the whole same is the case with Saussure’s linguistic sign only the difference is that it works on mundane everyday language. This is how Qutb’s concept of *taswīr* (artistic representation) and Saussure’s linguistic sign have been reconciled through a constant dialogue between them.

Qutb states that the Holy Qur’ān has a specific and very effective way of using language, and he calls it *taswīr al-fannī*, i.e., artistic portrayal, representation, or depiction. He is of the view that past Muslim exegetes could not recognize this significant feature of the Holy Qur’ān except al-Zamakhsharī (d. 1144) and Abd al-Qāhir al-Jurjānī (d. 1144), who found artistic beauty in the language of the Holy Qur’ān but did not succeed to enunciate a separate theory for it. He suggests that this is a challenging responsibility of the learned scholars to introduce new paradigms in the inquiry of the Holy Qur’ān to unfold miraculous aspects of its style and diction. In this vein, he mentions that *taswīr* (artistic representation) presents the Qur’ānic message in an attractive and enchanting manner that captivates the heart and soul of the receptor. Therefore, Qutb’s *taswīr* (artistic representation) is a novel perception whose importance will increase with the passage of time and attract the attention of modern researchers in the field of the Qur’ānic studies. As such, the study in hand, seeks to present a new angle in the exploration of the Qur’ānic text that would help
the receptor for meaningful and reflective understanding of the sign of water in the Holy Qur’ān. This is certainly possible with an un-ending devotion and untiring plan of action to acknowledge and appreciate aesthetic dimensions and linguistic semiotic perspectives of the Holy Qur’ān.

1.2 Statement of the problem

Every text has its own particular style with its own distinctive features which distinguishes it from the others. In the interpretation of any text, style signifies writer’s own approach to express his thoughts and ideas. The work of commentary on the Holy Qur’ān has been in progress for many centuries, but still they need novel approach for better communication of the universal Message. The art of traditional commentaries needs to be revisited to open new horizons in the Qur’ānic literature. The present study tends to explore Qutb’s claim that past Muslim commentators while explaining miraculous aspects of the Holy Qur’ān, missed to mention its captivating aesthetic style. At the same time, de-Saussure's theory of semiotics needs to be applied for the study of sign system in the revealed Message through comparison between Qutb's eternal and perennial signs and Saussure's worldly and temporal signs. On this radical issue, Binder comments that: “Qutb regrets that the commentators neglected the aesthetic aspects of the Qur’ān and its integrated methodology. The commentators took each verse by itself, and even if they concerned themselves with aesthetic matters, they dealt with each artistic device piecemeal and never attained a general theory.”3 This assertion is a token of realization for the commentators of the Qur’ān aspiring betterment in this area of research.

1.3 Background of the problem

In the 'introduction' of Qutb’s work, ‘Al-taswīr al-fannī fī al-Qur’ān’, he narrated a story which he never articulated before. The narration reveals that when he used to recite the Holy Qur’ān in his early childhood, his immature mind was unable to comprehend the real meaning of the verses but found connection with the emotive pictures reflected in the text. Nevertheless, he felt empathy with those moving and
lively figures. His immature mind captured sensuous figures conveyed to him by reciting the verses. Qutb\textsuperscript{4} admitted that: “Its words, its images, its rhythms, its music enchanted him before he even knew its meaning”. He claimed that these pictures captivated his contemplation and love of these sketches compelled him to read the Holy Qur’ān. He pointed out that succession of scenes and dialogues completely engrossed his contemplation. He noted that: “Pictures of this sort were sketched out before my young imagination, and I was enraptured in their contemplation, and I yearned to read the Qur’ān for the sake of them.”\textsuperscript{5} The recitations acquainted him with the strange feelings that he viewed those sketches like real living and moving persons. Later on, he added that during his formal academic career, traditional commentaries distorted his aesthetic understanding and presented the Holy Qur’ān in a discrete and complicated manner.

Qutb realized that traditional analytical commentaries had missed the core style of the Holy Qur’ān and deprived the Qur’ānic students from the beauty of its aesthetic representation. After an in-depth analysis of aesthetic marvels of the Holy Qur’ān he concludes that the Qur’ānic translation itself is a short commentary and \textit{taswīr} (aesthetic representation) is the sole method that presents the Holy Qur’ān a coherent whole. This foundational principle is utilized throughout the Holy Qur’ān to express every idea and dimension except in the formulation of legal precepts or injunctions. The present study has provided a critical appreciation of linguistic semiotic dimensions of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book \textit{‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’} on the sign of water from Qutb’s artistic frame of reference and Saussure’s linguistic perspectives that mark a radical departure from traditional styles of exegesis. The research in hand is based on the analysis and interpretation of the translation and commentary of the sign of water in the Holy Qur’ān, so it was very significant to provide problems and difficulties of the translation.

1.4 Difficulties of translation of the original Arabic version of the Holy Qur’ān

The ‘translation’ of the Qur’ān remains in limbo, for, the word of God cannot be reproduced by the word of man. […] the beauty of Qur’ān-specific language and style
surpasses man’s faculty to reproduce the Qur’an in a translated form. A crude approximation to the language, meanings and style of the Qur'an is possible to enable non-speakers of Arabic to understand the message of the Qur’an.⁶

The translation of the meanings of the Holy Qur’an and dissemination of its perspectives in cross-cultural convergence is a major human contribution. A common view is that translation is an action performed both on and in language and as an upshot of it, comes out translating problems. The Qur’anic discourse has unique linguistic and rhetorical features and is, therefore, subjected to the strict rules of translatability but none of the translations of the Holy Qur’an are the least substitution of the original Arabic version of the Holy Qur’an. The Qur’anic text is like a spectrum and the translators are unable to capture a single tinge of these colours. Nida rightly claims that: “To have a Latin Qur’an or a ‘vulgate’ Qur’an is, therefore, an impossible task to achieve because this is beyond human language faculty […] the translating of religious texts can be a good testing ground for the limits of translatability.”⁷ In other words, it can be said that the gap between theory and practice cannot be bridged as the Qur’anic discourse is inimitable and cannot be reproduced in any other language. Some significant problems of rendering the Holy Qur’an into target language are enumerated as follows:

1. The Holy Qur’an is a divine scripture, has inimitable form and content, so its rendering into any other language is extremely difficult as compared to other worldly literatures. It is well established fact that the endeavors undertaken by numerous religious scholars are only the approximation to its meanings.

2. The Qur’anic form and content is untranslatable as mundane worldly languages have no equivalent expressions to assimilate and communicate its meaning and message into any other language. Its translation into any language would lead to spoil the artistic beauty and grandeur of the original text.

3. The source text suffers structural changes which are inevitable in any process of translation. In all translations the beauty, economy, and rhythm of the original Arabic is lost even without encompassing the whole manifestations of the meanings. Abdul-Raof added the perspective of Tibawi, who: “believes that every translation of the Qur’an
proclaims its own inadequacy … and is no more than an approximation of the meaning of the Qur’ān.” The proclamation clearly reveals human incapability to encompass and reproduce the Word of Allāh. Even it is beyond human faculty to perceive real depth and wisdom of its wide ranging meanings.

(4) Translating the original Arabic version of the Holy Qur’ān means missing out significant linguistic and syntactic meanings and context. No worldly language carries the potential to communicate highly sublime message of the Holy Qur’ān comprehensively.

(5) The Arabic language in its comprehensive linguistic, rhetorical and grammatical aspects does not correspond to the English language which is the most fundamental problem of its rendering into English language.

(6) The problems of translating the Holy Qur’ān become multiplied when a translator shows fidelity to the source language and its content and at the same time tries to maintain the idiom of the target language.

(7) Reiteration is one of the significant styles utilized in the Holy Qur’ān for emphasis which appeared to the English receptor as jumbled and incoherent, due to their lack of familiarity with the Qur’ānic style.

(8) For religious scholars, the use of grammatical shifts is a beautiful style of the Holy Qur’ān but its rendering into English is problematic for the translators.

(9) The significant role of the diction of the source text is diminished during translating because of the distinctive norms and word order of the target language. The rendering of the source text into the target language distorts its tone, splendor and stylistic specialty.

(10) Ellipsis is one of the magnificent and beautiful features, but it creates problem for the translators in the choice of appropriate lexical and syntactic categories to convey intended sense of the message.

(11) **Loss of economy and compactness of expression**

The loss of appropriate number of expressions and the organic unity during translating the source language text into the target language cannot be avoided. This can be seen virtually by comparing the expressions of source language text and its translation into the target language, as for instance; the verse 67: 30 contains 10
words in its original Arabic version, whereas its translation by different religious scholars in the target language comprises different number of words respectively, which are more than the number of words of the original Arabic version, viz.,

قُلْ أَرَأَيْتُمْ إِنْ أَصْبَحَ مَاؤُكُمْ غَوْرًا فَمَن يَأْتِيكُم بِمَاء مَّعِينٍ

(67: 30)


(a) Adil Salahi: “Say: Just think: If all your water were to sink underground who would give you clear flowing water.” (67: 30)
(b) Ibn-e-Kathīr: “Say: Tell me! If (all) your water were to sink away, who then can supply you with flowing water?”
(c) Ali: “Say: See ye? – If your stream be some morning lost (In the underground earth), Who then can supply you with clear-flowing water?”
(d) Asad: “Say [unto those who deny the truth]: “What do you think? If of a sudden all your water were to vanish underground, who [but God] could provide you with water from [new] unsullified springs?”

The four English versions of the verse 67:30 by different scholars, namely; Adil Salahi, Ibn-e-Kathīr, Abdullah Yusuf Ali, and Muhammad Asad provide almost double the expressions of the original number of words of the source language text, which clearly reinforce incapability of any other language to assimilate and reproduce accurately the content, form and intensity of the Qur’ānic Message. Hence, it is quite evident that magnificence and organic unity of the expressions of the source language text distort during its translation into any target language.
(12) **Loss of rhetorical components**

The rhetorical components of original Arabic version of the Holy Qur’ān are untranslatable, as for instance:

(إِنَّا نَحْنُ نُحْيِي وَنُمِيْتُ وَإِلَيْنَا الْمُصِيْرُ) (50: 43)

It is We who grant life and deal death; and to Us all shall return. (50: 43)

The question is how a translator can maintain the force of five-times repeated ‘We’ in total six words of the original Arabic version of the Holy Qur’ān. Furthermore, Raof is of the view that: "*Qur’ānic discourse uniquely employs the stylistic means of double-particle stress; rhetoricians believe that using double-particle stress in a statement equals saying the same statement three times.*" This unique style of the Holy Qur’ān can further be illustrated through an example: "**Innaka laminal mursalīn**". In this verse, the two particles, "inna" and "la" have been used for emphasis. Wherever these two particles come together, mean saying the same utterance three times. This shows matchless force and intensity in the Arabic text of the Holy Qur’ān which cannot be rendered in any mundane language of the world.

(13) **Abdul-Raof** highlights many problems of translation

In the Holy Qur’ān, the flow of sound, rhythm and sense are interrelated and in the process of interpretation in order to achieve the sense, sound is sacrificed. The cadence, prosodic and phonetic features and onomatopoeic expressions are language specific and thus untranslatable into the target language, as for instance the Holy Qur’ān speaks: (آَنَّا صَبَبْنَا الْمَآءَ صَبًّا (25: 18) [how We pour down the rain in torrents, 18: 25]. Here, in the text, repetitive sounds (بَا), (مَاء) and (نَا) produce sound effects and the word (صَبًّا) with its strong sound (ب) produces hyperbolic effects. All these features are Qur’ān specific and thus are irreplaceable and untranslatable into the target language. In this context, Raof quotes Poonawala’s accentuation, who spells out that the Qur’ānic text, possesses mysterious power and musical charm, the very
sounds of which create a seizing effect in the hearts of its listeners and move them to tears and ecstasy. He adds that no doubt this unique quality vanishes in translation.

Form plays a significant role in the meaning of the Qur’ānic discourse, says Raof. He is of the view that the morphological form of the Holy Qur’ān reinforces both semantic and syntactic manifestations and the use of a certain epithet at a particular location and sequence indicates a specific semantic value. Take for instance the epithets of (الربّمٰن الرحيم) where the epithet of Alrahman always precedes the epithet of Alraheem. In English we translate them as the (most Gracious, most Merciful) by using the superlative most with them, whereas in source text the epithet of Alrahman expresses hyperbole and not the epithet of Alraheem and for this reason it comes first to achieve specific semantic effects.

(14) The compressed word order also limits the scope of translatability.

The Holy Qur’ān contains brevity of expression, which is one of the beautiful literary devices, but poses great difficulty to the translators. As, for instance, the Holy Qur’ān speaks:

(وَأَرْسَلْنَا الرِّيَاحَ لَوَاقِحَ فَأَنْزَلْنَا مِنَ السَّمَاءِ مَآءً فَأَسْقَيْنَاكُمُوْهُ) (15: 22)

We send forth winds heavily loaded, then We send down water from the skies for you to drink. You are not the ones who store it up. (15: 22)

The above mentioned translation of the verse reveals that the whole meaningful phrase, ‘then We send down water from the skies for you to drink’, is compressed into one single Arabic expression, as for instance, (فَأَسْقَيْنَاكُمُوْهُ). In other words, it can be said that the single Qur’ānic expression represents complete linguistic and syntactic pattern while the target language is devoid of this syntactic brevity.

(15) The special syntactic structures of the Holy Qur’ān are translation resistant as they are peculiar to the original Arabic version only. For example:
(وَهُوَ الَّذِي خَلَقَ السَّمَآءَ وَالْأَرْضَ فِي سَتَّةِ أَيَّامٍ وَكَانَ عَرْشُهُ عَلَى الْمَآءِ) (11:7)

In the translation of:

Sayyid Mawdūdī: And He it is Who created the heavens and the earth in six days – and [before that] His Throne was upon the water [...] (11:7)

Muhammad Asad: And He it is who has created the heavens and the earth in six aeons; and [ever since He has willed to create life,] the throne of His almightiness has rested upon water. (11:7)

In translation of the above Qur’ānic text, Sayyid Mawdūdī and Muhammad Asad have inserted within the text exegetical information that adds to receptor’s comprehension. The material added [before that] and [ever since He has willed to create life] by the former and the latter, respectively. It provides supplementary information for the target language receptor and shows that the mentioning of temporal span through syntactic expansion, i.e., [before that] and [ever since He has willed to create life] because of elision in the source text which is also one of the unique styles of the Holy Qur’ān.

(16) The semantico-syntactic interrelations are prototypical features of the Qur’ānic discourse, where the meanings of the Qur’ānic constructions reveal through prepositions. As, for instance the Holy Qur’ān speaks in (23: 18):

(وَأَنزَلْنَا مِنَ السَّمَآءِ مَآءً بِقَدَرٍ فَأَسْكَنَّاهُ فِي اْلَّرْضِ وَإِنَّا عَلَى ذَهَابٍ بِهِ لَقَادِرُوْنَ)

This Qur’ānic structure has four prepositions, (من), (في), (ب)، (على). The use of all of the four prepositions is semantically driven and signifies change in meaning. The first preposition (من) ‘from’ is employed before the word (السَّمَآءِ) ‘the sky’ to indicate that main resources of water are originated in the sky. This preposition also emphasizes the point that water sends down from the skies in appropriate measures by the will of God. The second preposition (ب) ‘in due’, is placed before the word (قَدَرٍ) ‘measure’ to reinforce that God sends the water from the
sky in due measures. The third preposition (في) ‘in’ is employed before (الرض) which indicates that Allāh (SWT) causes the rain water to settle down in the earth. The fourth preposition (على) ‘on’ before the word (ذهاب) ‘taking it away’ indicates the powers of Allāh (SWT) to take the blessing of water away from the mankind. All these semantic and syntactic manifestations conveyed by the source language lose their intensity in translation as both the source and the target language do not have the parallel syntactic and communicative norms.

(17) The Qur’ānic particles reflect semantic and syntactic manifestations and cannot be translated into the target language. Semantico-syntactic interrelations are prototypical features of the Qur’ānic discourse and are translation resistant because both the languages certainly do not contain parallel syntactic norms and particles, which distort syntactic and semantic associations of the source language. The conjunctions (ف) and (ثم) are inter- and intra-sentential cohesive ties, which carry semantic and communicative implications. The shift signals a change in meaning because each particle indicates a distinct temporal stage: the item (ثم) signifies an action that takes place after a long span and the constituent (ف) refers to an action that occurs quite frequently, as for instance the Holy Qur’ān speaks in verse 22: 5:

يَا أَيُّهَا النَّاسُ إِنْ كُنْتُمْ فِي رَيْبٍ مِّنَ الْبَعْثِ فَإِنَّا خَلَقْنَاكُم مِّنْ تُرَابٍ ثُمَّ مِّن نُّطْفَةٍ ثُمَّ مِّن مُّضْغَةٍ مُّخَلَّقَةٍ وَغَيْرِ مُخَلَّقَةٍ لِّنُبَيِّنَ لَكُمْ وَنُقِرُّ فِي اْرْحَامِ مَا نَشَآءُ إِلَى أَجَلٍ مُّسَمًى ثُمَّ نُخْرِجُكُمْ طِفْلً ثُمَّ لِتَبْلُغُوْ ا أَشُدَّكُمْ وَمِنْكُمْ مَّن يُتَوَفَّى وَمِنْكُم مَّن يُرَدُّ إِلَى أَرْذَلِ الْعُمُرِ لِكَيْ يَعْلَمَ مِنْ بَعْدِ عِلْمٍ شَيْئًا وَتَرَى اْرْضَ هَامِدَةً فَإِذَا أَنْزَلْنَا عَلَيْهَا الْمَآءَ اهْتَزَّتْ وَرَبَتْ وَأَنْبَتَتْ مِنْ كُلِّ زَوْجٍ بِهِنَجٍ

Mankind! If you are in doubt as to the resurrection, remember that We have created you out of dust, then out of a gamete, then out of a clinging cell mass, then out of an organized and unorganized embryo, so that We might make things clear to you. We cause to rest in the [mothers’] wombs whatever We please for an appointed term, and then We bring you forth as infants, that you may grow up and attain your prime. Some of you die young, and some live on to abject old age when all that they once knew they
know no more. You can see the earth dry and barren; and [suddenly,] when We send down water upon it, it stirs and swells and puts forth every kind of radiant bloom. (22: 5)

In the above Qur’ānic text, the conjunctions (مّ) and (ف) are utilized to mention numerous stages of the creation of man. The different stages from creation to restoration are exhibited through the use of these two cohesive tools; unlike the source text, English version of Qutb’s translation has no other device available to use other than ‘then’, which he has repeatedly employed. The conjunction ‘then’ in the target language, however, does not reflect accurate difference in temporal stages.

Precisely, the Qur’ānic text is a living text and is, therefore, untranslatable because each time the receptor returns to the Arabic text; he finds new meanings and diverse manifestations of its content and Message.

1.5 Objectives of the study

The objectives of the study were to:

a) Provide a critical appreciation of linguistic semiotic dimensions of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’an Fī Zilāl al-Qur‘ān’ on the sign of water with Qutb’s concept of taswīr (artistic representation) and Saussure's semiotic perspectives wherever needed;

b) compare Qutb’s concept of taswīr (artistic representation) with Saussure's linguistic sign to compare and cross-examine their perceptions in theoretical perspective;

c) explore sense evoking Arabic style of the Holy Qur’ān that led Sayyid Qutb to proclaim that the Qur’ānic text is chiefly pictographic in representation of its different themes and unravels its abstract meaning concretely through visual and sensuous pictures and makes comprehension of the text easy and reflective for the receptor;
decipher contextual implications of the sign of water in Qutb’s version of Qur’anic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ to understand socio-cultural context of the revelation;

highlight significance of the classical precept of internal relationships (intertextuality), in the verses of the sign of water in Qutb’s version of Qur’anic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’;

mark lexical and syntactic choices in Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, using Nida’s semantic categories for an in depth linguistic semiotic analysis;

identify lexical and syntactic categories reflecting different images in Qutb’s version of Qur’anic translation and commentary as translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water;

investigate semiotic manifestations of the sign of water in Qutb’s version of Qur’anic commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ with Saussure’s frame of reference as and when needed;

seek religious scholars and English linguists’ opinion through structured interview and questionnaire for the understanding of the relationship between Qutb’s concept of taswīr (artistic representation) and Saussure’s linguistic sign;

offer possible solutions and recommendations on linguistic semiotic analysis of various unexplored manifestations of the sign of water in the Holy Qur’ān.

The overviewed objectives of the study envisaged by the researcher encompass delimited area of the research ensuring internal validity. (i) The researcher analyzed Qutb’s claim that taswīr (artistic representation) is the basis of all the Qur’ānic expressions and the magic of its matchless style and diction; (ii) the analysis
proved helpful in exploring the precept of context used in the interpretation of the Qur’ānic text and its associative meaning; (iii) a comparison between Sayyid Qutb’s *taswīr* (artistic representation) and Saussure’s semiotic theory has been made to identify concrete significations and symbolic manifestations of the sign of water in the Holy Qur’ān; (iv) interpretation of the opinions given by religious scholars cum English linguists in structured interview and questionnaire underpinned Qutb’s claim that due to limited human ability in understanding the abstract concepts, the Holy Qur’ān transforms them into concrete images, shapes, types, and tangible objects to heighten reflective understanding of the receptor and (v) the possible solutions and suggestions for the commentary of the Qur’ānic text in the light of Qutb’s artistic portrayal, have been offered to develop better communication and comprehension of the universal Message. Virtually, this rigorous and vigorous undertaking will open new dimensions for linguistic semiotic analysis of the Qur’ānic text.

1.6 **Significance of the study**

The present study is significant because it is a novel addition to the science of *Tafsīr* with a particular focus on introducing thematic and stylistic vistas of the Qur’ānic text in English literature and a move towards exhibiting new literary linguistic semiotic dimensions in the exploration of the sign of water in the Holy Qur’ān. The focus of this inquiry was to analyze: (i) what is Qutb’s *taswīr* (artistic representation), its aesthetic effects and major characteristic features? (ii) How does the preferred style of Qutb’s commentary on the verses of sign of water in the Holy Qur’ān, i.e., his perception of *taswīr* (artistic representation), develop better communication and reflective comprehension of the Qur’ānic Message? (iii) What are the underlying lexical and syntactic dimensions employed in Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, which have pleasing and displeasing effects on the perception of receptor? iii(a). What are the lexical and syntactic categories with effective communication in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water in the Holy Qur’ān? iii(b). What
are the lexical and syntactic pointers with communication load in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qurʾān Fi Zilāl al-Qurʾān’ on the sign of water in the Holy Qurʾān? (iv) How do Qutb’s taswīr (artistic representation) and Saussure’s linguistic sign affect perception of the receptor?

It is well accepted fact that no translation and commentary of the Holy Qurʾān, having all merits can ever reproduce the miraculous diction, style and rhythmic subtleties of the Qurʾānic text. Marmaduke Pickthall, a British convert to Islam describes the Holy Qurʾān as an: “inimitable symphony, the very sounds of which move men to tears and ecstasy.”11 No doubt Muslim scholars have tried to probe into its rhetorical, grammatical and figurative manifestations but usually in analytical and discrete manner. Such analytical commentaries confused the common readers and led them to misinterpret the meaning of the Qurʾānic text. Therefore, Qutb claims that it is indispensable to introduce effective techniques and devices which make the meaning and Message of the Qurʾānic text attractive, enchanting and impressive for the common receptor. Hence, it can be said that traditional analytical commentaries are the root cause of misconception coupled with insufficient knowledge and fake belief of non-Muslims obscure them to acknowledge inimitable content and form of the Holy Qurʾān.

The obvious motives working behind the development of tafsīr, were to effectively communicate meaning and Message of the Holy Qurʾān to the common receptor. In the course of history eminent religious scholars have tried to interpret the Holy Qurʾān from different dimensions, as discussed by Boullata i.e., legalistic, grammatical, philosophical and historical aspects. The purpose of these attempts, were to explore every aspect and angle of the Universal Message. Since, understanding and comprehension of meaning and Message of the Qurʾānic text make it obligatory to disseminate it throughout the world. Hence, it is significant that the commentators should use effective strategies which seize the heart and soul of the receptor and mirror coherent and uniform picture of the Qurʾānic text. The commentators while handling this arduous task should empathize expected
difficulties of the receptor and endeavour to address them beforehand. They should: (i) highlight the need to understand the socio-cultural context of the revelation, since all the text has been revealed to address certain issues and happenings of the relevant time, hence, an effective acquaintance with the context adds associative meanings to the text; (ii) point out that hadīth [sayings and doings of the Prophet Muhammad (SAW)] is one of the significant tool to understand real manifestations of the Qur’ānic text; (iii) cite references and illustrations from the work of previous exegetes; (iv) probe into the text by looking into the linguistic and non-linguistic context to explore myriad manifestations of the Universal Message; (v) utilize classical precept of internal relationships (intertextuality) enunciated by the religious scholars in which some parts of the Holy Qur’ān clarify and strengthen the meanings of other parts and evolve more objective and reflective understanding of the topic; (vi) emphasize that focus should be to look into the Universal Message rather than on the meanings of the individual words. But all this demands concerted efforts at all levels to interpret the Qur’ānic text by focusing on its aesthetic manifestations.

1.7 Rationale of the study

The present study is an attempt to analyze linguistic semiotic significations of the sign of water in Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’, which is a point of departure for further research. The research in hand interrogates Qutb’s concept of taswīr (artistic representation) that he utilizes in the interpretation of the Qur’ānic text to develop reflective and meaningful comprehension of the common receptor. He narrates his personal experience, where he finds that traditional analytical commentaries are the root cause of confusion and frustration towards understanding the universal Message. This study deals with the inimitable and matchless subject that simultaneously reveals human inability to encompass its depth and width despite possessing unlimited powers and resources. The present study is a dialectical interaction of Qutb’s taswīr (artistic expression) and Saussure’s linguistic sign for linguistic semiotic analysis of the sign of water in the Holy Qur’ān. The blending of the two is a novel area of research and very significant
to develop better communication and comprehension of the Qur’ānic Message which mark a radical departure from traditional legalistic, grammatical and historical styles of exegesis. It is hoped that this study may prove fruitful and beneficial for linguistic semiotic analysis of various unexplored manifestations and themes of the Holy Qur’ān.

1.8 Research Questions

It is noted that in any area of inquiry, research questions play a vital role to identify the problem and determine focus of the researcher for their possible answers. They help in determining the pros and cons of the study and prove basis of the research. The research questions make the researcher ensure that no unnecessary additions are made and nothing within the purview of the study is unattended. The main research question envisaged for the present study is:

1. What is the significance of the sign of water and its semiotic manifestations in the Holy Qur’ān with Sayyid Qutb and Saussure’s strategic frames of reference?

The subsidiary research questions that emerge are:

1. What is Qutb’s taswīr (artistic representation), its aesthetic effects and major characteristic features?

2. How does Saussure see a linguistic sign, its indispensable constituent parts and positioning in a structured system of language?

3. What are the underlying lexical and syntactic dimensions employed in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water, which have pleasing and displeasing effects on the perception of receptor?
In response to subsidiary research question 3, two sub-questions have been set for an in-depth exploration:

3(a). What are the lexical and syntactic categories with effective communication in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water?

3(b). What are the lexical and syntactic pointers with communication load in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water?

4. How do Qutb’s *taswīr* (artistic representation) and Saussure’s linguistic sign affect perception of the reader?

Before discussing the main research question and subsidiary research questions in detail, a few sub-questions seemed inevitable to explore maximum supporting ideas pertaining to the research area in a systematic way. All research questions either main, subsidiary or sub-questions have been addressed wherever relevant throughout the study:

1(a). What are the similarities and differences in Qutb’s concept of *taswīr* (artistic representation) and Saussure’s linguistic sign?

1(b). What are the semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure's linguistic sign?

1(c). How did Qutb manipulate *taswīr* (artistic representation) in his commentary on the sign of water to inculcate reflective and meaningful comprehension of the content of the Qur’ānic text in the mental frame of the receptor?
2(a). What is the significance of Saussure’s sign’s arbitrariness in the system of a language?

2(b). What is the nature of Saussure’s linear principle in linguistic sign?

3(a). How do Qutb’s *taswīr* (artistic representation) and Saussure’s linguistic sign activate human perception and invoke conceptual and sensuous meaning in the mental threshold of the reader?

3(b). What are the numerous manifestations of the Qur’ānic concept of sign discussed by the religious scholars and their relevance to the present study?

3(c). How does sign of water elucidate its meanings in specific contexts and reinforce them through internal relationships in the Holy Qur’ān?

1.9 Limitation of the study

The study in hand is limited to the linguistic semiotic analysis of the sign of water in the Holy Qur’ān, comparing to Saussure’s linguistic sign with a particular emphasis on: (i) marking lexical and syntactic choices using Nida's semantic categories for an in-depth linguistic semiotic analysis of the sign of water in the Holy Qur’ān, (ii) exploring contextual implications through *Tafsīr Ibn-i-Kathīr*, (iii) highlighting lexical and syntactic categories reflecting different images in the sign of water in the Holy Qur’ān, (iv) comments and explanation on translation of the sign of water, employing Nida's *Theory and Practice of Translation*; as well as on commentary to highlight Qutb's concept of *taswīr* (artistic expression), (v) semiotic manifestations of the sign of water in the Holy Qur’ān with certain comments on Saussure's linguistic sign wherever needed, (vi) textual analysis of the responses to interview developed for religious scholars cum English linguists, (vii) analysis of the responses to questionnaire meant for religious scholars cum English linguists.
1.10 Delimitation of the study

The interpretation and commentary of the Holy Qur’an have been going on since its revelation. The comprehension of its meaning and message is crucially significant for the human beings at all times and climes. Translation and commentary of the Holy Qur’an into different languages by using effective strategies is the only way to communicate its meaning and message with all its multifarious meaning and manifestations. Since understanding and comprehension of the Divine Message make it obligatory to disseminate it throughout the world. Hence, it is the pressing need to translate and interpret the Qur’anic text by using effective strategies which seize the heart and soul of the receptor. The researcher analyzed Qutb’s version of Qur’anic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’an Fī Zilāl al-Qur’ān’ on the sign of water to identify unique proclamation of Qutb’s *taswīr* (artistic representation), which is incorporated in his two epochal books, i.e., *Al-taswīr al-fannī fī al-Qur’ān*, and *Mashāhid al-Qiyāmah fī al-Qur’ān*, and applied on the commentary of ‘In The Shade of the Qur’an Fī Zilāl al-Qur’ān’. The focal questions in the study were: (i) What is the significance of the sign of water and its semiotic manifestations in the Holy Qur’an with Sayyid Qutb and Saussure’s strategic frames of reference? (ii) What are the similarities and differences in Qutb’s concept of *taswīr* (artistic representation) and Saussure’s linguistic sign? (iii) What are the semiotic manifestations of the sign of water in the Holy Qur’an with reference to Saussure’s linguistic sign? (iv) How did Qutb manipulate *taswīr* (artistic representation) in his commentary on the sign of water to inculcate reflective and meaningful comprehension of the content of the Qur’anic text in the mental frame of the receptor?

The prerequisites of the study were library exploration, desk reading and browsing through the internet. In this intensive process, the researcher developed understanding through direct interaction with the Qutb’s version of Qur’anic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’an Fī Zilāl al-Qur’ān’ on the sign of water. Moreover, reading translations and commentaries of different erudite religious scholars like, Sayyid

Last but not least, linguistic semiotic analysis of the sign of water in the Holy Qur’ān required probing into: (i) Qutb’s concept of *taswīr* (artistic representation), (ii) appreciation of Saussure’s theory of linguistic sign, (iii) significance of the concept of sign, (iv) different semiotic manifestations of the sign of water in the Holy Qur’ān, (v) exploration of rhetorical literary devices and figures of speech in the Holy Qur’ān, (vi) marking lexical and syntactic choices using Nida's semantic categories for an in-depth linguistic semiotic analysis of the sign of water in the Holy Qur’ān, (vii) exploring contextual implications of the text through *Tafsīr Ibn-i-Kathīr*, (viii) highlighting lexical and syntactic categories reflecting different images in the sign of water in the Holy Qur’ān, (ix) semiotic manifestations of the sign of water in the Holy Qur’ān with certain comments on Saussure's linguistic sign as and when needed, all this has further been elaborated throughout the study. The overviewed dimensions have been accomplished with the help of previous context(s), subjective and objective opinions of religious scholars cum English linguists and researcher's own creative efforts in the succeeding chapters. May this attempt provide an insight in the understanding of the new linguistic, semiotic edges of the universal Message and
emancipate doubtful minds into clear illuminative individuals. But this is certainly possible through reflective understanding and deep insight of the Qur’anic message, which is the only way to have light from light. The second chapter aims to review the wide ranging related studies on: (i) history of the development of semiotics, (ii) de-Saussure’s contribution in the evolution of semiotics, (iii) elaboration of Qutb’s *taswīr* (artistic representation), (iv) its six major paradigms, (v) different orientations of the Qur’anic concept of sign and (v) numerous significations of the sign of water in the Holy Qur’ān, where all these aspects have been delved deeply.

References/End Notes

1 Leonard Binder, “Islamic Liberalism: A Critique of Development Ideologies” Chicago & London (The University of Chicago Press, 1988) P 194. The primary function of art is to arouse and excite effective reactions in the consciousness of the individual by means of diffusion of aesthetic pleasure and as a result of this it produces action. In this vein, art does not reproduce life rather reproduce immediate experience of life. Therefore, art is more than the reproduction of what is empirically observed and objectively experienced.

2 F. R Palmer, “Semantics” Second edition (Cambridge University Press, 1976, 1981) P 24. Saussure maintains that a sign is the union of form and representation and to these two components he called the 'signifier' and the 'signified'. These two essential components, he proclaims, signify the two fundamental levels of language, i.e. the 'signifier' represents the sound-pattern or acoustic image and the 'signified' stands for a concept or concrete sensorial image. Saussure emphasizes that his revolutionary theory of linguistic sign and its two components are purely psychological and does not correspond to an object in the real world, i.e. its referent. He declares that important aspect of his sign is the indissoluble relationship between these two components. While Ogden and Richard view this link as a triangle, i.e. symbol, referent and thought or reference. Symbol stands for linguistic expression, the referent is an object in the real world and thought or reference is a concept. There
is no inherent connection between symbol and referent, their link is established through concept of our mind.


5 Leonard Binder, “Islamic Liberalism: A Critique of Development Ideologies” (The University of Chicago Press, 1988) ibid, P 190. Qutb expressed that his early childhood recitations exposed him to the marvelous aesthetic beauty of the Qur’ānic verses through which he felt connection and harmony with the colourful emotive pictures. The desire to experience an attractive contemplation led him to recite the Qur’ān persistently with great passions.


7 ibid, Hussein Abdul-Raof, P 61.

8 ibid, P 19.


10 ibid, Pp 37-61.

11 Jane Dammen McAuliffe, “Encyclopaedia of the Qur’ān” Vol. III (Brill, Leiden-Boston, 2003) P 110. Jane Dammen McAuliffe edited the essay, ‘Language and Style of the Qur’ān’ by ‘Claude Gilliot and Pierre Larcher’, where Marmaduke Pickthall appraises the inimitability of the Qur’ānic text. He observes that by reciting the original text of the Qur’ān one may feel and enjoy its matchless beauty and grandeur. Whereas its unparallel music and rhythmic undertones touch the inner recesses of man’s soul and trigger off catharsis which purifies and purges individuals’ inner self.
CHAPTER 2

REVIEW OF RELATED LITERATURE

2.1 Introduction

The present chapter encompasses: (i) the exploration of literature on Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘*In The Shade of the Qur’ān Fī Zilāl al-Qur’ān*’ on the sign of water, (ii) history of the development of semiotics and Saussure’s contribution to its evolution, (iii) Qutb’s *taswīr* (artistic expression) including its numerous paradigms, (iv) comparative analysis of both the perceptions, (v) numerous manifestations of the sign, (vi) significations of the sign of water and (vii) an overview of the related studies under a well-planned procedure of the study (for detail see chapter three of this thesis) to build reflective understanding of the topic in hand. This chapter will contextualize my work with wide range of appropriate (con)texts to analyze discursive dimensions of the previous works that would indicate the ‘focus’ and ‘limitations’ of their reading(s) as well as of my own study. All this helped me to bridge the gap and direct my work to speak for itself. By taking linguistic semiotics as a theoretical framework for textual analysis, it is indispensable to trace a brief history of its evolutionary process. The next section has been given over to the brief background of semiotics including its key contributors to develop a comprehensive understanding of the history of semiotics in general and of Saussure’s theory of linguistic sign in particular.

2.2 Background of the theory of semiotics

The Greek word ‘sémeion’ denotes ‘sign’. John Locke\(^2\) conceived the word *semiotika* and explained the concept as: “the Doctrine of Signs, […] the business whereof, is to consider the Nature of Signs, the Mind makes use of for the understanding of Things, or conveying its knowledge to others.” Martin and Ringham...
have provided a brief history of the evolution of semiotics and discussed few prominent figures in the hierarchy of its development. The semiotics in its historical perspective is divided into two different branches; Peirce marked the American branch and focused on logic and meanings, whereas Greimas founded the Paris school of European branch, closely linked to the linguistic enterprise of Saussure and Hjelmslev. He propagated the relationship of signs with each other and the manner in which these interrelated structures generate meanings in a text.

Semiotics has established its roots at the beginning of the twentieth century and this era is heavily loaded with the affluent works of key semioticians. Their productive attempts proved bedrock particularly in the edifice of semiotics and generally in English linguistics. In this process, many have left instrumental legacies and established unchallenging reputation in the development of semiotics. A brief introduction of few semioticians is given as follows:

(i) Roland Barthes (1915-1980), is one among those revolutionary philosophers who devised his own semiotic system providing a range of works on semiology/the science of signs. Among his prominent works, ‘Mythologies’ published in 1957 followed by ‘Elements of semiology’ in 1967, investigating non-linguistic semiotic system which is further followed by ‘Pleasures of the Text’ in 1973 and ‘Fashion System,’ in 1976. His works range from the studies of semiology, cultural criticism, critical literary essays as well as studies on pleasure and reading, on photography and love. Moreover, Barthes influential contribution is recognized in structuralism and media studies.

(ii) He is followed by Noam Chomsky (1928), another influential linguist and philosopher, who revolutionized the scientific study of language in his work, ‘Aspect of the Theory of Syntax’ (1965) that brought an instrumental change in the scope and vitality of language. In this instrumental work he laid the theory of transformational grammar and propounded the rules describing fundamental distinction between competence and performance. He developed the concept of biosemiotics by bringing together semiotics and natural sciences and explained the human language in his
monumental writings, ‘Reflections on Language’ (1975), and ‘Knowledge of Language’ (1986). Thus, his theories challenge behaviourists stimulus response theory, structuralists’ view that language is a set of utterances and the idea that the mind is a ‘blank slate’ at birth.

(iii) A further substantial contribution is added by Umberto Eco (1932), an Italian philosopher and influential figure in the field of semiotics. His major works ranging from, ‘The role of the Reader: Explorations in the Semiotics of Texts’ (1979), ‘The limits of Interpretation’ (1990) and ‘Interpretation and Overinterpretation’ (1993). His publication, ‘The Absent Structures’ (1968) serves the basis of the development of semiotics in Italy. Later on, his revolutionary productions as, for instance, ‘A Theory of Semiotics’ (1976), followed by ‘Semiotics and the Philosophy of Language’ (1984), recognized his reputation as one of the radical semioticians of his age. He presented practical application of his semiotic theory in his works, i.e. ‘The Name of the Rose’ (1980) ‘Foucault’s Pendulum’ (1988) and ‘The Island of the Day Before’ (1994).

(iv) Algirdas Julien Greimas (1917-1992), laid foundations of the French branch of semiotics at Paris school. In his article, published in 1956, he appreciated Saussure’s concept of sign and his ground breaking assertion that each sign has meaning only by virtue of its difference from the other sign in a system of language. As, for instance, linguistic sign, w-a-t-e-r has meaning not ‘in itself’ but because it is different from the other symbols, i.e. sun, moon and star. Greima’s core semiotic premise resides on Saussure’s central conviction that words do not acquire meanings in isolation, but through their relationship to the whole. His seminal work published in 1966, i.e. ‘Structural Semantics,’ containing narrative grammar convinces that a set of narrative model can be applied to all forms of texts, which subsequently greatly helped in the development of Paris school of semiotics. His instrumental works are, ‘Semiotic of Passions’ (1993), and ‘On Imperfection’ (1987). The recent development in sociosemiotics goes back to recognize his expertise.
(v) A still more radical participation is offered by Danish linguist, Louis Hjelmslev (1899-1965). He discovered general science of the signs and is best known for his theory of glossemics, which attempts to reinforce the structuralist linguistics. Hjelmslev’s understanding of the sign is a further development of the Saussurean sign model. He devised his own theory of semiotic function and replaced Saussure’s division of signifier and signified with two interdependent planes of language, i.e., ‘expression’ and ‘content,’ and accentuated that one of them carry ‘substance’ and the other ‘form,’ which is further categorized as a ‘content-form’ and a ‘content-substance’. He mentioned the core principles of his theories in his works, i.e. ‘Omkring sprogteoriens grundæggelse’ (1943) and ‘Prolegomena to a Theory of Language’ (1953).

(vi) Roman Jakobson (1896-1982), an eminent linguist and scientist has a far-reaching impact on the development of structuralism and semiotics. He brought to the fore, the relation of language to the poetics and showed serious concerns in applied semiotics by writing papers on music, film, theatre, painting and folklore. He participated in the discussion of fundamental semiotic aspects such as the concept of sign, system and code. His instrumental works on semiotics are, e.g. ‘Main Trends in the Science of Language’ (1973), ‘Six Lectures on Sound and Meaning’ (1976), and ‘Verbal Art, Verbal Sign’ (1985).

(vii) Another significant figure Julia Kristeva, a prolific semiotician, psychoanalyst, and a writer, laid the fundamental principles of semiotic theory in her seminal work, Séméiotiké: Recherches pour une sémanalyse. In this work, she investigated material aspects of language and focused on the sound, rhythm and syntax of the language rather than taking it only as a means of communication. She developed the concept of intertextuality and recognized two dimensions of meanings in a text: (a) the phenotext and (b) the genotext. Her instrumental works are, i.e. ‘The System and the Speaking Subject’ (1973), and her doctoral thesis, ‘Revolution in Poetic Language’ (1984). In her thesis she called attention to psychoanalytical position of semanalysis by marking off a distinction between semiotic and symbolic.
(viii) A still more instrumental contribution is added by Claude Levi-Strauss, a leading French anthropologist, played a leading role in the development of structuralism. His seminal writings are, e.g. ‘Elementary Structures of Kinship’ (1969), ‘Structural Anthropology’ (1963) and ‘The raw and the Cooked’ (1970), which greatly contributed in the development of semiotics. In his influential work, ‘Structural Anthropology’, he analyzed the myths and their semantic structures to identify the constituent parts of cultural behavior.

(ix) Another significant attempt made by Maurice Merleau-Ponty, a leading French philosopher and proponent of existential phenomenology. In the mid of the twentieth century, he came under the influence of Saussure and was the first who related structuralism and linguistics with phenomenology. He introduced the lived experiences of actors and privileged the external world over the inner self. In ‘Phenomenology of Perception’ (1945), he examined five sensory properties, i.e. color, taste, sound, odor and touch, of the physical beings. His prime concerns were the rejection of idealism and separation of body and mind, which were the core basis of the emergence of semiotics in France.

(x) Charles Sanders Peirce (1839-1914), is best known for his work on pragmatism and on the establishment of triadic concept of sign, which contains three basic elements, i.e. representamen, interpretant and referent. He propagated that the whole universe is made up of signs and provided an instrumental classification of representamen and the referent, which divides the sign into icon, index and symbol.

(xi) Vladimir Propp, a Russian folklorist and critical theorist has significant influence on structuralism and semiotics. His works provide traces of his commitment to the formation, structure and historical character of folk narratives. He brought to the fore 31 vital functions of folktales indispensable in the composition, structure and progress of narratives. Among his publications were e.g., ‘Morphology of the folktale’ (1958), and ‘Historical Roots of the Wondertale’ (1946).
The brief mentioning of the foregoing key semioticians and their significant inputs provide converging testimony to the cross fertilization of their substantial theories and also the core reason for the development of semiotic theory. At this point, it is indispensable to mention Saussure’s contribution in it to acknowledge his central status and to recognize his unchallenging reputation in the field of linguistics. The next section provides a precise introduction to Saussure’s life and his works to understand the development of semiotic theory.

2.3 **Saussure’s life and academic career**

Ferdinand de Saussure, a Swiss linguist (for a detailed biography, see Appendix-E), contributed his epochal ideas in the development of modern linguistics. He developed historical doctrine of systematic study of language and investigated language as an interrelated and interdependent structured system of signs. The critics acknowledged his instrumental work, which determined his reputation as a new expert in the field of comparative linguistics. He was unable to make known his ideas which he had nurtured through so many years. In the words of Charles Bally and Albert Sechehaye, who were of the view that all his students: “who had the privilege of participating in his richly rewarding instruction regretted that no book had resulted from it.”

Saussure’s semiotic theory of linguistic sign has been used to identify linguistic vitality and multiple significations of the sign of water in Qutb’s version of Qur’anic translation and commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān*. The following section has provided a precise sketch of Saussure’s semiotic theory of linguistic sign, in conjunction with Qutb’s *taswīr* (artistic expression).

2.3.1 **Saussure’s semiotic theory of linguistic sign**

Saussure’s best-known work, *Course in General Linguistics Ferdinand de Saussure*, was published posthumously in 1916 by his students Charles Bally and Albert Sechehaye on the basis of notes taken from his lectures. This seminal work widely recognized his individual stamp and declared him as, ‘the father of modern
linguistics’. Charles Bally and Albert Sechehaye commented on his unique insight that in the evolutionary process of linguistics, Saussure was among those few figures whose instrumental contribution in this field established their enduring respect and unchallenging reputation. In this context, Leonard Bloomfield added that Ferdinand de-Saussure built theoretical scaffoldings to introduce novel trends in the scientific study of language. His students articulated that in the field of linguistics, dominant works of scholars left their significant marks in each step of its evolution and among them they particularly pointed out matchless vision of Saussure into the phenomena of language. They were of the view that Saussure was the first who perceived language a self-contained structured system of interrelated elements in which each sign acquires its value through its relationship to the other signs. Saussure perceived semiology as the science that studies the phenomena of signs as part of the social life. He defined linguistics as one of the ramification of ‘semiology’:

Linguistics is only one branch of this general science [of semiology]. The laws which semiology will discover will be laws applicable in linguistics... as far as we are concerned... the linguistic problem is first and foremost semiological ... if one wishes to discover the true nature of language system, one must first consider what they have in common with all other systems of the same kind... in this way, light will be thrown not only upon the linguistic problem. By considering rites, customs, etc. as signs, it will be possible, we believe, to see them in a new perspective. The need will be felt to consider them as semiological phenomena and to explain them in terms of the laws of semiology.6

Saussure assigns wider perspective to semiology and takes it as an independent field which deals with signs in the framework of society and declares linguistics as one of its branches. For Saussure, semiology is an umbrella term and he defines it as:

A science that studies the life of signs within society is conceivable; it would be a part of social psychology and consequently of general psychology. I shall call it semiology (from the Greek semelion, ‘sign’). Semiology would show what constitutes sign, what laws govern them. [...] Linguistics is only a part of the general science of semiology; the laws discovered by semiology will be applicable to linguistics, and linguistics will thus assign a clearly defined place in the field of human knowledge.7
By the same token, a subtle distinction between semiotics and semiology is drawn by Cuddon. He said: “both terms have a common Greek root: semeion, ‘sign’. Hence, the science of signs. […] Strictly speaking, semiology is the science of signs (and signals) in general; semiotics refers to the theory of signs system in language.”

For Cuddon, both the terms reinforce the meanings of sign with a slight variation, i.e. semiotics deals with the signs within the ambit of a language, whereas semiology has wide and far-reaching perspectives and its mechanism is extended beyond the framework of language.

2.3.2 **Language is a system of structural relationship**

Saussure’s theory of language reinforces that all language items are essentially interlinked in a system of structures. He views language as a social phenomenon and discovers that meanings do not reside in individual words, but in a complex system of relationships. Jean Aitchison explains his point:

> It was Saussure, who first suggested that language was like a game of chess, a system in which each item is defined by its relationship to all the others. His insistence that language is a carefully built structure of interwoven elements initiated the era of structural linguistics. All linguistics since de Saussure is structural, […] means the recognition that language is a patterned system composed of interdependent elements, rather than a collection of unconnected individual items.

Saussure’s prime concern was to establish that language should not be investigated in isolated and discrete segments, but by viewing it as a whole in a structural relationship of its constituent elements.

2.3.3 **Dyadic concept of linguistic sign**

Saussure presents his restricted notion of language and proposes, “to localize it in the limited segment of the speaking-circuit where an auditory image becomes associated with a concept.” His linguistic sign does not include graphical representations of language, i.e., written symbols rather it focuses solely on acoustic image or mental concept of a sound pattern. He proclaims that: “each linguistic term
is a member, an *articulus* in which an idea is fixed in a sound and a sound becomes the sign of an idea.”11 This assertion led to the development of epochal perception of linguistic sign and establishes that association of the signifier and the signified maintains entity of a linguistic sign and vice versa. Furthermore, he claims that: “whenever only one element is retained, the entity vanishes.”12 In other words, his perception constitutes a dyadic concept of linguistic sign and proposes that every sign is made up of two components, i.e., the signifier and the signified. In order to explain indispensable relationship of signifier and signified Saussure illustrated an example: “the two sided linguistic unit has often been compared with the human person, made up of the body and the soul.”13 Later on, he modified this example: “a better choice would be a chemical compound like water; combination of hydrogen and oxygen, taken separately, neither element has any of the properties of water.”14 The signifier being the purely psychological sound pattern of a word or expression and signified is the concept or idea of a mental object; both refer to the perceptual sensorial world. He has gone at length to explain that signifier is not a material sound executed by any human being in a speech, but psychological sketch of a word or symbol in individual’s head. Hence, he establishes that his revolutionary theory of sign and its two components are purely psychological and do not correspond to an object in the real world, i.e., its referent.

### 2.3.4 Arbitrary nature of linguistic sign

Saussure claimed that language is a system of signs and those signs are at first instance arbitrary. In investigating its arbitrariness he posited that sign takes specific forms because of its conventional usage. He observes that linguistic sign is a double entity consist of a sound image and a concept and states that there is no natural or logical relationship between a particular acoustic image and to what it signifies, which combines the two to move together. The form varies in different languages, so we find different words in different languages for the same object. As Stephen Ullmann accentuated on this significant aspect: “that which we call a rose By any other name would smell as sweet.”15 The excerpt manifests the contention discussed above that there is no intrinsic correspondence between the symbol and its concept.
that relates the two. Contrary to the opinion of naturalists who opined that a logical relationship exists between form and its meanings. Saussure refutes the postulation that concept of the word has some inherent link with the object to which it refers to and states that if this is the matter, then why all the languages of the world do not use the same word for an object to which it signifies. For instance, if there is something inherent in substance ‘w-a-t-e-r’ that created the word ‘water’ to represent it, then almost all the languages of the world should have the same expression for it. His proclamation reinforces the idea that relationship between the word ‘water’ and what it refers to is fundamentally arbitrary and these are only cultural usages which create a particular sound image for any concept. The above discussion manifests that when we refer to an object; we use the word which is commonly used in the society. It reinforces the idea that these are socio-cultural conventions or norms which determine or motivate specific symbol for any concept. To understand it with an illustration, as for instance the word ‘water’, ‘eau’, and ‘مَاء ٌ’ are different sound images used in English, French and Arabic respectively, but all the three signify one concept or meaning which clearly establishes their arbitrary relationship, i.e. different structures or forms of the same concept.

2.3.5 Linear principle

Saussure divides the linguistic sign into two parts, i.e. the signifier and the signified, and prefers the spoken word over the written symbol, to which he calls an acoustic image. He accentuates the significance of linear signifier that entire structure of language is made up of it. He explains that the auditory signifier or the sound image only has at its disposal the magnitude of time as it represents a span which is measurable in a temporal dimension. For instance, we speak words in a linear fashion one after the other and cannot say two words at one time. The acoustic image being auditory is measured only in time, contrary to the position held by visual signifiers, which reveal that: “(a) it represents a span, and (b) the span is measurable in a single dimension; it is a line.” The constituents of a visual signifier appear in a chain of graphic marks while the elements of acoustic signifier follow each other in a sequence of time and this successive association of linguistic units brings forth linear
signifier. Saussure’s linear perspective identifies that signifier is linear because its temporal and spatial characteristics present it in a straight line.

2.3.6 Differential principle

Saussure made another groundbreaking assertion that in any language meanings are generated through differences. He established his point that linguistic sign ‘water’ has meaning not because of its inherent properties, but because it is not, ‘easter’, ‘monster’, ‘winter’, or any other linguistic form. Saussure emphasized that the whole structure of a language is absolutely constructed with differences and in this context new meanings can only be emerged in the realm of existing signs when they acquire a new form. Saussure’s relational conception of meaning was specifically differential and language for him was a system of differences and oppositions. He articulated that in the system of a language, each sign has its own distinctive entity which differentiates it from the other signs. It clearly reveals that Saussure traced the origin of the form of words through their differences. He aptly contended that sound image and concept are indispensable to each other. For instance, if we change ‘water’, into ‘peter’, or ‘hunter’ into ‘computer’, we have not only a new auditory image and form but also a new concept and meaning of it. The new forms take their place in the realm of existing forms because of their slightly or entirely different structures or moulds. Even minimal differences create not only new forms, but also generate new meanings and keep intact their distinctive entities. Saussure accentuates that differential principle generates constituent elements which in turn establish a language system. He explained that their most distinguishing feature is that they had a distinctive mould from the other elements of a language. Precisely, a minimal change in the form of a signifier (sound pattern) means a new signified (meaning or concept).

2.3.7 Synchronic and diachronic dichotomy

Saussure’s dichotomy between synchronic and diachronic domains is one of the instrumental concerns of modern linguistics. The synchronic linguistics studies
language at a given point in time and deals with how language works at that particular point in time, whereas diachronic linguistics deals with the history of language change and reconstructs an overview sketch of the whole process of language transition. He spelled out his focus that language is a system and each part of it should be investigated from synchronic perspectives. He privileges synchronic aspect because it reflects how language works in the community of speakers. Bertons calls attention to Saussure’s classification of historical and ahistorical linguistics and comments that he selected a more abstract ahistorical approach for analysis that explains language at a specific point in time instead of opting for a historical approach that study language chronologically and sketches its historical development. He added that for Saussure the question related to the change of a language within a specific period of time was less significant than a question that how language works or how language is used in everyday discourse. Similarly, Saussure also made a remarkable distinction between langue (language) and parole (speech) and focused on parole rather than langue. Langue refers to the system of rules and conventions in a language while parole is the actualization of langue and refers to the use of language by the speakers in particular instances.

2.3.8 Value and signification

Saussure drew a clear distinction between value and signification. The concept of signification is established; when we take linguistic sign as a holistic unit, then everything which appears is defined in terms of a sound image (the signifier) and the concept (the signified). While the concept of value of a linguistic sign depends on its relation to other signs in a system of language. He spelled out the inherent paradox, i.e., in signification, the concept is a counterpart of the sound image while in value every sign is a counterpart of the other signs in a system of language. In this backdrop, Saussure posited that language is a system of interdependent relationships in which the value of each sign can be established by the immediate presence of the other signs. In other words, it can be said that value of each sign is determined by the presence of the other signs coupled with their interaction with each other in an interdependent structured system of a language.
Precisely, Saussure’s theory of linguistic sign establishes, i.e., an indispensable relationship between form and concept (signifier and signified), relation of a linguistic sign to the other signs, arbitrary nature of linguistic sign, significance of the linear principle and speaks about the foundational role of differential principle, which in turn constitutes an interrelated structured system of a language. Saussure’s form of linguistic sign constructs an illuminative perceptual sketch of its representation in the mind of the social actors like Qutb’s *taswīr* (artistic representation) which in addition to the building of concrete picturesque meanings inculcates transformation, i.e., a transformation in the beliefs through intellection and spiritual ratiocination.

### 2.4 Semiotics: A historical perspective of its evolutionary process

An elaborative sketch of Saussure’s semiotic theory has been presented in previous sections which further require mentioning of his theory in its historical perspective. Saussure was the first who developed scientific study of language and related it to the social psychology. Following Saussure appeared Dane Louis Hjelmslev who with his theoretical approach refined Saussurean concept of sign by introducing his fundamental planes of language akin to Saussure’s signifier and signified. Corresponding to the idea of Hjelmslev, Claude Levi-Strauss an anthropologist founded a new territory to which he applied the linguistic-structuralists approach and set out to identify the constituent parts of cultural behavior which he studied as if it were a language phenomenon. At the same time appeared Russian folklorist Valdimir Propp, who did an analysis of 100 fairy tales which led him to establish an analogy between language structures and the organization of narratives. These theoretical foundations led Greimas and a group of researchers to set out a scientific project, which put the semiotics on an evolutionary track in different realms. Over many years of experiments they formulated and later on refined a theory of signification which led the semiotics to work in several phases of development.

The first stage began in the context of structuralism, in which syntagmatic and paradigmatic models were developed and in 1970 during its second phase, attempts
have been made to develop harmony between these two concepts in order to construct a general theory of the generation of meaning. The mid and late 1980s has proved a cornerstone in the evolution of semiotics as during 1980s and 1990s, attention has been focused to organize spatial, temporal and actorial aspects of the text which eventually brought into focus the analysis of the functioning of classic values into language, i.e. truth, beauty, good and evil. The concerns of Merleau-Ponty and Antonio R. Damasio played an instrumental role to move away from ‘objective semiotics’, towards a focus on figurative level and on the role of body in the construction of meaning. This move led to the emergence of meanings from sensations to emotions and paved the way to the development of semiotics of passion. In this context, A J. Greimas, Jacques Fontanille and Marleau-Ponty played a significant role. In the late 1980s semiotics of senses made advances and in this field Jean-Francois Bordon, Anne Henault, Eric Landowski, Jacques Fontanille and Claude Zilberberg had produced significant studies. The emergence of new semiotics has not distorted the concept of earlier research rather along with it developed more traditional elements. As, for instance, the earliest interests in folk-tale led the semiotics to expand its domain of study into psychosemiotics, biosemiotics, zoosemiotics and sociosemiotics. In present scenario, contrary to its status as a movement in 1960s or 1970s, semiotics is a complete discipline which is continuously developing and has dynamic interaction with the changing sociopolitical and cultural surroundings.

2.5 **Semantic, pragmatic and syntactic dimensions**

Semiotics provides a theoretical framework to analyze any text, so in present research it is imminent to explore semantic, pragmatic and syntactic dimensions of delimited area of the topic in hand. In this study the main focus lies on elaborative discussion of Saussure’s theory of linguistic sign and Qutb’s perception of *taswīr* (artistic representation) while semantic, pragmatic and syntactic paradigms shall be slightly touched upon to provide basic understanding of these concepts. The understanding and application of these aspects in the study of semiotics is advocated
by Charles Peirce (1834-1914), Charles Morris (b. 1901), and Rudolf Carnap (1891 – 1970). Their significant articulation is traced by Crystal in his work as they viewed:

Semantics, the study of the relations between linguistic expression and the objects in the world which they refer to or describe; Syntactics, the study of the relation of these expressions to each other; and Pragmatics, the study of the dependence of the meaning of these expressions on their users (including the social situation in which they are used).\(^{17}\)

Semantic, Pragmatic and Syntactic\(^{18}\) dimensions provide theoretical underpinnings to the study in hand. These paradigms are very significant and at great length helped in linguistic, semiotic analysis of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water.

2.5.1 Semantics

The study of semantics focuses on the conventional meanings of words, phrases and sentences. It probes into meanings and meanings reside in words or sentences which are central to the language. So semantics is a significant branch which solely focuses on the study of linguistics. The French term sémantique has its roots in Greek, coined by M. Bréal,\(^{19}\) who perceived it as the science of meaning and not the study of its evolutionary process or the change of meaning in a particular point in time. Generally, the inherent purpose to use any language is to convey meanings or ideas to others, which dwell in our mind and the tool we employ to communicate those meanings are the spoken and written symbols as well as body language, aptly commented by Syal and Jindal.\(^{20}\) The prime concerns of the researcher in this study are to probe into the relation of signs to their concepts or meanings. In this context, the debate of eminent linguists reveals two vital perspectives of meaning. Some linguists held the view that there is no inherent relation between the words and the objects to which they refer while others contended that there is an essential link between the symbols and the things to which they refer that motivated us to formulate those expressions. The latter contention is traced from
Plato’s dialogue Cratylus\textsuperscript{21} but it works only on few words and their concepts while the former claim is perceived by Saussure, which reinforces his perception of arbitrariness, i.e., there is no natural or inherent connection between the words and their objects.

Moreover, in the context of semiotics, it is significant to see those types of relations between words and objects that generate meaning. Meaning resides in the relationship between words and concepts, which generally falls into two significant categories, i.e., denotative and connotative, that deals semantics and pragmatics, respectively. Denotative meaning deals with the literal, conventional or surface meanings of a word, phrase or sentence which are the dictionary meanings devoid of its associative, additional or contextual perspectives. The literal meaning of a word points to the concept to which it refers, say Syal et al, and add that: “the concept is a minimal unit of meaning which could be called a ‘sememe’”\textsuperscript{22}. They relate it to the significant positioning carried out by phoneme and morpheme in a language. The denotative meanings, once established by the conventions of a certain community assume permanent status, whereas the connotative meanings change with the change of contextual associations which are attached to those concepts. Precisely, the core concerns of semantics are to study the relation of words to its meanings while pragmatics deals with the execution of utterances in a specific context by the speaker.

\subsection*{2.5.2 Pragmatics}

In language analysis, pragmatics is a self-governing field of its own right, which specifically focuses on the utterances of a speaker. The prime focus of the pragmatics is to probe into the non-literal, associative or connotative meanings of the words and sentences used by the speaker. In addition to the aforementioned perspectives, it deals with the contextual meanings to arrive at an understanding of what a speaker intends to convey in a specific situation. Syal et al\textsuperscript{23} observe that pragmatics perceives that language is an action which the speaker performed in its contextual backdrop and they argued that this action or performance of utterance in a specific context is called ‘speech act’. This action is shared by the speaker and hearer
with previous knowledge of the prevailing situation that evokes them to perform specific speech act. These diverse dimensions to which apparent formulation of the sentence do not evidently convey play significant role in adding up to the context of utterance. Precisely, pragmatics deals with those aspects of meanings which do not come within the purview of semantic theory. It deals with how speaker uses language and predicts the speaker's intended meanings in a particular conversation.

2.5.3 Syntactics

The word syntax has Greek origin and literally means setting out together or arranging linguistic and syntactic categories in a sequence of sentence. The literal exposition reveals that the study of syntax deals with the structure and ordering of the lexical and syntactic elements in a sentence, but a more comprehensive definition of it is offered by Crystal\(^{24}\) that syntactics: “is the study of the interrelationships between ELEMENTS OF SENTENCE STRUCTURE, and of the rules governing the arrangement of sentences in SEQUENCES.” In other words, it can be said that in syntactic analysis finite numbers of rules play significant role to establish relationship of linguistic elements through which infinite numbers of grammatically well constructed sentences emerge. In this context it is important to see what Chomsky\(^{25}\) says of grammatical rules: “A grammar which consists of a set of statements or rules which specify which sequences of a language are possible, and which are impossible, is a generative grammar.” And further he highlights that grammar is a tool which engenders only grammatically correct sequences and not the ungrammatical ones. Since the development of his revolutionary work, linguists seek to cultivate particular type of grammar, which, according to Chomsky is: “perfectly explicit”, determining what combinations of constituent elements would result in grammatically well-constructed sentences. A grammatically well-developed sentence is analyzable, argued crystal, in sequential ordering of syntactic groups with fully developed syntactic relationships of linguistic items with each other. In a nutshell, syntactic study deals with the application of grammatical rules in a language and sequential layout of syntactic categories in structural plane of the sentences. The next section is
given over to the term hermeneutics that helps in understanding the method of interpretation of meaning of any given text.

2.5.4 Hermeneutics: A theory of interpretation

Hermeneutics is derived from the Greek verb ‘hermeneuein’ that denotes ‘to interpret’. Esack perceives it as the: “intellectual discipline concerned with nature and presuppositions of the interpretation of expression.” It is a theory of interpretation of meanings which explains social, historical and contextual implications of a text. In a similar context, Schwandt defines it: “the term generally refers to the art, theory, and philosophy of the interpretation of meanings of an object (a text, a work of art, human action, the utterance of another speaker and so on).” The prime focus of hermeneutics is on a written text and in this backdrop it is perceived as: “the theory of the operations of understanding in their relation to the interpretation of written texts.” It reveals the notion that hermeneutics work in two dimensions, at one end it develops relation of part of the text to the whole and reinforces the idea that interpretation of every part depends on the interpretation of the whole text. As Schwandt explains the point that: “the hermeneutic circle refers to relation of parts of a text to the whole text. The interpretation of each part depends on the interpretation of the whole and vice versa.” In other words, comprehensive understanding of the text takes place by delving alternatively between part and whole and continually probing around the central idea. At the other end, hermeneutics (understanding) is perceived as an indispensable part of ontology and a basic characteristic of human existence. To this point he elaborates that: “the hermeneutic circle is an ontological condition of understanding. In other words, it points to the fact that being an interpreter is an inescapable condition of what it means to be human”. As the concept of understanding is specifically attributed to humans and Gadamer speaks of centrality of language and dialogue in hermeneutics (understanding), so the beings arrived at an understanding, i.e., consensus or de-consensus, through dialectical interplay of language and dialogue. The next section has been given over to sketch Qutb’s life, his educational background and an elaborative account of his taswīr (artistic representation).
2.6 Qutb’s literary appreciation of the Holy Qur’ān

This section aims at critical appreciation of Qutb’s literary theory of *taswīr* (artistic representation) and its implications in the Qur’ānic verses, i.e., how the Holy Qur’ān unfolds its abstract concepts perceptually and graphically by utilizing different artistic devices. The following sub-section provides a thorough account of Qutb’s life, his educational background and a detailed depiction of his concept of *taswīr* (artistic representation) including its numerous paradigms.

2.6.1 Qutb’s life and educational background

Sayyid Qutb Ibrāhīm Husayn Shādhilī (1906- 1966), was an Egyptian writer, educator, religious leader, a member of Muslim Brotherhood and one of the most influential and revolutionary ideologues of modern Islamic resurgence. His call for a revolution to establish an Islamic state and society greatly influenced Islamic resurgent movement of the 20th century. He was a model of modern Islamic radicalism and had an acclaimed writing career as a litterateur in Egypt in 1930s and 1940s. His best works were produced in the 1950s, when he was in prison. Through his creative writings, he promoted his vision of dynamic Islamic society based on the perennial tenets – of change, movement, emancipation from the chains of *jāhiliyya*, and morally elevated society - found in the Holy Qur’ān. Furthermore, he condemned imitation and any borrowing from the west and insisted that Islam is the perfect and self-sufficient religion. His true motives were to replace the secularized modern society with true Qur’ānic generation and to reconstruct and shape the world according to the abiding Divine precepts.

In his early writing career, Qutb wrote two important and revolutionary books expressing his literary appreciation of the Holy Qur’ān. The first was *Al-taswīr al-fannī fī al-Qur’ān*, (1945) and the second, *Mashāhid al-Qiyāmah fī al-Qur’ān*, (1947). After the publication of these two books he planned for a literary series on the Holy Qur’ān entitled, ‘*Al-Qissa bayn al-Tawrāh wa al-Qur’ān*, ‘*Al-Namādhij al-Insāniyya fī al-Qur’ān*, ‘*Al-Mantiq al-Wijdānī fī al-Qur’ān*’, and ‘*Asālīb al-‘Ard al-
Fanni fi al-Qur‘ān’. But he never succeeded to substantiate his dream of writing those books because Egyptian political life took him away from other academic and scholarly works of political and religious concerns. Yet he accomplished to write a commentary on the Holy Qur‘ān entitled, ‘In The Shade of the Qur‘ān Fī Zilāl al-Qur‘ān’ (1952 -1959), based on his two basic principles that preferred method of the Holy Qur‘ān is artistic and that its art is an integrated whole in which he made reference to his earlier two books containing radical literary aesthetic appreciation of the Holy Qur‘ān.

Qutb grew up in a pious Muslim family in the village of Mūshā, district Asyūt in Upper Egypt. Since his early childhood, he continuously remained in touch with the Holy Qur‘ān. He himself acknowledged that in his initial attempts to comprehend the Holy Qur‘ān, its words, images, rhythms, and music enchanted him, even without proper understanding of the real manifestations of its verses. He claimed that while reciting the Holy Qur‘ān pictures were sketched out before his immature imagination, which captivated his thoughts and prompted him to comprehend the impressionable Qur‘ān. At the age of ten years, he had learned the Holy Qur‘ān by heart. In his formal education in Cairo, where he read books of tafsīr and heard Qur‘ānic exegesis from his professors, the Holy Qur‘ān appeared to him a complex phenomenon towards understanding its real Message. Later on, when he was a young adult, he went back to the direct reading of the Holy Qur‘ān and exploration of its aesthetic fantasies, in order to understand its meaning and Message and learn the secrets of its literary spells. He added that then amazingly, he regained enthralling taste of poorly understood Qur‘ān of his childhood in his mature frame of reference. He appreciated with his refined understanding that the Holy Qur‘ān draws impressionable penetrating pictures through words which even the eyes of colorful cameras are unable to capture. In 1939, he decided to share his enchantment publicly by writing couple of articles for al-Muqtatāf’ and a few more in 1945 for Al-Risāla. Later on he incorporated these articles in his book Al-taswīr al-fanni fī al-Qur‘ān.
2.6.2 Qutb’s concept of taswīr (artistic representation)

This section aims to provide Qutb’s literary appreciation of the Holy Qur’ān, i.e., how the Qur’ān unearths its abstract meaning and concepts concretely through visual pictures, scenes and events to convey its matchless content in aesthetically remarkable manner. The Holy Qur’ān utilizes figures of speech, rhetorical devices and miraculous literary style to communicate its meaning and Message effectively. Beside these techniques, the Holy Qur’ān manipulates vivid sketches, regenerating movements, and corporeal physical forms in its language to stir the imagination and appeal directly to the senses. This sense evoking style of the Holy Qur’ān has led Sayyid Qutb to proclaim that the Holy Qur’ān is chiefly pictographic in representation of its different themes and unravels its abstract meanings palpably through visual and sensuous pictures. Boullata aptly appreciates Qutb’s aesthetic ideology:

*Taswīr* is the preferred tool in the style of the Qur’ān. By palpable fancied images, it designates intellectual meanings, psychological states, perceptible events, visual scenes, human types and human nature. It then elevates these images, it draws and grants them living presence or regenerating movement; whereupon intellectual meanings become forms or motions, psychological states become tableaux or spectacles, human types become vivid and at hand, and human nature becomes visible and embodied. As for events, scenes, stories and sights, it renders them actual and immediate, pulsating with life and movement. When it adds dialogue to them, it brings into full play all the elements of imaginative representation in them.³³

The above quoted text beautifully appreciates Qutb’s perception of *taswīr* (artistic representation) that it is the miraculous style of the Holy Qur’ān which through words and phrases presents scenes, stories and human types by giving them life and regenerating movements as if they are living corporeal forms acting and performing on the stage. He further stated that pivotal function of pictographic style of the Holy Qur’ān is so vibrant that through power of imagination, it transplants the images in the mental psyche of the receptor and controls them in such a manner that the receptor also imitates the same experience. It is this style, which affects the heart and mind of the reader and listener and throughout reinforces its message.
conclusively. Like Qutb, says Egyptian Mustafā Sādiq al-Rāfi‘ī (d. 1937), “Anyone who heard it had no option but to surrender to the Qur‘ān,” and gave the following reasons for it:

Every single part of his mind was touched by the pure sound of the language’s music, and portion by portion, note by note, he embraced his harmony, the perfection of its pattern, its formal completion. It was not so much as if something was recited to him, but rather as if something had burned itself into him.34

He was of the view that preferred method of the Holy Qur‘ān does not keep the receptor limited to the lines of the text rather establishes a dialectical interaction between them and in the process of contemplation and comprehension transforms the inner mental state of the receptor effectively by bringing intellectual ratiocination. In this context, Abu–Rabi has gone at length to elaborate Qutb’s prime concerns that:

Artistic expression of representation is the preferred method of the Qur‘ān. It expresses in a concretely imagined way an abstract mental meaning, a psychological state of mind, a concrete event, a lively scene, or a human representation. Furthermore the Qur‘ānic method of representation conveys a concrete sense of life, giving it an almost real personality. In this manner the Qur‘ān converts abstract idea into concrete shapes or movements, transforming psychological states of mind into mental paintings or scenes, and thereby magnifying the abstract and unseen truths of human nature.35

Abu–Rabi expresses the idea that *taswīr* (artistic representation) brings into full play all the elements of imaginative representation which take the receptor away from the words and symbols and let him/her interact with the concrete physical realities through his/her alert senses. He works on different aspects of Qutb’s *taswīr* (artistic representation) and appreciates its manifold reflections. He articulates that it provides manifestations of colour, movement and rhythm in many of the Qur‘ānic verses and with their combination eventually picture all-embracing scenes full of life and energy. He explores three dimensions of Qutb’s *taswīr* (artistic representation) by stating that it: (a) changes the words and symbols into palpable sketches; (b) magnifies abstract ideas and mental emotional state of mind and (c) finally depicts through forceful imagery different categories of human figures and their inner mental
condition. In the context of present discourse, Binder highlights stirring impacts of *taswīr* (artistic representation) on the perception of Qutb, where he himself exposes his mental condition in his work while providing supportive examples on *taswīr* (artistic representation) from the Holy Qur’ān: “As for me, I have forgotten myself, and I forgot that I was explicating the artistic aspect of this spectacle; I thought I was witnessing it in reality and not in imagination.” Throughout his life, it remains Qutb’s focal concern to appreciate unique style of the Holy Qur’ān and claims that its aesthetic features excite imagination and create specific perceptual effects upon the senses. He is of the view that the Holy Qur’ān is miraculous not only in its rhetorical and figurative constructions, but also in its expression by maintaining throughout the same excellency of perceptual and sensuous reflections. Its penetrating aesthetic features open every lock and emancipate heart and soul of the receptor by reinforcing its message decisively. Yet even more, Qutb sought to demonstrate complete integration between Divine text and aesthetic expression and brought to the fore, said Boullata, its six characteristic features, which according to him sustained throughout the Holy Qur’ān. The next section has been given over to an elaborative sketch of the major paradigms of Qutb’s *taswīr* (artistic representation).

### 2.6.3 Characteristic features of Qutb’s concept of *taswīr* (artistic representation)

The present section aims at developing a comprehensive understanding of six characteristic features of Qutb’s perception of *taswīr* (artistic representation) to appreciate his revolutionary concept of preferred method of the Holy Qur’ān. The comprehensive understanding of these paradigms greatly helped in developing a comparative analysis of Qutb’s philosophy with Saussure’s linguistic sign. Furthermore, understanding of aforementioned instrumental vistas, shaped the way for linguistic semiotic analysis of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water.

In 1939 Qutb realized that in his two articles his initial concept of ‘*Al-taswīr al-fanni*’, did not impart justice to the Qur’ānic style. So, when he penned ‘*Al-taswīr...*
al-fannī fī al-Qur‘ān’, and ‘Mashāhid al-Qiyāmah fī al-Qur‘ān’, he included in his concept of ‘taswīr’, two concomitant elements ‘Al-tanāsuq al-fannī’, (Artistic harmony or symmetry) and ‘Al-mantiq al-wijdānī’ (Emotive logic) and its other prominent horizons, ‘Al-takhyīl’, (imaginative representation) and ‘Al-tajsīm or al-tashkhīṣ’, (embodiment or personification). Moreover, he added to his artistic theory, the paradigms of ‘Al-qissa fī al-Qur‘ān’, (Qur’ānic Narrative), and ‘Al-namādhij Al-insāniyya’, (exemplary human characters) to justify remaining themes of the Holy Qur‘ān. The following sub-sections probed into the prominent features of Qutb’s ‘taswīr’, (artistic representation) and in this process at first step ‘Al-tanāsuq al-fannī’, has been discussed with Qutb and versed religious scholars’ perspectives to appreciate Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur‘ān Fī Zilāl al-Qur‘ān’ on the sign of water.

2.6.3.1 Tanāsuq fannī (artistic harmony or symmetry)

Qutb introduced the concept of Tanāsuq fannī (artistic harmony or symmetry), in taswīr (artistic representation) style of the Holy Qur‘ān. It lays emphasis on the sequential and linear representation of the constituent elements in the verses with regular rhyme scheme, appropriate ideas, flow of movement and alternative grammatical structures to reflect the contents of the Holy Qur‘ān effectively. Boullata endeavours to explain Qutb’s Tanāsuq fannī:

This is evident in Qur’ānic choice of words to represent specific idea, musical effects, in its selection of rhyme word at the end of a verse to reflect and strengthen the verse’s contents, in its balancing of ideas or images in a passage to highlight semantic opposition, in its sequential layout of words in a text to show the flow of movement, in its use of alternative grammatical structures or its resort to alternative choice of words in a sentence to emphasize a desired rhetorical meaning, in its systematic arrangement of words in composition to energize a particular intention […] 37

He perceives that ‘Al-tanāsuq al-fannī’ (artistic harmony or symmetry) maintains miraculous lay out in the verses of the Holy Qur‘ān and establishes
appropriate structures in a linear fashion which in turn portray panoramic lively scenes and sketches.

2.6.3.2 Al-mantiq al-wijdānī (emotive logic)

Another significant device of Qutb’s taswīr (aesthetic appreciation) style of the Holy Qur’ān is ‘Al-mantiq al-wijdānī’ (emotive logic). Qutb points out that the Holy Qur’ān by manipulating ‘Al-mantiq al-wijdānī’ touches and stimulates human soul and intellect to awake his consciousness. This significant tool presents sound reasoning to bring radical change in the beliefs of the individual. ‘Al-mantiq al-wijdānī’ (emotive logic) does not only persuade intellect, but work vigorously to stir all forms of human emotions and sensory impressions to inculcate transformation. The Holy Qur’ān employs emotive logic in its expressive literary style to convince human intellect with logical arguments and guide them towards the right path. This distinctive literary feature of the Holy Qur’ān, believes Qutb, impressed the Arabs when they first heard the Holy Qur’ān. In this context, he alludes to the reaction of staunch opponents of Islam before their conversion to Islam, i.e., Umar ibn al-Khattāb and al-Walīd ibn al-Mughīra, who were of the view that it was this spell bounding feature which worked at the core of their spiritual transformation. Boullata aptly explains this remarkable feature of Qutb’s taswīr (artistic representation):

It does not resort to intellectual ratiocination, which later Muslim theologians resorted to, but rather seeks to convince by always appealing to common sense, by awakening feelings, and by aiming directly to reach one’s intuitive insight, one’s emotion, and ultimately one’s soul, to which the intellect is merely one of many channels and not the only one.38

The core premise of emotive logic is to inculcate spiritual emancipation by transforming mental state of the individuals. In this respect, the Holy Qur’ān presents various examples that how its text creates specific effects on the intuitive and emotional frame of the receptor. The Holy Qur’ān speaks:

And with Him are the keys of the Invisible. None but He knoweth them.
And He knoweth what is in the land and the sea. Not a leaf falleth but He
knoweth it, not a grain amid the darkness of the earth, naught of wet or dry
but (it is noted) in a clear record. (Q 6:59)

In this verse the Holy Qurʾān through appropriate words and phrases
pictographically sketches vast and comprehensive knowledge and power of Almighty
God. Because the verse affirms that no leaf can fall without His knowledge and no
single grain placed at any depth of corner is indiscernible from Him and he is fully
aware of every wet or dry thing. This is not merely a drawn inference, but a true
picture of His wisdom and knowledge. The text stimulates the receptor’s
contemplation and reading of this verse makes man roam here and there and through
power of imagination strives to find the perished leaves and hidden grains but to them
only God knows in the dark fathom of the earth. The constant knocking and probing
at the text informs man of his inability and leads him to acknowledge his defeat and
surrender before His Wisdom and Unlimited Powers.

2.6.3.3 Al-takhyīl (imaginative representation)

This artistic device focuses on imagination, is still another significant vista of
Qutb’s concept of taswīr (artistic representation). Qutb posits that it manipulates
abstract ideas and transforms them into concrete representations to stir imagination.
The concept of Al-takhyīl (imaginative representation) signifies that when a person
templates on the Divine text he transcends from reading the lines to experience
the real world, forgetting his present state. During this process he encounters living
beings, visualizes real events and witnesses actual happenings. A vivid example of
Al-takhyīl is demonstrated by Issa. J. Boullata, in the verse in which Zechariah
(Alaih-Islaam) describes his old age, i.e., ‘And my head is ablaze with hoary hair’ (Q
19: 4). The growing white hair with advancing age is portrayed as the spreading of
fire, which initially begins with one or two flickers, then grows enormously into a
persistent huge flare. The spreading flames in grey hair create such robust mutākhyīla
(imaginative) movements like the flickering of fire in dry burning woods. After
reading the text, person switched from the state of a reader to the actual viewer of the
burning fire. The actual visualization of the flames through naked eyes evolves
dynamic aesthetics and beauty of the above cited verse as well as inculcates true comprehension of the Meaning of the Holy Qurʾān which in turn transforms mental state of the receptor.

2.6.3.4 *Al-tajsim* (anthropomorphism or embodiment or personification)

This is also one of the significant artistic paradigms of Qutb’s perception of *taswīr* (artistic representation). This artistic device transforms abstract ideas into concrete forms in the mind of the receptor, generated during the comprehension of the Divine text. In *Al-tajsim* human attributes are assigned to abstract forms or concepts. The concept of *Al-tajsim* explains that the Holy Qurʾān uses anthropomorphic language to present the concept of God in corporeal form in order to highlight His reality in a concrete, vivid and most compelling way to dispel uncertainty and doubt of every kind. In this context, Boullata explains *Al-tajsim* by citing different examples that:

[...] the Qurʾān speaks of God in anthropomorphic language. Although it says of God, ‘Nothing is like unto Him’. It speaks of the “hand of God”, and sometimes speaks of “His hand”, [...]. But it is evident that, linguistically, there is a figurative speech here, the word hand metonymically referring to God’s power. The same applies to the “eye of God”, i.e. “that you [Moses] may be formed before my eye”, metonymically meaning under God’s protection and according to His will. In the same manner, the Qurʾān ascribes attributes to God, such as mercy, knowledge, hearing, speech, love, justice, power, generosity, forgiveness, oneness, wisdom, glory, greatness and so on. God is also said to have sat on the throne with the word “throne”, taken to be a symbol of his omnipotence and majesty.39

Here Qutb anxiously draws attention towards the point that while interpreting the text, interpreter should carefully and cautiously assign human attributes to God by perceiving its underlying figurative implications and completely ignoring its literal surface meanings.

2.6.3.5 *Al-tashkhīs* (imaginative representation or personification)

Qutb rigorously explored *Al-tashkhīs*, a form of *Al-takhyīl*, another significant device used by the Holy Qurʾān to reinforce its message emphatically. This tool
transfigures inanimate objects, scenes, events and pictures into full grown persons and figures by infusing in them senses, beats, pulsations and perpetual strokes of life. Sometime these lifeless pictures and objects are converted into human shapes by embracing concrete appearance that ranks them as persons. Thus, taking the shape of human beings, these living pictures run human affairs and appear in different colors and costumes, which can be visualized and touched through the senses. Cuddon elaborates the concept that personification means assigning of concrete or corporeal features or qualities to some abstract or unseen truth of human nature. In other words, it is ascribing of human features to non-living objects or ideas. The concept can be best understood by contemplating on wide ranging Qur’anic employment of such figurative use of language. As the Holy Qur’ān speaks: “You see that the earth has become barren and then no sooner than we send down water upon it, it begins to quiver and swell and brings forth every kind of beauteous vegetation (Q22: 5)”. Here the sign of water is presented as a symbol of life and the lack of it denotes death. The text effectively portrays the impact of rain water which instils life, movement, and sensations in the dead earth and let it yield different kinds of fruits, crops and vegetables to sustain every kind of life on the surface of the earth.

2.6.3.6 Namādhij insāniyya (Human models)

The Holy Qur’ān transmits its meaning and message effectively through stories, narratives, parables and human examples in order to achieve religious objectives. In Namādhij insāniyya (Human models) the Holy Qur’ān discusses human characters with mean and narrow dispositions, acting and behaving for their inward worldly interests. Qutb observes that how through this technique the Holy Qur’ān pictures false and deceptive attitude of the hypocrites in a palpable manner to achieve special effects. This technique flashes out their selfish and confined dispositions by calling them indifferent and apathetic models of every age and society. The Holy Qur’ān sketches these characters by mentioning their rapacious qualities that they become oblivious to God and go astray when they get affluent wealth, success and pleasures of life and turn back to God when they encounter failure and calamity. The Holy Qur’ān declares them impostors as they die for petty material interests and
determine their destiny in hell with grievous tormenting pains and severe tortures of the limbo. To this artistic tool Binder aptly elaborated:

Taswīr is the instrument of preference for the Qur’ānic method. Taswir expresses intellectual meanings and mental states by means of sensuous and imaginative depiction; and, by the same means, the [Qur’ān] expresses the experience of events, and the perception of spectacles. It also portrays models of human characteristics and the nature of creatures of the flesh. Then it takes that picture which it has drawn and bestows upon it a personified vitality or a self-regenerating dynamism. So it is as if the intellectual idea is a structure or a movement; and the mental state a picture or a spectacle; and the human type a live person, and human nature a vigorous corporeal form.41

The prime objective of the Holy Qur’ān behind the portrayal of such models and their atrocious fate is to bring home its lessons. Furthermore, Binder appreciates objectives of Qutb’s aesthetic representation and its palpable portrayal of voracious models by adding that the Holy Qur’ān unearths its meaning through moving and living pictures and portrays actual and immediate sketches to inculcate reflective understanding of the text in the intellect of the receptor.

2.6.3.7 Al-qissa fī al-Qur’ān (Narratives in the Holy Qur’ān)

It is one of the seminal features of Qutb’s perception of taswīr (artistic representation). Qutb maintains that the basic aim of Al-qissa fī al-Qur’ān is to attain edifying objectives. He advocates that the Holy Qur’ān utilizes different techniques to disseminate its universal message, i.e. by portraying scenes of the cataclysmic day, depicting miserable pictures of the dwellers of hell, presenting thought provoking lessons through similes and parables and giving warnings to the unbelievers to reform their behaviour. In a similar manner, the Holy Qur’ān employs Al-qissa to describe ever perpetual living and moving stories in a perceptible and graphic way to reinforce its message conclusively. The Qur’ānic narratives consist of successive scenes interwoven with each other, containing dialogues replete with ideas, pointing to the main thread of the story which makes it closer to the life. In narratives the Holy Qur’ān sets precedence of past communities and their Messengers to communicate its universal Message in a dramatic and sensuous manner which in turn inculcates
spiritual emancipation of the receptor. Binder aptly discusses Qutb’s concept of *Al-qissa* and other artistic devices used in the Holy Qur’ān, as for instance:

As for events and perceptions, stories and ideas, it (taswīr) makes them into persons, present before us, in whom there is life and movement, and should [such Qur’ānic representations] be further examined, they would be found to entail the equivalent of all of the methods of dramatic performance. Thus, when the presentation has barely begun, the audience imagines itself…transported to the original theater (the real world?) where those events have either occurred or will occur…. The individual listener forgets that those are merely lines which are spoken, and, as though he were struck, he imagines it to be a vision presented to his senses and an event happening. Indeed, those are persons, and not actors, going and coming on the stage, and the reaction of the audience is the outward mark of the effect on all the consciousness that arises from the situation accompanying the events. Those words cause the tongues to move with them, and they reveal the hidden feelings (of the audience).^{42}

In this context, it can be said that Qutb’s aesthetic expression presents Qur’ānic view through art, and this art is not for art's sake, but art for the sake of reinforcing highly sublime and ethically perfect miraculous Message. Qutb’s perception of *taswīr* (artistic representation) intends to make the Divine text enchanting and easily conceivable through colorful pictures, graphs, rhythm and movements to the receptor. It transports the reader from written graphs to the empirical perceptual world, i.e., observation of living experiences and practical performances on the stage. Precisely, the ultimate objectives of the Holy Qur’ān in utilizing these artistic devices are to inculcate meaningful understanding of the Qur’ānic text in the mental psyche of the reader and emancipate man beyond spatial and temporal boundaries.

### 2.7 Linguistic sign and concept of *taswīr* (artistic representation): A comparison

This section aims at establishing a dialectical interaction between Qutb’s perception of *taswīr* (artistic representation) and Saussure’s linguistic sign and provides a comparative appraisal of both the ideologies. It highlights their
corresponding and non-corresponding features and help exploring linguistic semiotic analysis of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water. The comparative analysis has been delimited to the seminal features of Qutb’s *taswīr* (artistic representation), linguistic sign and their radical essential components.

Qutb’s ground breaking assertion was his declaration that *taswīr* (artistic representation) is the preferred method of the Holy Qur’ān. He posited that the Holy Qur’ān manipulates aesthetic expression and its different tools to unfold its meanings through visual and sensuous pictures. Categorically, his perception reveals that like fine arts and literature, the Holy Qur’ān presents natural phenomena, scenes, events, stories, narratives and moves them artistically by employing colors, tones, rhythm and music. Qutb captivated by the Qur’ān’s skilful presentation of living and moving pictures and pointed out that its vibrant style instils perceptual meanings in the mind of the receptor in such a way that he visualizes the characters experiencing, talking and working on the stage. Thus, the Qur’ānic method of *taswīr* (artistic representation) transforms abstract and theoretical concepts into concrete forms and living creatures through the force of insight and intuition. Whereas Saussure’s central thesis was his idea of language as a system of signs and his declaration that every sign is made up of two components. In this connection, his linguistic sign model comprises two constituent parts, i.e., the signifier and the signified. The signifier being purely psychological sound image of a word and signified is the concept or idea of an object in the mental psyche of an individual; both refer to the perceptual sensorial world.

(i) The focal point that takes *taswīr* (artistic representation) and linguistic sign to move, more or less, together is that at one end both deal with the text and at another end maintain sensorial graphical representations. They both activate human perception and instil conceptual and sensuous meaning in the mental threshold of the receptor.
(ii) Saussure’s linguistic sign represents two dimensions, i.e., relationship of parts to the whole. In other words, linguistic sign is a whole and attains its absolute entity with the relationship of its parts, i.e., the signifier and the signified, whereas Qutb’s *taswîr* (artistic representation) is an independent, universal and broader perspective in its own right consisting manifold vistas.

(iii) Qutb’s subliminal *taswîr* (artistic representation) resides on empirical backdrop and claims that contemplation on the Qur’ânic text takes the reader beyond the text and transfigures his conceptual canvass through persuasive and sensuous pictures. At the same time, Saussure’s linguistic sign, more or less, corresponds to Qutb’s idea. The empirical premise of linguistic sign and *taswîr* (artistic representation) generally recommends that comprehension of knowledge begins with observation and sense experience. Linguistic sign and *taswîr* (artistic representation) are empirically oriented notions and activate human perception by means of their manipulation of feelings, emotions, intellect, thought and consciousness; play a major role to materialize any psychological observation and concept in the mental psyche of the observer.

(iv) Saussure’s mundane linguistic sign has purely psychological scaffolding and does not refer to tangible real object, i.e., its referent, whereas Qutb’s empirical splendid *taswîr* (artistic representation) builds its premise on the unique style of the universal Divine text which deals with the real concepts and has its true concrete referents in the physical world.

(v) Saussure’s theory contains two components of a linguistic sign while Qutb’s *taswîr* (artistic representation) embraces six major horizons ubiquitous throughout the Holy Qur’ân and mirror its discursive dimensions forcefully, i.e. (i) *Al-tanâsuq fannî* (artistic harmony or symmetry), (ii) *Al-mantiq al-wijdânî* (emotive logic), (iii) *Al-takhyîl* (imaginative representation) or *Al-tashkhîs* (personification), (iv) *Al-tajsîm* (embodiment), (v) *Al-namâdhij al-insâniyya* (exemplary human characters) and (iv) *Al-qîssa fî al-Qur’ân* (narratives) whereas Saussure’s entity of linguistic sign sustains only ‘signifier’, and ‘signified’.

(vi) Qutb’s concept of *taswîr* (artistic representation) is a macro-approach with wider perspectives and it works at discourse level, while Saussure’s concept of linguistic
sign is a micro-approach and speaks about the images created by a single word, i.e. signifier + signified. It is understood that macro is the product of micro, discourse is always long stretches of language - it can be a paragraph, a chapter or a complete book, the Holy Qur’ān itself is a comprehensive discourse. The discourse has various sentences and these sentences have certain group of words. The whole cannot be talked about without its important parts. This is how Qutb’s concept of *taswīr* (artistic representation) and Saussure’s linguistic sign have been compared through a constant dialogue between them.

(vii) A substantial device of artistic representation is what Qutb perceived *Al-mantiq al-wijdānī* (emotive logic) suggests a sound relevance with Saussure’s empirical perception. Qutb’s *Al-mantiq al-wijdānī* arouses logical and emotional reaction of the individual as a result of reader’s interaction with the text and transforms his inner state permanently with forceful effects of pictures and graphs, whereas Saussure’s psychological perception evolves ephemeral changes in the mental frame of the observer as contemplation on psychological sound pattern leads the receptor to create transient sensorial concepts. Though they both focus on the role of consciousness, intellect and mind, but ultimately convert abstract ideas into objects and living creatures with the force of intuition and senses. Hence, a substantial difference lies at the point of their effects. Qutb’s *taswīr* (artistic representation) brings transformation through spiritual emancipation whereas Saussure’s linguistic sign inculcates ephemeral changes in the mental threshold of the receptor.

(viii) Saussure’s idea of linear signifier carries implications which more or less are possessed by every living spoken language and ab initio exists in Qutb’s *taswīr* (artistic representation) with greater strength. Saussure's linguistic sign has on its disposal only linear dimension, whereas sign of water in the Holy Qur’ān carries vertical and linear/horizontal dimensions. As for instance, in verse 7: 57 the coming down of the rain water from the sky exhibits vertical dimensions while giving life to the earth through it bears linear/horizontal dimensions of the sign of water. Hence, the seminal difference exists between *taswīr* (artistic representation) and linguistic sign is that former appreciates written and auditory manifestations of the Divine text and its
observation awakens the intuitive insight and spiritual transformation while the latter only talks about the time span of an acoustic image which carries transient effects.

(ix) Saussure's signifier can only be executed in a linear fashion, but Qutb’s *taswīr* (artistic representation) carries horizontal (linear) as well as vertical dimensions. The revelation of the Divine text from God to man represents vertical manifestations of the Universal Message, whereas its dissemination and implementation to regulate the social life reveals its horizontal dimension.

(x) The topical principle of Saussure’s linguistic sign is that it is arbitrary, i.e., the relationship between signifier and signified is stimulated and governed by the conventions of a particular society and varies from community to community according to their particular usage, while Qutb’s *taswīr* (artistic representation) speaks about the style of Eternal and Universal text and therefore is not motivated and controlled by the social drives of any community. At the same time, it is dynamic and perpetual and no linguistic community, time and clime can bring any change in its form and content. Thus, Qutb’s perception of *taswīr* (artistic representation) is not subjected to arbitrariness as it exists perpetually whereas Saussure’s arbitrary signifier has great social and historical impacts on its construction and is subjected to change and modification.

(xi) Saussure’s another seminal perspective was his differential principle. He claimed that meanings are generated through the principle of differences. Though Qutb never articulated about differential principle as exposited by Saussure, but his concept implicitly maintains that subtle contrastive concept of one symbol or expression can only be grasped when it is different from the other reflections.

Last but not least, signs deal with our being in the world and construct our social reality, as Chandler expresses his view that semiotics deals with the inquiry and building of the reality of social actors. The denial of the study of this reality is to give others the monopoly of the world of concepts and meanings in which we dwell. Qutb expounds that his conception constructs not only our social reality but also deals with every dimension of human life, i.e.: “aesthetic is the appropriate form of discourse on religious, social and historical matters. [...] the teaching of the Qur’ān is not merely
meant to affect the emotional attitudes of Muslims towards Islam; it is also meant to convince them that external social experience is to be brought into conformity with the aesthetically defined inner experience of truth.\textsuperscript{43} Here, Qutb further elaborates the relationship between external social experience and inner experience of truth. However, Saussure’s linguistic sign and Qutb’s \textit{taswīr} (artistic representation) at some linguistic level carry similarities and instrumental differences in their status, form, contents, objectives and constituent elements. They both work on the text, i.e., Qutb’s \textit{taswīr} (artistic representation) takes its notion from the style and methodology of the Divine text containing dynamic and universal meaning, whereas Saussure’s psychological imprint of the sound takes impression from ordinary language and simultaneously yields psychological mental image. The concept of \textit{taswīr} (artistic representation) and linguistic sign both speak of our social reality and define the ways to identify and locate our place and establish our relation with the world around us.

The previous sections were given over to Saussure and Qutb to explore their productive perceptions, i.e., \textit{taswīr} (artistic representation) and linguistic sign while the next section probes into the concept of sign in the Holy Qur’ān with tenable arguments of prolific religious scholars and linguists.

2.8 Concept of sign in the Holy Qur’ān

This section focuses on the Qur’ānic concept of sign and throws light on its literal and figurative meanings, its wide ranging manifestations pointed out by the eminent religious scholars, which reveal its significance with reference to the study in hand. Abrahamov\textsuperscript{44} says that literally the word sign can be defined as manifestations or portents, representing or furnishing evidence to prove something and points to its extensive representations in the Holy Qur’ān. The concept of sign is represented through the word \textit{āya} and in this context, it appears approximately four hundred times in the Holy Qur’ān. He establishes that it is not an Arabic word instead it belongs to Syriac or Aramaic families. Gwynne\textsuperscript{45} adds his own perception of the word \textit{āya}: “a verse of the Qur’ān,” because the Divine Book of God and its constituent elements and verses are signs of God. In this regard his definition of sign emphatically fortifies
the point: “a sign itself is not an argument, but a piece of evidence that supports various forms of argument, explicit or implicit.” This definition signifies that signs are indications or testimonies specifically presented to prove some reality. Here it is indispensable to see various attestations of sign in the Holy Qur’an.

2.8.1 Classifications of sign

Allama Iqbal presented a comprehensive idea of sign and its manifold dimensions in the Holy Qur’an:

The Koran –

A hundred new worlds lie within its verses,
Whole centuries are involved in its moments…..
A believing servant himself is a sign of God,
Every word to his breast is a garment;
And when one world grows old upon his bosom,
The Koran gives him another world!”

In the Holy Qur’an, the word sign has numerous representations, namely, it appears in the form of verses ((āyāt), the created world of God including its different elements, i.e., the heavens, the earth, rain, sun, moon, stars, all the natural phenomena and the day of resurrection. In the process of interpretation of the Holy Qur’an, therefore, many scholars have probed into the subtle phenomena of sign and formulated its classification. In this context, it is crucial to mention the perspectives of Fazlur Rahman, who articulated that the Holy Qur’an and the natural phenomena are signs of God and run parallel to each other. To strengthen his stance he presented the response of the Holy Qur’an against the argumentation of Jews from Mekkan and Madinan towards Prophet Muhammad (SAW) for the presentation of miracle like those of earlier prophets to vindicate his claim of Prophet-hood. In this situation the Holy Qur’an points to numerous genuine signs, working from the heavens to the earth including human mind, intellect, natural phenomena, various events, incidents and objects on land and sea. Fazlur Rahman referred to various medieval Muslim scholars who claimed that the Holy Qur’an and natural phenomena are identical to each other and that is why appeared together at many places. In this connection he added that: “[...] the Qur’an and nature are mentioned together so often not fortuitously, but
because of an intimate connection between the two.”

He presents traces from the Holy Qur’ān to fortify his claim as the Holy Qur’ān itself speaks: “These are God’s signs (verses) that we recite to you in truth…. And to God belongs whatever is in the heavens and in the earth.” (Q 3: 108) Similarly, Watt presented corresponding vistas and developed four categories of signs which are permeated throughout the Holy Qur’ān:

(1) natural phenomena which are signs of God’s power and bounty; (2) events or objects associated with the work of a messenger of God and tending to confirm the truth of the message; (3) signs which are recited by a messenger; (4) signs which are part of the Qur’ān or of the Book.

Some other scholars have also explored different orientations of the sign and among them Izutsu has brought to the fore distinct terminologies for the concept of sign. He establishes two categories of sign, i.e., linguistic and non-linguistic signs and points to the notion that these kinds are chiefly responsible to develop communication and mutual understanding between God and man, though initiation of communication always takes place from God’s end. He accentuated that linguistic communication between God and man exhibited through the revelation of āyāt while non-linguistic communication commenced through the signs of natural phenomena. He explains numerous features of these signs, to mention only few, i.e., linguistic signs are verbal as Divine Will is presented in articulated form, conveyed indirectly through Prophet Muhammad (SAW), whereas non-linguistic signs are non-verbal as Divine Will manifested through material physical world, exposed directly to the people without any intermediary or indirect link. While probing into the non-linguistic signs he mentions that all men live in the midst of flora and fauna of the Divine symbols and they are meaningful only to those who have mental and spiritual capacity to contemplate and probe into them as signs and symbols.

The researcher’s perception of Gwynne’s definition of sign refers to the understanding of some higher truth which calls man’s attention to identify the presence of Ultimate Reality. In a similar vein, above-mentioned prolific religious scholars and many others have established that these diverse forms of sign refer to the
realm beyond the human comprehension, i.e., God’s existence, Unity, Power and Oneness. Izutsu remarkably maintained this point through mentioning non-linguistic signs that: “[…] every natural phenomenon, instead of absorbing our attention, as a natural phenomenon, and transfixing it immovably to itself, should act always in such a way that our attention be directed towards something beyond it.”\(^{50}\) He argued that at this point: “a natural phenomena is no longer a natural phenomena; it is a ‘sign’ or ‘symbol’ - āyah as the Qur’ān calls it.”\(^{51}\) He brought to the fore that in the Qur’ānic conception, reference to something beyond natural phenomena as signs, is God Himself or more precisely His beneficence, sovereignty and justice, etc. Thus, signs inevitably prompt man to believe in God and reinforce the notion that it is God’s artistry that is working behind all creations, events and happenings. Literally, no doubt God is beyond sensory perception, so He presented different signs, i.e., the universe and its elements, natural phenomena, different events, objects and things to signify and manifest His absolute existence, unity, and power.

2.8.2 Signs address man of intellect

The phenomena of sign address those who possess the faculty of intellect and reasoning to interact and dialogue with those signs. As the Holy Qur’ān speaks: “We have made clear to you the signs (āyāt), if you can understand (Q 3: 118).” In this context, Izutsu makes a novel claim that God’s linguistic and non-linguistic signs are the source of communication and mutual understanding between God and man. These signs, he argues, God shows as an evidence of His Divine Wisdom and care for the mankind. Therefore, these non-linguistic natural signs stimulate thoughts of only those who with sufficient understanding can think rightly. He cited an example of poet Labīd:

And water and fire (i.e., the rain and the heavenly lights such as the sun, moon and the stars) are His (i.e. Allah’s) āyāt. In them there is a lesson to learn for those who are not jāhil (i.e., those who are capable of thinking rightly).\(^{52}\)

The excerpt clearly reinforces the point that God’s signs serve as a tool to reform and edify only those who have sufficient intellect and reasoning. In the present
work, the researcher focused on linguistic and non-linguistic analysis of the signs in the context of Izutsu’s enumeration and simultaneously established harmony between both by maintaining meaningful and reflective dialogue. The researcher intended to knock at the sign of water to develop a reflective understanding of different manifestations of the non-linguistic sign, i.e., ‘water’. Here it is significant to mention that an in-depth linguistic semiotic analysis of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water, inevitably demands understanding of the concept of ‘theme’. So the next section is given over to a precise elaboration of the concept of ‘theme’.

2.9 Theme

The concept of ‘theme’ can be perceived as something, topical, main, or the core word or idea which provides a hint about the subject matter. Crystal explains the concept that it is the process of putting an element to the front of the sentence to act as theme, is known as thematisation. He adds to the notion of theme, the concept of rheme, an approach of Prague school to which he explains that it bears highest range of communicative vigour and force as compare to the theme which points only to the topical part of a sentence and contributes least in the acceleration of communicative process. He contends that theme is opposed to rheme and formulates a distinction similar to that of topic and comment. The theme or topic is the first major constituent of a sentence through which speaker identifies the importance of his subject matter, says crystal, whereas rheme or comment is a statement specifically commented on the topic which greatly enhances the communication process.

2.10 Significance of the sign of water in the Holy Qur’ān

This section deals with the significance of the sign of water, i.e., its vital role in the process of creation, its crucial need for the survival of life, its restoration of the dead earth to life, its destructive manifestations including other radical dimensions highlighted by the Holy Qur’ān. In its constitutional chemistry, water is a
combination of two components - hydrogen and oxygen. In its purest form; it is an odorless, tasteless and transparent liquid indispensable for the existence of living creatures on the surface of the earth. The water in its liquid form has covered almost 70 or 71 percent of the earth’s surface. Similar to this ratio a healthy human body carries a significant proportion of water, i.e., 65-90% in which oxygen contributes majority of human body’s mass. Analogous to this notion, Gandapur^54 perceived that human cell contains 85 to 90 percent of water. Its significant role and benefits in every sphere of life can be traced from the testimony of the Holy Qur’ān. In the previous section, with the plausible arguments of the erudite scholars the researcher established that the verses of the Holy Qur’ān, entire universe containing natural phenomena, things and events, human intellect and mind are God’s signs, establishing evidence to maintain something beyond them, i.e., His absolute oneness, unity and power. The Holy Qur’ān draws attention to God’s signs and makes frequent references to the tangible and physical natural phenomenon to inculcate true understanding of the semiotics of nature around us. Last but not least, among diverse forms of natural phenomena water is one of the important signs in the Holy Qur’ān. It chiefly reflects aesthetics, liveliness and movement and reinforces its manifestations persuasively in the Holy Qur’ān.

Among numerous manifestations of the sign of water in the Holy Qur’ān, a few significant aspects have been discussed in the following sections.

2.10.1 God’s throne was upon the water

Anthropomorphic use of language figuratively sketches God’s throne with His absolute powers as the Holy Qur’ān speaks:

He it is Who has created the heavens and the earth in six days, whereas His throne has rested upon water, so that He may test you [to make manifest] which of you is best in conduct. Yet if you say to them: ‘You shall be raised again after death,’ those who disbelieve are sure to say: ‘This is nothing but plain sorcery.’ (11: 7)
Many commentators infer the point from the interpretation of this verse that water existed before the creation of the heavens and the earth. In this context, Sayyid Mawdūdī stated that: “before all the heavens and the earth were created there was water everywhere. […] God’s Throne was on water, it means – as far as we have been able to grasp – that God’s kingdom was over water.” He has gone at length to explore the query that what existed before the creation of the heavens and the earth and came to the point that it was liquid which scattered everywhere in the universe but apologized to answer with certainty that it was water in its present form or any other liquid.

2.10.2 The creation of the universe

The Holy Qur’ān repeatedly testifies that entire universe and all living creatures originated from water and makes frequent and emphatic references about it. In this connection the Holy Qur’ān reflects: “We have made out of water every living thing” (21: 30). The Divine text sums up the key role of water with this precise and significant statement and draws attention towards the origin and composition of the entire universe as well as invites us to look and reflect on the wisdom working behind it.

2.10.3 The creation of man

After the creation of the universe the Holy Qur’ān sketches explicit description of the creation of man. God figures out primordial human being and shapes the form with clay and brings it to life by breathing into it a soul. The Holy Qur’ān chalks out the paramount role of water in the creation of man at numerous places. As the Holy Qur’ān claims: “And He it is Who has created man from water […](Q25: 54).” The same idea can be traced at different places from the articulation of the Holy Qur’ān: “Did We not create you of a mean fluid (77: 20),” and “Created man from a clot of congealed blood (96: 2).” The Holy Qur’ān also testifies to the creation of animals with water: “And Allah created every creature from a sort of water […] (24: 45).” Numerous attestations from the Holy Qur’ān reflect man’s
creation with a drop of sperm and reinforce paramount status of water, as for instance:

We created man out of the extract of clay. Then We made him into a drop of life-germ, then We placed it in a safe depository. Then We made this drop into a clot, then We made the clot into a lump, then We made the lump into bones, then We clothed the bones with flesh, and then We caused it to grow into another creation. Thus, most blessed is Allah, the best of all those that create. (23: 12-14)

And indeed We brought man into being out of dry ringing clay which was wrought from black mud. (15: 26)

Recall when your Lord said to the angels: ‘I will indeed bring into being a human being out of dry ringing clay wrought from black mud. (15: 28)

When your Lord said to the angels: Verily I am creating a human being from clay. (38: 71)

Was he not a drop of ejaculated semen. (75: 37)

Then he became a clot, and then Allah made it into a living body and proportioned its parts. (75: 38)

He has created man from dry, rotten clay like the potter’s. (55:14)

The above quoted excerpts implicitly and explicitly portray complex picture of the creation of an intelligent and rational being with the mean fluid, congealed blood, gushing water, a drop of life germ, black mud, dry ringing clot, semen, and rotten clay, respectively. The text greatly emphasizes the nature of lowly substance used in the creation to reinforce the idea of humble origin of man.
2.10.4 Rain water and its effects

The water is a great endowment of God. It precedes existence as well as proceeds existence. The Holy Qur’ān articulates: “We send forth winds heavily loaded, then We send down water from the skies for you to drink. You are not the ones who store it up” (15: 22). Sign of water not only plays a significant role in the process of creation and maintains constant survival of it, but with its miraculous effects gives life to the dead earth. The revival of dead land through water is an apt analogy of the commencement of the day of resurrection. The Holy Qur’ān speaks:

In the creation of the heavens and the earth, the alternation of night and day, the vessels that sail across the sea with what is useful for mankind, the water God sends down from the sky, giving life to the earth after it had been lifeless, causing all manner of living creatures to multiply on it, and in the disposal of wind and the clouds that are driven between sky and earth. There are signs for those who understand. (2: 164)

The rain water does not only revive the dead land, grow vegetation with it, signify to the resurrection but also exhibit many other effects. Kinaesthetic imagery is one among those significant effects of water, which appears recurrently in the Holy Qur’ān. Such passages exhibit strong movement, i.e., movement of winds, formation of clouds and then coming of the rain. As the Holy Qur’ān testifies it at another place: “He it is who sends forth the winds heralding His coming mercy, and when they have gathered up heavy clouds, We may drive them towards dead land and cause the water to fall upon it, and thus We cause all manner of fruit to come forth. Thus shall We cause the dead to come to life, so that you may keep this in mind (7: 57).” The Holy Qur’ān attests the same idea in verse 25: 48-49 that: “He sends down pure water from the sky. So that He may revive the dead land, and quench the thirst of many of His creatures from among beasts and men (25: 48-49).” The text spells out comprehensive and wide-ranging powers and supreme authority of One Omnipotent God, Who sends forth winds ahead of clouds as harbingers of His mercy to announce the coming of clouds and thereby with rain water, revives the dead land as well as
provides pure water to the cattle and man to drink. The expression, ‘pure’ signifies the idea that rainwater is not only an entity free from the impurities, but also functions as a mean to purify everything with which it comes into contact. Similarly, the expression, ‘from the sky’ strongly convinces that sources of water are beyond man's control by pointing out towards the original source, i.e., Allāh (SWT).

2.10.5 Water as a symbol of life

Water is a great blessing of God and produces diverse effects. The most significant reaction among its countless effects is that it acts as a symbol of life. Its absence or lack connotes death. At many occasions God directed man to observe dramatic effects of water on the earth. The Holy Qurʾān says: “Do you not see that Allah sends down water from the sky whereby the earth turns green? Verily Allah is subtle, All Aware (22: 63).” The same idea can be traced at another place that: “You see that the earth has become dry and barren and then no sooner did We send down water upon it, it begins to quiver and swell and brings forth every kind of beauteous vegetation (22: 5).” The text calls attention towards a pertinent point that in the creation of man and plants there are signs which reinforce the inevitability of the day of resurrection. In addition to this, it manifests the idea that in response to their denial of the day of Judgment, Allāh (SWT) provides an analogy of the day of reckoning by reviving the dead land through rain water.

2.10.6 Destructive nature of water

Water is not only a source, from which life is originated, sustained or restored, but it inherently holds a torrential, lashing and thrilling nature to perform destructive functions. The Holy Qurʾān also clearly mentions its ruinous tendency by providing example of the destruction of Noah’s nation with calamitous flood. The Holy Qurʾān pictures the event:

Thereupon We revealed to him, saying: ‘Build the Ark under our eyes and according to Our revelation. And when Our command comes to pass and the oven boils over, take on board a pair each from every species, and also take
your household except those of them against whom sentence has already been passed and do not plead to Me on behalf of the wrong doers. They are doomed to be drowned. (Q 23: 27)

In this context, Sayyid Mawdūdī brought to the fore real manifestations of the word, “oven boils over”, after reading tenable opinions of the versed scholars that: “a particular oven was indeed designed aforetime as the place from which water would start gushing forth. Such an incident, it was believed, would mark the beginning of the flood.”57 The Holy Qur’ān delineates the idea of overthrowing of the people of ‘Ād with dreadful water in the verse 54: 19-20, as for instance: “We sent upon them a roaring wind on a day of unrelenting calamity which snatched them away as though they were the trunks of uprooted palm trees (54: 19-20).” The text sketches that thundering winds carrying the water, blow everything on the day of resurrection like weightless straws. Kinaesthetic imagery is very evident in the verse, which reflects strong movement of the winds at the commencement of the unprecedented cataclysmic day.

2.10.7 Metaphorical manifestations of water

The Holy Qur’ān paints numerous representations of the sign of water, i.e., its being a source and means of every kind of life; bringing back the dead earth to life to testify imminence of the day of accountability. In a similar manner, the Holy Qur’ān exhibits sign of water as an analogy to illuminate transient nature of the life of this world. In Sūrah Yunus, the beautiful parable reflects the sign of water explaining the nature and duration of our present life. As the Holy Qur’ān states:

This present life may be compared to rain which We send down from the sky, and which is then absorbed by the plants of the earth from which men and animals eat. Then, when the earth has been clad with its fine adornments and well embellished, and its people believe that they have full mastery over it, by night or by day, and We make it like a field that has been
mowed down, as if it did not blossom but yesterday. Thus do We spell out Our revelations to people who think. (10: 24)

The parable depicts short span of the life of this world, i.e., its swift passing and ephemeral nature. To say it another way, that life of this world is limited and finite but some people perceive it eternal and everlasting and in achieving its petty interests sacrifice their perpetual benefits. Precisely, it can be said that this transient world runs away from those who moves behind it and moves behind those who runs away from it.

2.10.8 Diverse actions of water

Water is a single entity and with the same constitutional elements it produces a variety of products of different tastes. It signifies the idea that matchless wisdom and artistry of Higher Reality is working behind it to exhibit His miraculous powers. As the Holy Qur’ān provides:

And there are on earth adjoining tracts of land; and vineyards, and fields of grains and date-palms, growing in clusters or non-clustered. [All] are irrigated by the same water; yet some of them are favoured above others with regard to the food [they provide]. In all this there are signs for people who use their reason. (13: 4)

The text manifests the point that the same water and the same soil produce diverse forms, immense varieties and tastes with the miraculous power and artistry of Almighty God. Furthermore, it refers to the point that these signs let the people think and contemplate who have sufficient intellect and reasoning.

2.10.9 Sources of water

The Holy Qur’ān exhibits different kinds of water and provides extensive references to the fresh water and calls man’s attention to look and reflect on the source that generates it and produces its benefits. As the Holy Qur’ān articulates:
“Allah sends the winds that stir up clouds and then He spreads them in the sky as He pleases and splits them into different fragments, whereafter you see drops of rain pouring down from them. He then causes the rain to fall [...] (30: 48).” The Holy Qur’ān frequently explains the process through which God raises the clouds and causes the pure water to fall down and purify man: “[...] the water which Allah sends down from the heaven thereby quickening the earth after its death, in the scattering of every kind of animal in the earth, and in the courses of the winds and the clouds pressed into service between heaven and earth (2: 164).” The same emphasis can be traced at another place, as the Holy Qur’ān speaks: “And it is He, who drives the winds to be the harbingers of His mercy: then He sends down pure water from the sky (25: 48).”

### 2.10.10 Control over the resources of water

The life of man is entirely dependent on the provisions of God and He explicitly challenges man and declares His proprietorship over the resources of water by immediately removing it from the possession of man. Thus, God inquires the unbelievers in these words: “Did you cast a good look at the water that you drink? Is it you who brought it down from the clouds or is it We Who brought it down? [...] (56: 68-70).” He reminds man of his inability to create water by announcing that you are not the holders of its stores and it is He Who manages all affairs of their sustenance. The Holy Qur’ān says: “We send fertilizing winds, and then cause rain to descend from heaven, providing you abundant water to drink even though you could not have stored it up for yourselves (15: 21-22).” Since water carries a significant status, so the phrase, ‘You are not the ones who store it up’, indicates a reminder to the mankind that you are not the ones who have control over the reservoirs of water.

### 2.10.11 Water cleanses man

The Holy Qur’ān clearly states that God sends down pure water from the sky, which cleanses and purifies man and substantiates human existence by washing away his filth, said Sayyid Mawdūdī. Thus we read in the Holy Qur’ān that:
He made slumber fall upon you, as an assurance from Him, and He sent down water from the sky to cleanse you and to remove from you Satan’s filth, to strengthen your hearts and steady your footsteps. (8: 11)

The cleansing here referred to is not only physical purging, but also serves as a spiritual purification. The implications of spiritual purification reveal from the construction, i.e., “pollution of Satan”.\textsuperscript{58} He brought to the fore its contextual implications that in the Battle of Uhud and Badr, the rain from God washed away the defilement of Satan from the hearts of Muslim army, i.e., fear and panic of war on the Muslim army and transformation of their mental state by inculcating peace and tranquility.

2.10.12 Ground water

One of the vast reservoirs of fresh water sketched by God in the Holy Qur’ân is in the ground. As the Holy Qur’ân depicts persuasive and vivid sketches of the sign of water on and in the ground and spells out that: “Allah sends down water from the heavens and the river-beds flow, each according to its measure (13: 17).” Another verse carrying the same content reminds man the vital status of the sign of water, as the Holy Qur’ân speaks:

Have you not considered how God sends down water from the skies, and then causes it to travel through the earth to form springs? He then brings with it vegetation of different colours; and then it withers and you can see it turning yellow. In the end He causes it to crumble to dust. In all this there is indeed a reminder for those endowed with insight. (39: 21)

The verse mentioned ibid reveals the effect of water and evokes visual sense to see it through naked eyes, as it provides an explicit reference to the ‘yellow’ color. The text expressively portrays the benefits of natural phenomena which God has created to serve man and through it inculcates meaningful understanding of His wisdom and power. As the Holy Qur’ân communicates: “And He has placed firm mountains on the earth lest it should move away from you, and has made rivers and
tracks that you may find your way (16: 15).” The cardinal sources of fresh water on the ground are rivers and their reference recur many times in the Holy Qur’ān.

2.10.13 Sea water

The sea can be defined as a large reservoir of water. Abdel Haleem is of the view that generally in classical Arabic and particularly in the language of the Holy Qur’ān a huge perennial river is known as bahr and the same word is used for the ‘sea’. The water of the sea is salty, but when the Holy Qur’ān speaks of the two seas, it compares the sea water with the fresh water of rivers and springs. He quotes Yusuf Ali’s apt terminology for the two seas: “the two bodies of flowing water”.59 Both flowing bodies are clear signs of God, bestowed upon man to drive benefits. The Holy Qur’ān enunciates:

And it is He, Who has let loose the two **seas, one palatable and sweet, the other bitter and saltish**, and there is a partition between them, which is an insurmountable barrier. And it is He, Who created man from **water**: then from him He caused two kinds of kindred, by blood and by marriage. Your Lord is All-Powerful. (25: 53-4)

The text manifests that God has not only the power to create man from a base fluid, but also has an absolute power over two distinct great masses of water to flow together. He let them flow forth and kept their individuality while moving side by side. The same kind of evidence can be traced at another place: “The two kinds of **water** meet, yet has set a barrier between them which they do not overrun (25: 53).” The same idea is working here that God not only has the power to flow them forth together by keeping intact their separate entities but also has the power to concentrate life in a drop of seminal fluid, says Johns, from which He originated the pairs of male and female. Interestingly, the vital difference between the fresh water and the sea water is, in their tastes. The tastes, i.e., sweet and salty, signify to the gustatory aspect of the two bodies of flowing water. The idea recurs at many places in the Holy
Qurʾān. As the Holy Qurʾān says: “If We had so pleased, We would have made it bitter. So why would you not give thanks (56: 70).”

The verse refers to a very significant point, claims by Johns, that element of rain-drop, sea and semen signify to their reproductive functions. As he argues that:

Out of them one can uncover two parallel evidences of God’s creative power, rain and the resurrection, and semen and procreation. [...] The proof of the second creation, i.e., the resurrection demonstrated by the effect of rain on the dry earth, is set before the miracle of first creation, i.e., conception and birth. ⁶⁰

Johns acknowledges God’s creative power by providing evidence of semen and the rain water as the former creates life in first instance through conception while latter restores the dead earth to life and furnishes an apt analogy of the coming of resurrection.

2.10.14 Benefits of the sea

God draws man’s attention to the benefits which he derives from the sea. Though the water of the sea is salty and cannot be used for drinking, yet it consists of range of blessings of God for man. He favours man and bestows upon him the hidden resources and treasures of the sea to serve and satisfy his needs. As the Holy Qurʾān reveals:

And He it is Who has subjected the sea that you may eat fresh fish from it and bring forth ornaments from it that you can wear. And you see ships ploughing their course through it so that you may go forth seeking His Bounty and be grateful to Him. (16: 14)

At another place, the same assertion can be witnessed. As the Holy Qurʾān articulates:

The two masses of water are not alike. The one is sweet, sates thirst, and is pleasant to drink from, while the other is salt, bitter on the tongue. Yet
from both you eat fresh meat, and extract from it ornaments that you wear, and you see ships cruising through it that you may seek His Bounty and be thankful to Him. (35: 12)

The text exhibits the benefits of the sea water by alluding, i.e., tasty water, fresh meat, ornaments and traveling of man over it through ships.

2.10.15 Metaphorical representations of the sea

In the Holy Qur’an, the boundless sea is used as a metaphor, for the vastness of God’s power and knowledge. Minds are left dizzy when they contemplate on the reflections of unlimited knowledge and powers of God. Literally, sea is the vast and richest reservoir of water known to mankind. In literal sense, the ink is used to document knowledge and wisdom. While the Holy Qur’an symbolizes image of sea with ink to write down God’s words, i.e., His knowledge, power and excellence. But in this process unlimited volumes of the sea are exhausted out before encompassing supreme wisdom and infinite knowledge of God. To embrace the whole, another sea of similar magnitude is brought forth, but it too is exhausted in full while God’s words are far from accomplished. As the Holy Qur’an provides:

Say: “If the sea were to become ink to record the Words of my Lord, indeed the sea would be all used up before the Words of my Lord are exhausted, and it would be the same even if We were to bring an equal amount of ink.” (18: 109)

In a nutshell, the researcher came to an understanding that water carries primordial status in the Qur’an’s presentation of natural phenomena. It plays a significant role in the Qur’anic account of the process of creation, its diverse forms and benefits and in its literal and figurative representations. It is a single entity with the same constituent elements, but produces diverse forms of life. It restores the dead earth back to life and maintains an apt analogy of the commencement of the day of resurrection.
The next section provides a precise review of the closely related context(s) and reading(s) to my research project.

2.11 An overview of the related studies

In this section a quick gist of the related studies has sketched out to provide a bird's-eye view of the relevant works of the prolific scholars. This conscious endeavour shall also reveal the relationship of the present undertaking to diverse findings of the previous reading(s) that have been conducted in the field of linguistic semiotics and the Qur’ānic studies. More precisely, it can be said that in order to introduce new horizons of the application of linguistics and semiotics on the Qur’ānic text and to knock into the multi-embedded significations of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, it is indispensable to discuss what has already been explored and what needs to be explored. That is how the researcher endeavoured to bridge the gap by conducting linguistic semiotic analysis of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water.

(1) The studies in the field of semiotics as a critical theory, have been carried out for about the last two or three decades.

(2) So far the studies on semiotics in English linguistics have been carried out in different dimensions even recently it has been applied to the analysis of patterned human communication, says Crystal, in all its sensory modes, i.e., hearing, sight, taste, touch and smell, and at the same time, its precise and a very comprehensive application has been done by numerous scholars on the Qur’ānic text, to name only few, i.e. Ebrahim Moosa,62 in his article, “The Sufahā’ in Qur’ān Literature: A Problem in Semiosis”, points out that: “From a semiotic approach religious texts are taken as an amalgam of discourses, institutions, and concrete social practices. Here the concern is an analysis of their signification. […] Religious texts, such as the Qur’ān, are at the same time the locus of a diversity of social speech types.”
Similarly, Abdul Kabir Hussain Solihu gives observation in, “Mohammad Arkoun’s theory of Qur’anic Hermeneutics: A Critique”, that: “language in general and the Qur’anic language in particular consists of signs and symbols. These signs and symbols, when analyzed semiotically, refer to the objects by arbitrary and conventional decisions within a society, i.e., they have no natural connection with what they signify (the objects).” The work of these two and many others has provided a boost to this research.

(3) Dr. Izutsu formulated a semantic study of the key-terms with their contextual implications and imports as they have been employed by the Holy Qur’ān. Izutsu in his chapter six, “Communicative Relation Between God and Man: Non-linguistic Communication,” remarkably investigated two perspectives of sign in the Holy Qur’ān, i.e., linguistic and non-linguistic. His perception of non-linguistic sign as natural phenomena in the Holy Qur’ān substantiates and reinforces researcher’s notion of the theme of water as a ‘sign’. Moreover, it indicates its close intimacy to the present study and heightens the thrust of the study in hand.

(4) Fazlur Rahman has explored major themes of the Holy Qur’ān and his treatment of the theme of nature establishes his balanced view of what the Holy Qur’ān says on any specific topic. He wrote beyond the conventional productions and developed topical interpretation of the text by collecting all the verses on any given topic. He added traces of the connotationally relevant verses to establish synthetic concept of different themes of the Holy Qur’ān in his work. Fazlur Rahman believes that synthetic exposition of the Holy Qur’ān is the sole method which gives the receptor true understanding of the universal Message as well as comprehensively conveys the command of God to man. But he did not conduct linguistic semiotic analysis of any of the themes of the Holy Qur’ān.

(5) Abdel Haleem worked on the perennial themes and in his chapter three entitled, “Water in the Qur’ān,” discussed different kinds of water and their manifestations, but the work lacked linguistic semiotic analysis of the verses on the theme of water, which motivated the researcher to conduct this inquiry. Moreover, in his chapter twelve, “The Qur’ān explains itself: The sūrat al-Rahmān,” he explained two concepts of “Balagha” i.e., “context” and “internal relationships,” specifically enunciated by
the religious scholars for proper and comprehensive understanding of the Qur'ānic text.

(6) Albeit, Dr. Ghulam Jillani Barq has given over his whole captivating work entitled, “Two Qur’āns,” to the concept of sign and its different dimensions by adding traces from the Holy Qur’ān is related to the study in hand. But in his work, no specific inquiry has been embarked on the sign of water and linguistic semiotic analysis of the sign of water in the Holy Qur’ān.

(7) Though Sarah Richards gave over her entire article to the semiotic interpretation of the adverts, “A Semiotic Analysis of Wallis Adverts” related to the study in hand, but with no lexical and syntactic marking and linguistic semiotic interpretation of the Qur’ānic verses with a particular reference to the exploration of the sign of water.

The focus of maximum previous inquiries related to the study in hand have been on the concept of linguistic sign and its two constituent parts, i.e., the signifier and the signified, its arbitrary character, its linear feature, differential principle, appreciation of Qutb’s *taswīr* (artistic representation) with regard to the signs in the Holy Qur’ān, classification of signs, significant status of the theme of nature, and sign of water and its kinds. More or less above mentioned works are related to a range of linguistic concepts and directly or indirectly to the sub-areas of the present work such as ‘sign’, ‘water in the Holy Qur’ān’, ‘water as a non-linguistic sign’, but until now relatively unattended area is, ‘Sign of water in the Holy Qur’ān: A semiotic study with de-Saussure and Sayyid Qutb’s strategic frames of reference.’

Through the review of the related studies, the researcher came to know that no linguistic semiotic exploration of the sign of water has ever been conducted to analyze *taswīr* (artistic representation) style of the Holy Qur’ān except a single stance of the application of aesthetic expression by Qutb in his tafsīr ‘*Fī Zilāl al-Qur’ān,*’ can be traced. Only a few have taken pains and analyzed artistic representation and appreciated it as the preferred method of the Holy Qur’ān. On the other hand, affluent works from myriad dimensions have been conducted on semiotics, semantics cum pragmatics, syntactics and linguistic thematic analysis in general English literature. Certainly these reading(s) aim to discover the cursory phenomena of the present...
ephemeral world to earn limited and narrow worldly interests. As a reaction to this, it is inevitably important for us to acquaint ourselves with the universal Message that invigorates whole fabric of social life by establishing a complete integration between spiritual and material aspects as enunciated by the Divine constitution, i.e., the Holy Qur’ān. Shortly, the need of the hour is to have thorough descriptive and exploratory researches, focusing on this area of study ontologically and epistemologically. All such concerted endeavours may underpin the promotion of true Universal Message. The next chapter includes procedure of the present study, which mainly comprises: (i) research theory, (ii) research methods, (iii) sample population, (iv) data gathering instruments, (v) research procedure and (iv) description of figures for analysis of data specifically formulated by keeping in view the most crucial aspects of the research in hand.

References/End Notes

1 Bronwen Martin and Felizitas Ringham, “Key Terms in Semiotics” (Continuum, 2006) P 1 & 212-248. Martin et al have provided a comprehensive sketch of semiotic theory and its evolutionary process from 20th century up till now. They elaborated in detail American and Paris school of semiotics, explained its key terms, analyzed fairy tale by employing semiotic theory and finally acknowledged contribution of different instrumental semioticians in its development.


9 Jean Aitchison, “Linguistics An Introduction” London, (Hodder & Stoughton, 1992) P 24. Aitchison establishes Saussure’s concerns that all language elements are inevitably connected with each other. This aspect of language has never been focused by any one and no one seriously investigated the relationship of each element to the other signs in the system of language except Saussure. He initiated the era of structural linguistics and insisted that language contains structures of interwoven elements in which each item acquires meaning through its relationship to the other signs. He denied the study of language in isolated and discrete segments. The term ‘structural linguistics’ comes within the ambit of school of linguistics and since the time of Saussure all the linguistics is structural which means that language is a patterned system of interrelated items and not the collection of disconnected separate items.


11 Edited by Charles Bally and Albert Sechehaye, P 113. Here Saussure emphasized the reciprocal relationship of the auditory image and the concept that their association is indispensable to constitute any linguistic sign.

12 ibid, Pp 102-103.

13 ibid, P 103.

14 ibid, P 103.

Edited by Charles Bally and Albert Sechehaye, “Course in General Linguistics Ferdinand de Saussure” New York, Toronto, London, (Mc Graw-Hill Book Company, 1966) P 70. Saussure presented the concept of linear signifier and claimed that signifier being auditory contains the magnitude of time and represents a span which is measurable in a dimension of line. The whole mechanism of language depends on it. Auditory signifier has its dimensions only in span of time contrary to the visual signifier which has simultaneous groupings in discursive dimensions.


The subject matter of the study in hand is, ‘Sign of Water in the Holy Qur’ān: A Semiotic Study with De-Saussure and Sayyid Qutb’s Strategic Frames of Reference’, which demands understanding of semantic, syntactic and pragmatic dimensions of the sign of water. The semantic study probes into the conventional meanings of words, phrases and sentences. It deals with the meanings and meanings are central to the language, so semantics is significant to the study of linguistics. Likewise, syntactic analysis is generally concerned with the structure and ordering of the group of words in a sentence. It aims at how to construct sentences with different constituent elements and simultaneously question their relationship with each other. Last but not least, Pragmatics deals with those aspects of meanings which do not come within the purview of semantic theory. It deals with how speaker uses language and predicts the speaker’s intended meanings in a particular conversation.


Syntax is a traditional term refers to the rules governing the manner in which the words are combined together to form sentences. In this context, syntax is contrary to Morphology, which deals with the study of word structure. In generative grammar, it is one of the three seminal units within a grammar which contains phrase-structure and transformational rules for the production of syntactic structures. Syntactic structures are established on the basis of their relationship to the linguistic items in a sentence. The syntactic study, says Aitchison, deals with how finite number of rules govern the words and arrange them in a sequence of sentences that in turn generate infinite number of grammatically accurate sentences.


Thomas A. Schwandt, P 62-63. Schwandt establishes that hermeneutics is a theory of interpretation of meanings of an object, text or phenomena. It deals with the part and whole relationship and declares that they are indispensable to each other as the understanding of part can only be take place by the understanding of the whole and vice versa. It also focuses on the phenomena of understanding, which is the fundamental characteristic of being in the universe.

Farid Esack, P 143.


Boullata appreciates Qutb’s perception of *taswīr* (artistic representation) and spells out that when a person contemplates on the Qur’ānic text, he transcends from its words and phrases to another level of reality in which he forgets that he is reading the lines or interacting with the text rather visualizes the actual scenes, watches real events and witnesses dynamic and living persons. This effective style of the Holy Qur’ān leads the receptor to visualize and experience the palpable and sensuous sketches to which the lens of powerful cameras cannot capture.

The primary function of art is to arouse and excite effective reactions in the consciousness of the individual by means of diffusion of aesthetic pleasure and as a result of this it produces action. In this vein, art does not reproduce life rather reproduces immediate experience of life. Therefore, art is more than the reproduction of what is empirically observed and objectively experienced.

Like other scriptures of the world, the Holy Qur’ān has numerous figures of speech and rhetorical devices which enhance the effect of the text by making it beautiful, impressive, aesthetically striking, and semantically powerful. These literary devices stir imagination of the receptor and appeal directly to the senses. The Holy Qur’ān renders dramatic use of figurative language and portrays palpable sketches of unforgettable semantic effects. In this context, Boullata posits that by principle of *Al-tajṣīm* (anthropomorphism) Qutb means that the Holy Qur’ān assigns concrete human attributes to abstract concepts. In religious perspective...
anthropomorphism refers to the assigning of human attributes to God with bodily form and emotions, i.e., hands, face, love, wrath, justice, and so on.


43 Leonard Binder, P 194-195.


50 Toshihiko Izutsu, “God and Man in the Qur’ān Semantics of the Qur’ānic Weltanschhuung” Kuala Lumpur (Islamic Book Trust, 2002) P 145. There are two types of signs used for mutual understanding between God and man. One is linguistic or verbal through the medium of language and the other is non-linguistic or non-verbal or the natural signs created by God. God initiated communication by sending down His āyāt (signs) and at this level there is no difference between linguistic and non-linguistic signs as both are called the Divine signs. In this backdrop, revelation is only a partial phenomenon under the umbrella term God-man communication as the
Holy Qur’ān actually calls the revealed verses āyāt without separating them from the ‘signs’ of a non-linguistic nature that are also called āyāt.

51 Toshihiko Izutsu, P 143.
52 ibid, P 144.
54 Fateh Ullah Khan Gandapur, “God Created the Universe with the purpose to serve humankind” (Peshawar: Khyber Mail (Printer & Publishers), 2009) P 126.
56 Muhammad Abdel Haleem, “Understanding the Qur’ān: Themes and Style” London & New York (I.B Tauris, 1999) P 30. The verses from 68-70 of sūrah 56 clearly warn man that it’s not you who have control over the means and stocks of water rather its proprietorship and possession resides with Allah (SWT). Here we find reference to the fact that it is only God who could have made fresh water salty and bitter by making it undrinkable and unable to produce life, but He had not willed otherwise which reinforce His Omnipotence and limitless Benevolence and Mercy. Similarly, He is the One who made water as one of the blessings and gift for man and causes it to fall from the clouds, so the man should express gratitude to God for having done it so.
60 Edited by Issa J. Boullata, “Literary Structures of Religious Meaning in the Qur’ān” (Curzon Press, 2000) P 214. God has the same power over the huge volumes of water as he has over its minutest elements. He has absolute power to concentrate life in a drop of seminal fluid from which are created male and female. The verse sketches the ultimate power of God, which is constantly working in the universe, changing day to night, dead to life and vice versa, and showing winds carrying life-giving rain to the dead earth as a sign of resurrection. The core premise of the text
exhibits that a fecund image developed from the element of rain-drop, sea and semen from which one can establish God’s creative power i.e., rain image indicates coming of resurrection and semen reinforces procreation process.

61 Sayyid Qutb, “In The Shade Of The Qur’ān Fī Zilāl Al-Qur’ān” Vol: XI, Translated and edited by Adil Salahi (The Islamic Foundation & Islamonline.net, 2005) P 317. The sea is the largest and richest reservoir of water known to mankind which has figuratively been shown as an ink to write down the knowledge and wisdom of God which in turn proves insufficient to reduce them in full and the same process repeated many times with the same outcome but God’s Words remain far from encompassing. The Holy Qur’ān skillfully portrays the images and places the concept of infinite before finite human intellect. Qutb elaborates that by keeping in view the limited human capacity in understanding abstract concepts of the Divine text, the Holy Qur’ān transforms them into concrete images, shapes, types, characteristics and tangible objects to heighten reflective understanding of the receptor.


CHAPTER 3

STYLISTIC MANIFESTATIONS OF THE SIGN OF WATER IN QUTB’S VERSION OF QUR’ĀNIC TRANSLATION, TRANSLATED BY ADIL SALAHI IN ENGLISH IN HIS BOOK ‘IN THE SHADE OF THE QUR’ĀN FĪ ZILĀL AL-QUR’ĀN’

3.1 Introduction

Familiarity with the style of the Holy Qur’ān greatly helps the receptor in understanding the form and content of the Qur’ānic text. Otherwise the receptor particularly a common English reader may start thinking that it is a collection of jumbled and rambling thoughts and his devotion and loyalty to explore its real manifestations just end in smoke. In this context, familiarity with the style of the Holy Qur’ān is indispensable for a proper understanding of its form and content, for instance, repetition, iltifāt, imagery, ellipsis, brevity, rhyme and rhythm and so on, in order to avoid confusion and frustration. At this crucial time, when orientalists and others who lack basic knowledge of the Holy Qur’ān are raising critical allegations against the beautiful literary style of the Qur’ānic text, the application of linguistics to the translation and commentary of the Holy Qur’ān and its further exploration in the discipline of English is imperative.

The un-superior form, eloquence and content of the Holy Qur’ān are its unique and remarkable aspects. Here, it is worth mentioning that the Qur’ānic language and its miraculous style not only seize the heart and soul of the believers but also spell bound the non believers. M.A Draz commented that:

“The beauty of its style is universally admired.[…] The beauty of Qur’ānic language is sublime and majestic, not seductively entrancing; it seizes the heart rather than flattering the ear; give rise to admiration not enchantment; amazes rather than excites; and arouses pleasure through repose not movement.”¹
In a word, the Qur’ānic style equally affects believers and non-believers if they reflect with the intention to have guidance. The Holy Qur’ān carries the insight to warn and teach like the supernatural miracles of the previous Prophets in proof of their prophet- hood and that Prophet Muhammad’s (SAW) miracle is the Qur’ān. Muhammad’s (SAW) opponent bitterly denounced his prophet- hood and divinity of the Holy Qur’ān when he presented it to them. He was at various times accused of being epileptic, sorcerer, possessed by a demon, and thus unworthy of being followed. The revelation was not accepted by advancing allegations of fabrication against Muhammad (SAW). The Holy Qur’ān clearly emphasizes that it is not something, which Muhammad (SAW) himself has composed or forged up with the assistance of others; instead it is revealed to him by God Almighty. The outstanding poets of Jahiliyya who prided on the excellence of their rhetoric and poetry failed to produce even a single expression like any verse of the Holy Qur’ān, when challenged to do so. From the core of their hearts they had recognized the unsurpassable universality of the Divine message, but for them the traditional deities of their forefathers were the only hindrance in appreciating the Holy Qur’ān.

3.2 Style of the Arabic text of the Holy Qur’ān

The form of the Qur’ānic lexis is entirely different from the idiom of English language. So, if an English reader (unfamiliar with the Arabic Qur’ān and its stylistic features) goes through an English translation of the Holy Qur’ān, may become confused and ultimately frustrated. In this context, Abdel Haleem\footnote{Abdel Haleem} posited his arguments that: “the Qur’ān has its own self-created features which unfortunately have not been fully studied in English”. He suggested that, “knowledge of Qur’ānic stylistics is essential for scholarship in this field”. Therefore, the reader of the Qur’ānic translation must be well acquainted with the dynamic stylistic manifestations of the Holy Qur’ān. Sayyid Mawdūdī\footnote{Sayyid Mawdūdī} commented on the style of the Holy Qur’ān: “style and methodology of the Qur’ān are not secondary to its purpose; rather they are its essential instruments.” The most crucial aspects of the style of the Arabic text of the verses on the sign of water in the Holy Qur’ān are as follows:
### 3.2.1 Digression (Iltifāt)

Literally, 'iltifāt' can be defined as: “to turn/turn one’s face to”. Digression is one of the unique stylistic features of the Holy Qur’ān in which a sudden shift takes place during discourse in the form of addressee as Allah (SWT) addresses all humanity at a time and as changing situation demands. Ibn al-Athīr considered iltifāt as an important element of balāgha and defined it:

Its meaning (of turning) is taken from the turning of a person from his right to left as he turns his face once this way and once the other; such is this type of speech since one turns in it from one form to another. One would for instance turn from addressing a person to talking (about him) in the third person; or from third to second person; or turn from perfect to imperfect verb or vice versa [...].

'Iltifāt' contributes to the dynamic style which is an inseparable part of the power and effect of the Qur’ānic Message. Al-Zarkashi defined the phenomenon as: “the change of speech from one mode to another, for the sake of freshness and variety for the listener, to renew his interest, and to keep his mind away from boredom and frustration, through having the one mode continuously at his ear.” It is a literary stylistic feature of the Holy Qur’ān as it increases the intensity and richness of the Qur’ānic language. This dynamic feature is specifically employed to penetrate the universal Message into the heart of the addressee. About this remarkable stylistic element, Nöldeke a staunch critic of the Holy Qur’ān commented that: “the grammatical persons change from time to time in the Qur’ān in an unusual and not beautiful way”. Similar contentions are raised by Bell after his analysis of the Holy Qur’ān: “it is a multitude of disconnected pieces, sudden changes of subject, even grammatical breaks.” Apparently such comments witness their lack of knowledge of the Arabic style of the Holy Qur’ān. For this reason Abdel Haleem emphasizes the need for the understanding of the Qur’ānic style. Contrary to this view, Ibn al-Athīr classed this stylistic feature among the: “remarkable things and exquisite subtleties we have found in the glorious Qur’ān”. This literary feature has frequent representations in sign of water in the Holy Qur’ān and involves sudden grammatical shifts in person, number, addressee, tense, or case marker, in order to achieve specific
rhetorical effects. It changes from singular to plural while continually referring to the same person. For instance, the Holy Qur’ān speaks: “And **He** it is who sends forth the winds as heralds of His coming grace. And **We** cause pure water to descend from the skies,” (25: 48). Here the change in person takes place from third person singular to first person plural.

The sudden shifts perform certain linguistic functions, as the Holy Qur’ān states:

**He** has created the skies without any supports that you can see, and has placed firm mountains on earth, lest it sway with you, and has scattered through it all manner of living creatures. **We** send down water from the skies to cause every kind of goodly plant to grow on earth in pairs. (31:10)

The verse after exhibiting the powerful actions of Allah (SWT), i.e. creation of the heavens without supports, placing of firm mountains on earth, scattering of living creatures throughout the earth, presents a sudden shift from third person singular to first person plural. Then a significant idea is emphasized by adopting a dramatic mode where Allah (SWT) avows that His perennial powers send down rainwater from the sky and grows from it every kind of creatures, reinforce life giving and life sustaining power of water. Thus, this rhetorical device brings into focus the central insight of Almighty God’s eternal powers. Though it is a beautiful literary style which adds variety and attaches vitality to the text, but it poses certain problems to the translator, interpreter and receptor of the message respectively. The concept involves sudden transitions in the form of addressee during discourse in the following categories:

1. **Shift in person**

   The most common shift is between first, second and third person. For example in Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘*In The Shade of the Qur’ān Fī Zilāl al-Qur’ān*’ on the sign of water, the changes are, i.e. ‘Who’ into ‘We’ (27: 60); ‘He’ into ‘Who’ (20: 53); ‘We’
into ‘you’ (15: 22) and ‘He’ into ‘We’ (7: 57). For instance, in 7: 57 the transition does not appear at the time of growing of plants but at the level of making their tastes different, which is a semantically significant point in the text.

2. Replacing a noun with a pronoun

For example, in Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, the changes are, viz., “[…] Let him who wills, believe in it, and let him who wills, reject it.’ For the wrongdoers We have prepared a fire whose billowing folds… (18: 29).” Here objective pronoun ‘him’ has been changed into a common noun, i.e., ‘wrongdoers’.

3. Shift in tense of the verb

Few examples from Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, the changes are from ‘present’ into ‘past’, “Are the unbelievers unaware that the heaven and the earth were once one single entity, …” (21: 30). The change in tense is also apparent in verse 11: 43, “He answered: ‘I shall seek refuge in a mountain, which will afford me protection from the water.” The change is between ‘past’, ‘present’, and ‘future’. Though in Arabic there is no difference between the structure of present and future sentences but in English they differ substantially.

4. Shift in addressee

In Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, for example, “Who is it that has created the heavens and the earth, and sends down for you water from the skies, which We cause to grow gardens of delightful beauty?” (27: 60). At first the relative pronoun ‘Who’ refers to God and immediately after that address switches to the second person personal pronoun ‘you’. Then finally once again Allah (SWT) addresses Himself, where the pronoun ‘We’ has been used.
5. **Shift in number between singular, dual and plural**

The verse 31: 10 of the Holy Qur’ān says, “*He* has created the skies without any supports that you can see, and has placed firm mountains on earth, lest it sway with you, and has scattered through it all manner of living creatures. *We* send down water from the skies to cause every kind of goodly plant to grow on earth in pairs”. In this example the singular third person personal pronoun is used and then sudden shift to the plural ‘*We*’ expresses multiplicity of power of God as a creator negating everything beside Him. The sudden shift denotes and invokes full sense of Majesty of God.

3.2.2 **Repetition**

The technique of repetition (not merely for the sake of repetition) is one of the unique styles of the Holy Qur’ān. The Holy Qur’ān conveyed the same topic or theme in different contexts, words, and phrases. This unique style communicates the message in a comprehensive way and makes the receptor to understand the same idea or concept in different perspectives. Its frequent representations can be traced in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water, as for instance:

(a)Another of His signs is this: you see the earth lying desolate, but when *We* send down rain *water* upon it, it stirs and swells [with life]. He Who brings it to life will surely give life to the dead. He has power over all things. (41: 39)

(b)And He it is Who sends down *water* from the sky in due measure. With it *We* raise dead land to life; and thus you will be raised from the dead. (43: 11)

In verses (a) and (b) the sign of rain water signifies a life originating substance and presents a symbol of life which restores the dead earth back to life. In both the texts,
the element of repetition is very obvious and reinforces the same idea in different contexts by using different expressions for maximum inculcation.

3.2.3 Narratives

Narratives are one of the significant stylistic devices of the Holy Qur’ān. As the Holy Qur’ān itself states: “We do relate to you the most beautiful of narrative, in that We reveal to you this (portion of the) Qur’ān” (12:3). Narratives contain real events and happenings of the past nations. They are employed in the text to reinforce spiritual and moral elements. As Gilliot⁹ explains the prime objectives of the narrative that: “the purpose of the narrative passages is not primarily ‘historical,’ but, rather, that the Qur’ān utilized the ‘narrative art’ to convey its theological, social and ethical message”. Due to this feature the Holy Qur’ān is regarded as the best literatures of the world. Nöldeke, an ardent critic of the Holy Qur’ān misinterprets this beautiful literary feature:

It has already been noticed how vehement and abrupt they are […] Indispensable links, both in expression and in the sequence of events, are often omitted […] Many sentences begin with a “when” or “on the day when,” which seems to hover in the air, so that the commentators are driven to supply a “think of this” or some such ellipses.¹⁰

Unfortunately the orientalists tend to regard “the Qur’ān as nothing more than a jumble of borrowed and rambling thoughts with no sense of direction”¹¹ and aim to establish that the Holy Qur’ān lacks coherence and organic unity between its verses and sūrahs. It is pertinent to mention that the Word of Allah must not be compared to the word of man. In this context, numerous attestations of this unique literary feature can be traced in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water, as for instance:

One from among servants whom we had granted mercy from us and whom we had taught knowledge from Ourselves at the junction of two seas and
asks for permission to accompany him so Moses can learn "right knowledge [he has] been taught". (18:65-66)

This unique literary feature provides a very effective form of teaching, as by mentioning "Moses can learn right knowledge" it conveys the impeccable truth and right direction to the receptor. The illustration tacitly manifests that all is 'present' in front of Allah (SWT) whether it is past, or future.

And when he came to the water of Madyan, he found there a group of men watering, and he found besides them two women keeping back (their flocks). He said: What is the matter with you? They said: We cannot water until the shepherds take away (their sheep) from the water; and our father is a very old man. So he watered (their sheep) for them, then went back to the shade, and said: My Lord, I stand in need of whatever good Thou mayest send to me. (28: 23-24)

The narration manifests the significant point of Mūsā’s arrival in Madyan and sketches the scene that how he watered the flocks of two women, who could not water their sheep first, in the midst of so many herdsmen.

3.2.4 Presentation in various forms (Tasrīf)

Repetition is monotony and monotony is irksome. One of the significant stylistic devices of the Holy Qur’ān is the presentation of the same idea in different ways. Tasrīf is a unique literary feature in which the Holy Qur’ān repeats its important themes in manifold forms to avoid unpleasant verbal repetition. As the prime objectives of the Qur’ānic teaching are to inculcate three basic principles, i.e., (a) Unity, Oneness and Omnipotence of God; (b) the inevitability of the unprecedented cataclysmic day; (c) the Prophet-hood of the Prophet Muhammad (SAW). These aspects are reiterated over and over again by changing the expressions, so that each time they provide freshness of presentation. This significant method has numerous attestations in Qutb’s version of Qur’ānic translation, translated by Adil
Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water, as for instance:

(a) There are signs for those who understand. (2:164)
(b) Surely in these there are clear signs for people who truly believe. (6:99)
(c) Thus do We spell out Our revelations to people who think. (10:24)
(d) In all this there are signs for people who use their reason. (13:4)
(e) In this there is surely a sign for people who listen. (16:65)

In aforementioned verses the Holy Qur’ān reiterates the same concept in different forms (Tasrīf) to inculcate its meaning and message comprehensively. It is well-established phenomenon that perceptions of the individuals vary from person to person, so the technique of tasrīf is employed to communicate the same idea in numerous ways by using different contexts to reinforce the message effectively.

3.2.5 Ellipsis

The Holy Qur’ān utilizes numerous devices which do not only increase its beauty and grandeur but also convey its message with intended effects. Ellipsis is the omission of certain lexical and syntactic categories, which may cause communication load for the receptor, alien to the introductory knowledge of Islam and the Holy Qur’ān. The elliptic style of the Holy Qur’ān requires full contemplation of the receptor with appropriate understanding of contextual implications. As Ahmed explains the point in question that: “Elliptic passages, in fact, make one to contemplate and apply his mind so as to determine the omitted words or passages, and brings out the desired meanings or the central theme [...]”. In other words, it can be said that comprehension of the Qur’ānic text demands full contemplation with the knowledge of linguistic and syntactic categories of Arabic language. For instance the Holy Qur’ān states: “Say: The truth [has now come] from your Lord” (18:29). Here the phrase, [has now come] makes the noun “the truth” more clear. In such a situation, the reader questions himself that when did and who did send the truth. The
reply to this query comes after a full contemplation and meditation of intellect that truth [has now come] by the Lord of the universe.

3.2.6 Sign Passages

Literally the concept of sign can be defined as: “Indications or portents, foreshadowing or confirming something”, and pointed to its extensive representations in the Holy Qur’an. The concept of sign is represented through the word āya and in this form it occurs approximately four hundred times in the Holy Qur’an. Gwynne perceived the word āya: “a verse of the Qur’ān,” and provided a comprehensive definition of it: “a sign itself is not an argument but a piece of evidence that supports various forms of argument, explicit or implicit.” In other words, it can be said that signs are the testimonies that refer or point to some reality. Izutsu enumerated two categories of sign, i.e., linguistic and non-linguistic signs and pointed to the notion that these forms are chiefly responsible to develop communication and mutual understanding between God and man, though initiation of communication takes place from God’s end. He clarified that linguistic communication between God and man exhibited through the revelation of āyāt while the non-linguistic communication commenced through the signs of natural phenomena.

The manifestations of water are frequently exhibited in sign passages to drive home its lessons. The Holy Qur’ān speaks: “In the creation of the heavens and the earth; the alternation of night and day, the vessels that sail across the sea with what is useful for mankind, the water God sends down from the sky giving life to the earth after it had been lifeless, causing all manner of living creatures to multiply on it, and in the disposal of wind and the clouds that are driven between sky and earth, there are signs for those who understand.” (2: 164). The verse explains that natural phenomena comprise a large proportion of the divine signs and these signs reinforce the existence and presence of Almighty God. Similarly, many Qur’ānic verses refer to non-linguistic signs and attest the presence of God’s providential design which exists in the universe. As the Holy Qur’ān provides: “And God sends down water from the
skies, giving life to the earth after it has been lifeless. In this there is surely a sign for people who listen.” (16: 65) The natural phenomena that appear in the Holy Qur’ān serve as an argument to prove the existence of God and prompt man to believe in God who created these signs. Precisely, it can be said that all the natural phenomena should not be simply taken as a natural phenomena but as signs pointing to the presence of God and his providence, designed for the benefit of man.

### 3.2.7 Qul (Say) Passages

In the Holy Qur’ān more than two hundred passages begin with the word, ‘Qul’ or ‘Say’, which convey the instruction of God to the Prophet Muhammad (SAW) to communicate the Message of God to the audience related to a particular question, situation, matter of belief or about any legal pronouncement. They are generally in question form. The Holy Qur’ān speaks:

Say: Just think: If all your water were to sink underground, who would give you clear flowing water? (67: 30)

Say: ‘If the sea were ink for my Lord’s words, the sea would surely dry up before my Lord’s words are exhausted, even though we were to add to it another sea to replenish it.’ (18: 109)

At certain places, both the question and answer is provided:

Say: Who is it that saves you from the dark dangers of land and sea, when you call out to Him humbly and in secret: “If He will but save us from this peril, we will most certainly be grateful”? (6: 63)

The aforementioned excerpts (‘say’ passages) carry specific structure at the beginning and open with the word ‘Qul’ (Say:), consisting particular directions from God to the Prophet Muhammad (SAW) for his addressees. As for example, in verse 67: 30, a warning is adduced of what would happen if water sinks down too far, by the mightiest power of God, to become irrecoverable.
3.2.8 Brevity (Ijāz)

Brevity is a stylistic device in which only kernel of a concept is enumerated while elaborative discussion is omitted. Ahmed\textsuperscript{15} while appreciating brevity posited the view of Al-Jahiz: “The best composition is that where the fewer words obviate the need of more; where the meanings are carried by the words in full view. And if both appropriate each other, they fall upon the heart like rain upon the good soil”. This unique feature of the Holy Qur’ān avoids redundancy and speaks about the core essence of the message in a few words. For instance, in verse 56: 33 the expressions “un-ending un-forbidden” contain myriad meanings and refer to the permanent and in-exhausting supply of fruits which will be given to the inmates of Paradise. The style of brevity usually communicates series of events, parables, different aspects of the unprecedented cataclysmic day and countless elements of the natural phenomena. For example by highlighting the benefits of the drink which the true believers will get in the paradise, the Holy Qur’ān says:

By which they will not have any after-ache nor will they suffer intoxication.

(56: 19)

It is miraculous brevity of the Holy Qur’ān that in a few words all the injurious impacts of the intoxicating drink has been clearly enumerated. The representation of this literary tool can also be seen in the sign of water in the Holy Qur’ān, as for instance:

Another of His signs is this: you see the earth lying desolate, but when We send down rain \textbf{water} upon it, it stirs and swells [with life]. He Who brings it to life will surely give life to the dead. He has power over all things. (41: 39)

Here in a few words multifarious meanings are conveyed as the verse encompasses the entire panorama of life and death through an analogy of the revival of the dead land by the rain water.
3.2.9 Detail after epitome

This is one of the distinctive stylistic features of the Holy Qur’ān. In this particular feature, the Holy Qur’ān briefly gives the summary of a concept followed by its details. About this stylistic feature the Holy Qur’ān speaks: “Alif. Lām. Rā. This is a Book, with verses which have been perfected and distinctly spelled out, bestowed on you by One Who is Wise, All-aware,” (11: 1). It is a brain storming technique which prepares the mind of the receptor for its appropriate reaction and then minute details are explained for complete comprehension of the topic. In the verse 2:57 a general principle is introduced that God is nearer to the believers. In the following three verses its details have been provided in the form of narration that how God brings the believers from darkness into light and pushed the disbelievers into darkness and then recounted chain of different events and minor aspects which appeared in this process. Precisely, it can be said that at first central idea is initiated and then sketches of minute details are elaborately presented for comprehensive understanding of the receptor.

3.2.10 Structural reversal

It is one of the unique methods of the Holy Qur’ān in which during discussion the continuation of the statement is left off and involves into some significant related concept but later on reversed to the original idea. As for instance, sūrah 59 begins with the praise and Glory of Allāh (SWT): “Everything in the heavens and everything on earth extols God’s limitless Glory. He is the Almighty, the Wise,” (59: 1). Then in verse 2 to 17 the original idea changes over and refers to the dispute between Muslims and Jews. Then in verse 18 to 20 the believers are addressed and certain directions are given to them. The verse 21 elaborates the idea that: “Had We brought down this Qur’ān upon a mountain, you would have seen it humble itself and break asunder for fear of God. We put such images before people so that they may reflect”. After this the verses 22 to 24 refer back to the original idea initiated in the first verse which describes the praise of Allāh (SWT).
### 3.2.11 Parenthesis

Generally in English language the parenthetic clauses are marked off from the passage by brackets; [ ], { }, ( ), dashes; ____ or commas; “ ” but not in the text of the Holy Qur’ān. Ahmed explains parenthesis: “an explanatory or qualifying word, clause or sentence inserted into a passage, with which it has necessarily no grammatical connection”. The mature reader with analytical probing can identify parenthetic clauses and suggest appropriate expressions for it. The Holy Qur’ān utilizes this stylistic feature in order to augment and reinforce its arguments. These digressions are very significant and carry inherent value in their own right. However, parenthetic signs have frequently been utilized in English translation of the Qur’ānic text. This stylistic feature has numerous attestations in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water, as for instance:

(a) He then brings with it vegetation of different colours; and then it withers and you can see it turning yellow. In the end He causes it to crumble to dust. (39: 21)

(b) Another of His signs is this: you see the earth lying desolate, but when We send down rain water upon it, it stirs and swells [with life]. He who brings it to life will surely give life to the dead. He has power over all things. (41: 39)

In verse (a), the clause “then it withers and you can see it turning yellow”, and in verse (b) the clause “it stirs and swells [with life]” are parenthetic in the Qur’ānic text. The mature reader after an analytical study of the structure can determine appropriate expressions in parenthetic clauses to bridge the gap.

### 3.2.12 Oaths in the Holy Qur’ān

In English the word ‘swearing’ means to assert and declare something by an oath. This stylistic device strengthens and supports an argument and dissolves doubts in the mind of the reader and listener. The most common categories of oath are, for
example: (a) to intensify a promise to do something or to abstain from doing it by invoking the name of God and, (b) to assert the truthfulness of a statement. The Holy Qur’ān frequently used oaths, while the testimony of oaths which maintain intensity and absolute credibility of the statement can be traced in almost 29 sūrahs and some of them are as follows:

(a) By the Qur’ān, full of admonition. (38:1)
(b) By the Book that makes things clear! (43:2)
(c) By those sent forth in swift succession; and those tempestuously storming on; and those scattering far and wide; and those separating [right and wrong] with all clarity; and those giving a reminder, with an excuse and a warning, what you have been promised shall be fulfilled. (77:1-7)

At some places the Holy Qur’ān through swearing specifies the elements of natural phenomena to invite attention of the receptor. It frequently appears in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, i.e.:

In the creation of the heavens and the earth, the alternation of night and day, the vessels that sail across the sea with what is useful for mankind, the water God sends down from the sky, giving life to the earth after it had been lifeless, causing all manner of living creatures to multiply on it, and in the disposal of wind and the clouds that are driven between sky and earth. There are signs for those who understand. (2:164)

This stylistic device leaves no option for the receptor to negate or to bring any counter argument against the strongest statement made by Allāh (SWT) through oath.

3.2.13 Rhyme and rhythm

The Arabic text of the Holy Qur’ān is interwoven with the contemporary Arabic Lexis, but these expressions are exhibited in such an unsurpassable manner that gives the Divine text a miraculous distinctive style. In this context, Mustafā
Sādiq al-Rāfī’ī\textsuperscript{17} said that: “Anyone who heard it had no option but to surrender to the Qur’ān”, and provided the following reasons for it: “Every single part of his mind was touched by the pure sound of the language’s music, and portion by portion, note by note, he embraced its harmony, the perfection of its pattern, its formal completion. It was not so much as if something was recited to him but rather as if something had burned itself into him.” Its language has remarkable rhyme and cadence that charms the ear. Qutb while expanding the concept of *taswīr* (artistic representation) beautifully explains that how rhythm and sound of words evolve symphony and effective communication.

It also appeals to the rhythm and sound of words, to the music and sequential flow of expression, as well as to color and movement in order to highlight images for contemplation by the eyes and the ears, by the senses and the imagination, by the intellect and the emotion; it calls upon the imaginal power and often permits all these elements to cooperate in the creation of a desired effect.\textsuperscript{18}

Marmaduke Pickthall,\textsuperscript{19} a British convert to Islam explained this feature of the Holy Qur’ān: “an inimitable symphony, the very sounds of which move men to tears and ecstasy”. This condition comes when man understands the real meanings and manifestations of the message and at the same time realizes that the Holy Qur’ān is a miraculous Word of Omnipotent Lord. The Arabs of Jahilīyyah and hypocrites were antagonistic to the spread of Islam, declared the Holy Qur’ān as poetry and accused Prophet Muhammad (SAW) of being a poet or soothsayer. These accusations were based on the presence of rhyme and cadence in the Holy Qur’ān. In present scenario the orientalists spell out the same charges. But the Holy Qur’ān 1400 years ago made it clear that a divine message cannot be a mere poetry: “We have not taught the Prophet Muhammad (SAW) poetry; nor is it fitting for him [to be a poet]. This is but a reminder and the Qur’ān, making all things clear,” (36: 69). This was a very comprehensive answer of the Holy Qur’ān against the allegations advanced by the disbelievers. In a similar vein, Fazlur Rahman\textsuperscript{20} aptly refutes the accusations of pagans by re-affirming the Qur’ānic statement: “The Qur’ān is itself highly poetical, particularly in its vivid and powerful diction and in the masterful artistry and expressiveness of its portrayals; but it is not poetry of the kind the pagans condemned
in it”. Ibn Khaldūn a famous Muslim historian and scholar, makes it abundantly clear when he says that:

The Qur’ān does not belong to either of the two categories [of prose and poetry]. It can neither be called straight prose or rhymed prose. It is divided into verses. One reaches a break where taste tells that the speech stops. It is then resumed and repeated in the next verse. There are [rhymed] letters which would make that [kind of speech] rhymed prose are obligatory, nor do rhymes [as used in poetry] occur.21

It reveals that the Holy Qur’ān contains rhyme and rhythm but it lacks regular metre which brings it out of the ambit of traditional poetry.

3.3 Stylistic devices enhancing dynamism of the Qur’ānic language

The Holy Qur’ān utilizes numerous stylistic devices to convey the universal Message impressively. Some of them have been discussed as follows:

3.3.1 Direct speech

By using this device God Himself directly speaks, which adds to the scope of meaning and maintains authority of the statement. This stylistic device has frequent representations in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, as for instance:

(a) Yet after all this, your hearts hardened, as rocks or even harder; for there are rocks from which rivers gush out […]. (2: 74)
(b) And the inmates of the fire will cry out to the dwellers of paradise: Pour some water on us, or give us some of the sustenance God has provided for you. (7: 50)
(c) This present life may be compared to rain which We send down from the sky, and which is then absorbed by the plants of the earth from which men and animals eat. (10: 24)
(d) Set forth to them a simile about the life of this world: [it is] like the water which We send down from the skies, and which is absorbed by the plants of the earth. (18: 45)

The direct speeches maintain intensity and emphasis of the message as they reveal direct address of Allāh (SWT).

3.3.2 Dialogue

Dialogue is an important literary feature of the Holy Qur’ān. The simplest definition of the term given by J.A. Cuddon: “Two basic meanings may be distinguished: (a) the speech of characters in any kind of narrative, story or play; (b) a literary genre in which ‘characters’ discuss a subject at length”. Mir perceives dialogue as one of the literary techniques of the Holy Qur’ān and defined it in these words: “… a significant verbal exchange that takes place between two or more parties in a given situation.” According to this definition, the least participants involve are two, who alternatively takes the part of a sender or speaker or coder and a receiver or listener or decoder of the message. Dialogues play a significant role to maintain communication and interaction between the individuals in everyday life. The Holy Qur’ān frequently employed the technique of dialogue in different narratives, parables and stories. It is utilized to establish continuity and coherence in the text that communicate the Qur’ānic message more effectively. Many verses in the Holy Qur’ān are in dialogue form with a peculiar feature of interactive conversation between the participants. It has frequent attestations in Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, as for instance:

He it is Who has created the heavens and the earth in six days, whereas His throne rests upon water, so that He may test you [to make manifest] which of you is best in conduct. Yet if you say to them: ‘You shall be raised again after death,’ those who disbelieve are sure to say: ‘This is nothing but plain sorcery.’ (11: 7)
The method of interactive dialogue is apparent in the verse 11: 7, which invites the receptor for involvement and an active participation to drive home its lessons.

### 3.3.3 Vitality of the Qur’ānic language

The Holy Qur’ān frequently employs 'effective' sentences, which maintain truthfulness of the message and leave no room for doubt and dispute. The 'effective' sentences are in the form of interrogative, command, exclamation, persuasion, conditional sentences and so on. The attestations of 'effective' sentences can be traced in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book *'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān'* on the sign of water, viz:

(a) Are the unbelievers unaware that the heaven and the earth were once one single entity, which We then parted asunder? We have made out of water every living thing. Will they not, then, believe? (21: 30)

(b) Mankind! If you are in doubt as to the resurrection, remember that We have created you out of dust, (22: 5)

(c) Are they not aware that it is We who drive water to dry land devoid of herbage, and with it We bring forth crops of which their cattle and they themselves eat? (32: 27)

(d) Have you not considered how God sends down water from the skies, and then causes it to travel through the earth to form springs? (39: 21)

The 'effective' sentences maintain authenticity of the statement and stimulate receptor’s contemplation to think and reflect on the phenomena mentioned in the text.

### 3.3.4 Elements of intensity and emphasis in the Qur’ānic language

The Holy Qur’ān addresses people of different intellect, disposition, creed and ideologies. The degree of emphasis is utilized according to the level of understanding
of the receptor to reinforce its message conclusively. In English translation of the Holy Qur’ān the components of emphasis are: behold, surely, indeed, certainly and so on. The elements of emphasis can be frequently traced in Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water. As for instance:

(a) Indeed, God is not unaware of what you do. (2: 74)
(b) Behold their fruit when they come to fruition and ripen. Surely in these there are clear signs for people who truly believe. (6:99)
(c) Surely God has power over all things. (24: 45)
(d) Nay, they are people who swerve from justice. (27: 60)
(e) In all this there is indeed a reminder for those endowed with insight. (39: 21)

The translator and commentator cannot over-look or avoid mentioning this emphasis otherwise it would affect the intended message and distort its intensity and significance.

3.3.5 Imagery

The figurative use of language unlike its literal usage is called imagery. The concept is used in the Holy Qur’ān to create specific intellectual effects on the perception of the receptor. The concepts which are beyond human perception have been aesthetically exhibited in the Holy Qur’ān through the use of imagery, as, for instance, cataclysmic day, life after death, hell, paradise, al-kursi, God’s throne on water, the earth as a couch or cradle and the sky as a ceiling and so on. J. A Cuddon perceives it: “Imagery (‘making of likeness’). […] Imagery as a general term covers the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind and any sensory or extra-sensory experience”. This stylistic device makes explicit or implicit comparison and through it generates effective comprehension of the text. The numerous representations of figurative use of language can be traced in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his
book *In The Shade of the Qur'ān Fī Zilāl al-Qur'ān'* on the sign of water. For example the Holy Qur’ān speaks: “We send forth winds heavily loaded, then We send down water from the skies for you to drink. You are not the ones who store it up,” (15: 22). Qutb perceives its figurative manifestations and skillfully sets illustration to inculcate true understanding of the text of the Holy Qur’ān. He assigns the feature of animacy to the inanimate wind and explains that it is like a ‘she-camel’, which figuratively suggests that wind being loaded with the moisture refers to the heavy milk of she-camel which in turn causes the rain to come down and furnishes sustenance to the mankind like the milk of she-camel.

Many figures of speech convey the meaning and message of the Holy Qur’ān through images. An image may be visual, olfactory, tactile, auditory, gustatory and kineesthetic. The sign of water has numerous representations, i.e., as a symbol of life (rain water restores the dead earth back to life, creation of man through gushing water), symbol of destruction (Nūh’s flood), symbol of God’s mercy and compassion (water for drinking and cleanliness) in the Holy Qur’ān. After an analytical study of the sign of water in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān*, among its different representations, a few has been enumerated as follows:

### 3.3.5.1 Visual Imagery

The sign of water chiefly maintains visual imagery. It contains approximately 160 references in the Holy Qur’ān and each time it invokes a novel visual image in the mental psyche of the receptor. It carries numerous attestations in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water. As for instance:

(a) And God sends down water from the skies, giving life to the earth after it has been lifeless. In this there is surely a sign for people who listen. (16: 65)
(b) He it is Who has made the earth your cradle, and has traced on it paths for you to walk on, and Who sends down waters from the sky with which We bring forth diverse pairs of plants. (20: 53)

(c) Another of His signs is this: you see the earth lying desolate, but when We send down rain water upon it, it stirs and swell [with life]. He who brings it to life will surely give life to the dead. He has power over all things. (41: 39)

The visual representations of the sign of water in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fi Zilāl al-Qur’ān’, also heighten the effects of colour, i.e.:

(a) Have you not considered how God sends down water from the skies, and then causes it to travel through the earth to form springs? He then brings with it vegetation of different colours; and then it withers and you can see it turning yellow. In the end He causes it to crumble to dust. In all this there is indeed a reminder for those endowed with insight. (39: 21)

(b) Are you not aware that God sends down water from the skies, whereupon the earth becomes green. God is unfathomable in his wisdom, All Aware. (22: 63)

The verse reveals that miraculous powers of God make the dead earth green but the long familiarity of man makes him oblivious to this. The scene arouses the feelings of freshness the moment man sees green shoots coming out of the dead earth. The visual image of giving life to the dead earth with water and then again transforming it into dead is beautifully conveyed in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fi Zilāl al-Qur’ān’ on the sign of water, as for instance:

This present life may be compared to rain which We send down from the sky, and which is then absorbed by the plants of the earth from which men and animals eat. Then, when the earth has been clad with its fine
adornments and well embellished, and its people believe that they have full mastery over it, by night or by day, and We make it like a field that has been mowed down, as if it did not blossom but yesterday. Thus do We spell out Our revelations to people who think. (10: 24)

God’s absolute powers adorn the dead earth with beauty and life through rain water. Qutb interpreted it figuratively that: “The earth takes on its finest adornments, as she were a bride preparing for her happiest night.” Here the beautiful metaphor portrays visual image of the coming down of rain water and the adorning of earth with beautiful attire like a woman.

3.3.5.2 Kineasthetic Imagery (force and movement)

It represents vehemence, bodily force and sense of movement. It has numerous attestations with reference to the nature imagery. Kineasthetic imagery has many traces in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water. It is exhibited through strong movement and action, e.g., movement of winds, formation of clouds and coming down of the rain. As, for instance:

(a) Yet after all this, your hearts hardened, as rocks or even harder; for there are rocks from which rivers gush out, others that split so that water flows out of them, and yet there are rocks that fall down fear of God. Indeed, God is not unaware of what you do. (2: 74)

(b) He it is Who sends forth the winds heralding His coming mercy, and when they have gathered up heavy clouds, We may drive them towards dead land and cause the water to fall upon it, and thus We cause all manner of fruit to come forth. Thus shall We cause the dead to come to life, so that you may keep this in mind. (7: 57)

(c) So We opened the gates of heaven with water pouring down in torrents, And caused the earth to burst forth with springs. Thus the waters met for a preordained purpose. (54: 11-12)
(d) Said (Noah): ‘Today there is no protection for anyone from God’s Judgment, except those who shall enjoy His mercy.’ Thereupon waves rose up between them and he was among those who were drowned. (11: 43)

Here in the verse (d) the movement is evident in ‘waves rose up’ and ‘drowned’, which invoke all senses of the receptor and let him contemplate on the forceful phenomena.

3.3.5.3 Tactile Imagery (sense of touch)

The sign of water also carries tactile representations, which invoke individual’s sense of touch. For example the Holy Qur’ān speaks:

(a) And the inmates of the fire will cry out to the dwellers of paradise: **Pour some water on us**, or give us some of the sustenance God has provided for you. They reply: God has forbidden both to the unbelievers, (7:50)
(b) He made slumber **fall upon you**, as an assurance from Him, and He sent down **water** from the sky to **cleanse** you and to remove from you Satan’s filth, to strengthen your hearts and steady your footsteps. (8:11)
(c) To Him is due the prayer aiming at the truth. Those whom people invoke besides God cannot respond to them in any way. They are just like a man who stretches his open hands towards water, [hoping] that **it will come to his mouth**; but it will **never reach it**. The prayer of those without faith is nothing but wandering in grievous error. (13:14)

The beautiful metaphor invokes individuals’ sense of touch through expressions, ‘stretches his open hands towards water’, ‘it will come to his mouth’, and ‘never reach it’, lead the receptor to visualize the real world of experiences.

3.3.5.4 Olfactory Imagery (sense of smell)

It denotes the sense of smell. Its attestation on the sign of water can be traced in Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi
in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān'. As, for instance:

Say: ‘The truth [has now come] from your Lord. Let him who wills, believe in it, and let him who wills, reject it.’ For the wrongdoers We have prepared a fire whose billowing folds will encompass them from all sides. If they beg for water, they will be given water [hot] like molten lead, which will scald their faces. Dreadful is the drink, and evil is the place to seek rest. (18:29)

Some commentators interpreted the expression, ‘water [hot] like molten lead’, as foul, smelly, and filthy water while others consider it ‘boiling oil’, or ‘molten metals’, some others take it ‘pus and blood’.

3.3.5.5 Auditory Imagery (sense of hearing)

It pertains to the sense of hearing. In sign of water the auditory image has its representations with reference to the cataclysmic day. The Holy Qur’ān speaks:

When the sky is cleft asunder,
When the stars are scattered,
When the oceans are made to explode,
When the graves are hurled about,
Each soul shall know its earlier actions and its later ones. (82:1-4)

In this verse the expressions, ‘cleft asunder’, ‘scattered’, ‘explode’, and ‘hurled about’ invoke individuals’ all senses particularly the sense of hearing.

3.3.5.6 Gustatory Imagery (sense of taste)

It refers to the sense of taste. There are numerous attestations of gustatory image in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water, as for instance:
(a) Behind him stretches hell where he shall be made to drink putrefied water. (14:16)

(b) Say: The truth [has now come] from your Lord. Let him who wills, believe in it, and let him who wills, reject it. For the wrongdoers We have prepared a fire whose billowing folds will encompass them from all sides. If they beg for water, they will be given water [hot] like molten lead, which will scald their faces. Dreadful is the drink, and evil is the place to seek rest. (18:29)

(c) Such is the paradise which the God-fearing are promised: in it are rivers of water for ever pure, rivers of milk the taste of which never alters, rivers of wine, a delight for those who drink, and rivers of honey pure and clarified. In it they shall have all kinds of fruit. And they receive their forgiveness by their Lord. Are they to be compared to those who are to abide in the fire and be given a drink of scalding water that tears their bowels? (47:15)

The verses (a) and (b) refer to the drinks of disbelievers in hell while the verse (c) points to the delightful drinks of the dwellers of the paradise, the tastes of which are everlasting.

### 3.4 Figures of speech in the Holy Qur’ān

The words carry two categories of meanings, i.e., linguistic and contextual meanings. The use of a language other than in its literal manifestations is called figurative use of language. It is a departure from ordinary sense of meanings in order to produce specific effects. Dr. Ahmed explains the concept that: “A figure of speech, if it has any purpose to serve in literature, has to rouse imagination and through its medium, graphically clinch an idea which in plain language might need an elaborate garb for expression”. It is significant to mention that the pre-Islamic poets never used simple and direct expressions in their poetry rather frequently employed figures of speech as their poetic device. The Holy Qur’ān employs the same figures of speech as those pre-Islamic Arab poets but in a most magnificent way. These
splendid features add beauty to the Qur’ānic language that even without experiencing heaven, hell, doomsday, and the life hereafter one can realize and understand their real significance. It is pertinent to mention that the Holy Qur’ān in order to produce some special effects and to convey its meanings and manifestations effectively, in addition to its literal meanings, has used numerous figures of speech such as simile, parable, metaphor, personification, symbolism and so on. A brief sketch of few of them has been presented as follows:

3.4.1 Simile

Simile is one of the most frequently used figures of speech in the Holy Qur’ān. This mode of speech makes an explicit comparison between the two things or objects, by using the prefix ‘like’ and ‘as’, because of their mutual resemblance. The Holy Qur’ān used this device to make clear certain basic truths and to reinforce its message effectively. This figure of speech has numerous representations in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, as for example:

Yet after all this, your hearts hardened, as rocks or even harder; for there are rocks from which rivers gush out, others that split so that water flows out of them, and yet there are rocks that fall down fear of God. Indeed, God is not unaware of what you do. (2: 74)

In the verse 2: 74, literal meanings of the word ‘rocks’ is negated by prefixing the word ‘as’. Here unbelievers’ hearts have been compared to rocks and this ‘simile’ nicely communicates intended meaning.

3.4.2 Parable

Parable means placing two events or ideas side by side to illustrate some moral or spiritual truth. It provides narration of an interesting and striking incident in which something is compared in a general way with something else. Dr. Ahmed27 explains this figure of speech: “A parable is a picturesque figure of language in which
an analogy refers to a similar but different reality”. Parable is a unique stylistic device through which the Holy Qur’ān conveys and disseminates knowledge and wisdom for the guidance of man. The Qur’ānic parables explain various phenomena of nature. In the verse 10:24 the beautiful parable on the sign of water explains the nature or duration of our present life on the earth. As for instance the Holy Qur’ān says:

This present life may be compared to **rain** which We send down from the sky, and which is then absorbed by the plants of the earth from which men and animals eat. Then, when the earth has been clad with its fine adornments and well embellished, and its people believe that they have full mastery over it, by night or by day, and We make it like a field that has been mowed down, as if it did not blossom but yesterday. Thus do We spell out Our revelations to people who think. (10: 24)

The parable in 10:24 explains the truth of the transient nature of this life through simple objects of ordinary human usage to bring home its lessons. The Holy Qur’ān communicates ideas by giving examples of things which are already in the observation of human beings. In another place, the Holy Qur’ān speaks:

He sends down **water** from the sky, so that riverbeds flow according to their measure, and the torrent bears swelling foam. Likewise, from what people smelt in the fire to make ornaments or utensils rises similar foam. Thus does God illustrate truth and falsehood. The scum is cast away, while that which is of benefit to mankind abides on earth. Thus does God set forth His parables. (13: 17)

The verse 13: 17 makes clear certain basic truth that only those efforts of man will survive which are beneficial for the mankind like water and metal while all others will disappear, which are of no use to him, like foam and scum on the surface of a melted ore.
3.4.3 Metaphor

A metaphor is a figure of speech in which words are used to indicate something different from its literal meaning. It is an implied simile in which the relationship of resemblance is established between real and figurative meanings without stating the element of resemblance. It creates two concepts in the mind of the receptor and both have similarity in them. It is an effective means of expression which creates meaning to achieve higher objectives of the edification of mankind. This figure of speech is different from simile as for instance when we say that, ‘he fought like a lion’, the expression constitutes simile, but when we say, ‘he was a lion in the fight’, it refers to the metaphor. The attestation of this figure of speech can be traced in Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’an Fī Zilāl al-Qur’ān’ on the sign of water:

Say: ‘If the sea were ink for my Lord’s words, the sea would surely dry up before my Lord’s words are exhausted, even though we were to add to it another sea to replenish it.’ (18: 109)

In the verse 18:109 the vivid metaphor compares the infinite knowledge and wisdom of God with the finite vastness of the sea. Both concepts are different but correspond to each other at particular point of their vastness. At another place the Holy Qur’an emphasizes the same concept:

Were all the tree on earth to be made into pens, and the sea ink, with seven more seas yet added to it, the words of God would not be exhausted. God is indeed Almighty, Wise. (Q 31:27)

In verse 31:27 the vastness of the sea water indicates God’s limitless and everlasting power and grace. The mode of speech reinforces the point that even vast seas are incapable to encompass the depth and width of God’s wisdom, knowledge and power. In a similar manner, the expressions ‘face of Allah’, ‘rope of Allah’, and ‘hand of Allah’ are used metaphorically in verse 2:115, 3:103 and 57:29, respectively. The expressions ‘face’, ‘rope’, and ‘hand’ do not indicate literal meanings rather
strongly convey figurative implications. Therefore, the words, i.e., face, rope, and hand should be considered metaphorical expressions.

3.4.4 Symbolism

Symbolism is a widely used rhetorical device in the Holy Qur’ān. A symbol is something that denotes something else, not by exact resemblance, but by vague suggestion, particularly when the concrete material object represents something abstract. Symbols reveal their meaning gradually and with full contemplation on eternal realities like the day of accountability, doomsday, hell, paradise, and versatility of the natural phenomena, which are not comprehensible to the human mind. The beautiful figurative style of the Holy Qur’ān creates an atmosphere in which concepts and ideas appear in the form of symbols. It has many traces in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, as for instance:

He it is Who sends forth the winds heralding His coming mercy, and when they have gathered up heavy clouds, We may drive them towards dead land and cause the water to fall upon it, and thus We cause all manner of fruit to come forth. Thus shall We cause the dead to come to life, so that you may keep this in mind. (7: 57)

There is a clear comparison between the winds and the verses of the Holy Qur’ān. As the winds carrying the clouds consequently bring rain which in turn provides life and sustenance to the man. In the same manner the verses of the Holy Qur’ān bring hope to the believers and fear to the unbelievers. The Holy Qur’ān exhibits an apt analogy and presents the winds, rain and fruit as a symbol of spiritual and intellectual development.

3.4.5 Personification

Personification is a figure of speech in which the feature of animacy is assigned to the inanimate objects and abstract concepts. J.A. Cuddon explains it:
“the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects.” In this feature a person or thing is perceived as embodying a specific feature or quality. According to Chris Baldick,\textsuperscript{29} it is: “a figure of speech by which animals, abstract ideas, or inanimate things are referred to as if they were human.” The examples of personification in the Holy Qur’ān are as follows:

(a) We offered the trust to the heavens and the earth and the mountains, but they refused to bear it and were afraid to receive it. Yet man took it up. He has always been prone to be wicked, foolish. (33:72)
(b) Neither heaven nor earth shed tears over them, nor were they allowed a respite. (44: 29)
(c) On that day We will ask hell, 'Are you full?' and it will reply, 'Are there no more?' (50: 30)

In verse (a) the heavens, earth and mountains, in the verse (b) heavens and the earth and in (c) the hell are presented as animate beings embodying qualities of power, intellect, reasoning and magnitude.

3.4.6 Apostrophe

This rhetorical device is a significant element of personification. In this figure of speech the speaker addresses to someone dead, absent or to a personified object or thing as though it is present. Dr. Ahmed\textsuperscript{30} perceives that it is a: “device by which an actor turns from his audience, or a writer from his readers, to address a person who is usually either absent or deceased, an inanimate object, or an abstract idea.” This feature has numerous attestations in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water, as for instance:

(a) And the word was spoken: ‘Earth, swallow up your waters. Heaven, cease (your rain).’ (11: 44)
(b) On that day We will ask hell, ‘Are you full?’ and it will reply, ‘Are there no more’? (50: 30)

In verse (a) ‘earth’ and ‘sky’ and in verse (b) concept of ‘hell’ are the examples of apostrophe in which the features of living beings with life, intellect and action were assigned to them.

3.4.7 Hyperbole

It is a mode of speech containing an exaggerated statement to express feeling and produce an impression with figurative meanings. J.A. Cuddon perceives it: “A figure of speech which contains an exaggeration for emphasis.” It is used in the text to maintain intensity, emphasis and rhetorical effects. Many traces of it can be witnessed in the Holy Qur’ān, for example:

(a) On the day when it comes, every suckling mother will utterly forget her nursling, and every woman heavy with child will cast her burden; and it will seem to you that all mankind are drunk, although they are not drunk. But severe indeed will be God's punishment. (22: 2)

(b) Had We brought down this Qur’ān upon a mountain, you would have seen it humble itself and break asunder for fear of God. We put such images before people so that they may reflect. (59: 21)

In verse (a) intensity and significance of the situation has been revealed by using the hyperbolic statement which is not possible in the ordinary course of situation. Similarly, in verse (b) the expressions, ‘humbling itself’ and ‘cleaving asunder,’ contain exaggeration and in turn greatly emphasize the point in question.

3.4.8 Aposiopesis

It is one of the figures of speech in which the speaker suddenly stops an action or speech as if unable to proceed. It is used to heighten the effect of suddenness and intensity of tremendous impacts of a disastrous event. The main purpose of this mode
of speech is to warn the people and invite them to draw lessons from it. The traces of this feature can be seen in Qutb’s version of Qurʾānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qurʾān Fī Zilāl al-Qurʾān’ on the sign of water, as for instance:

When they saw a **cloud** approaching their valleys, they said: ‘This **cloud** will bring us **rain**.’ No, indeed. It is the very thing you wanted to hasten: a storm wind bearing painful suffering which will destroy everything by the command of its Lord. (46:24-5)

The people of ‘Ad forsook Allah (SWT) and oppressed their people and as a reprimand they received a terrible blast of wind, which destroyed them. The verse using aposiopesis effectively reveals sudden and terrible calamity of the people of ‘Ad.

### 3.4.9 Metonymy

It is a mode of speech in which a statement is derived from another statement. Metonymy means a secret implication or a concealed idea. In Metonymy an object is assigned by the name of something which is generally associated with it. The Holy Qurʾān effectively used this figure of speech to convey its meaning and message comprehensively, viz:

(a) Entering houses from the rear. (2: 189)

The text refers to those who are deviated from the right path. Its connotative implications point to the concept that they approach faith from the ‘back door’.

(b) When We said to the angels, ‘Prostrate yourself before Adam,’ they all prostrated themselves; but not so Iblīs. He said, ‘Am I to bow down before one whom you have created out of clay?’ (17: 61)

The expression Adam in the Holy Qurʾān refers metonymically to the human race.
3.4.10 Observation

In this figure of speech the Holy Qur’ân invites man to think and reflect on different signs of natural phenomena which are scattered throughout the universe. The observation and contemplation on these signs lead man to identify the existence and presence of the Higher Reality behind every phenomenon. This mode of speech has many traces in Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ân Fī Zilāl al-Qur’ān' on the sign of water, for example:

Let them reflect on the camels, how they were created; and heavens, how it is raised aloft; and the mountains, how they are hoisted; and the earth, how it is spread out? (88: 17-20)

The verse invokes man’s visual sense and intellect. It invites him to think and contemplate on the miraculous events which are beyond his power and ultimately lead him to appreciate everlasting and limitless rewards and blessings of Allâh (SWT).

3.4.11 Interrogation

It is one of the effective figures of speech in which probing questions are asked not to elicit the answer but to make the point more effective. Interrogation is also known as rhetorical question because the objective to ask the question is to create the rhetorical effects. This figure of speech has numerous traces in Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ân Fī Zilāl al-Qur’ān' on the sign of water. The Holy Qur’ân says:

If you were to ask them: Who is it that sends water from the skies, thus giving life to the earth after it had been lifeless? They will be sure to answer: God. Say: All praise is due to God alone! Yet most of them are without reason. (29: 63)
The rhetorical question mentioned in the verse 29: 63 not only maintains effectiveness of the point stated, but also stimulates receptor’s contemplation to think and reflect on the idea that who is the owner of the rich reservoirs of water and thereby give life to the earth.

3.4.12 Comparison and contrast

Comparison brings to the fore similarities and differences between different concepts or ideas working in the text. This figure of speech requires full contemplation of the receptor so that similarities and differences can be distinguished with greater clarity. It has many attestations in the Holy Qur’ān, as for example:

(a) Thus it is, because God causes the night to pass into the day, and the day to pass into the night; and because God hears all and sees all. (22: 61)
(b) You would have thought that they were awake, when they were certainly asleep. (18: 18)

The expressions ‘night’ vs ‘day’ are binary oppositions to each other and at the same time they both represent their different attributes of interpenetration in each other. A similar idea of oppositions, i.e., ‘awake’ vs ‘asleep’ is reinforced in verse (b).

3.4.13 Antithesis

It is a figure of speech which contains a brief saying or a witty succinct expression that arouses surprise and capture attention of the receptor. Ahmed appreciates it in these words: “a figure of speech in which contrary ideas are expressed in a balanced sentence.” Mostly it is perceived that antithesis contains opposite ideas or concepts as, for instance, ‘night’ vs ‘day’, ‘sky’ vs ‘earth’, and ‘life’ vs ‘death’. The idea can be well illustrated, where the second part of a statement: ‘man proposes, God disposes’, is antithetically parallel to the first part. The scholars concede that it is a kind of contrast or striking opposition employed to maintain emphasis and intensity of the expression. In this context, Alexander Pop posits that:
“To err is human, to forgive Divine”. This figure of speech has numerous traces in the Holy Qur’ān, as for instance:

(a) There is a life for you, men of understanding, in this code of just retribution, so that you may remain God-fearing. Or In retaliation is a life for you. (2: 178)

(b) The blind and the seeing are not equal; nor are darkness and light; nor do the [cooling] shade and the scorching heat; and neither are equal the living and the dead. God can make hear whoever He wills, whereas you cannot make those who are in their graves hear you. (35: 19-22)

(c) We indeed have created man in the finest form, then We brought him down to the lowest of the low, (95: 4-5)

This mode of speech represents striking oppositions or contrasts in the same sentence to maintain intensity and emphasis of the Message. The distinctive oppositions mentioned in the verses (a), (b) and (c) invite attention of the receptor and evolve true sense of the Message with greater clarity.

**3.4.14 Irony**

Irony is a mode of speech in which real meaning is exactly the opposite of that which is literally conveyed. It is a figure of speech in which the literal meaning of a word is opposite to that of intended meaning. In this context, J.A. Cuddon explains the term: “[...] irony involved the perception or awareness of a discrepancy or incongruity between words and their meaning, or between actions and their results, or between appearance and reality.” This figure of speech has attestations in the sign of water in the Holy Qur’ān as for instance:

(a) (O Prophet) to the hypocrites give the glad tidings that there is for them a grievous penalty. Or

(b) Happily announce to the hypocrites that grievous suffering awaits them. (4: 138)
(c) (A voice will cry): ‘seize him and drag him into mid-hell, then pour over his head, to add to his torment boiling water (and it will be said to the sinner)’: ‘relish it truly were you mighty full of power’. (44:47-49)

In the verse 4: 138 the proclamation of grievous penalty is certainly not 'glad tidings' and the meaning of the word 'glad tidings' is exactly opposite to the intended meanings. Similarly, in the verse 44: 47-49 the expressions ‘relish,’ and ‘you mighty full of power,’ carry opposite implications from the intended meanings of the address, to the dwellers of hell.

3.5 Peculiar linguistic cum syntactic markers in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water

A few lexical cum syntactic markers have been ascertained through an analytical inquiry of the significant verses on the sign of water to identify peculiar stylistic features in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān'. The prime objectives behind their exploration were to highlight how these elements maintain effective communication or communication load for the common English receptor. The lexical cum syntactic features of numerous significant aspects (for details see Appendix-A), have been enumerated as follows:

1. The lexis employed in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water, regards receptor’s expectations and comprehension difficulties; however, the overall style is quite close to the idiom of the target language. The translation did not contain archaic lexemes and is, therefore, easily comprehensible for the target language receptor.

20: 53, 31: 10 to make the expression unambiguous, directly referring the ownership and creation of the universe and everything contained in it to Allāh (SWT), whereas Yusuf Ali and Asad have employed the relative pronoun ‘Who’.

3. In Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur‘ān' on the sign of water, the word ‘God’ is used, instead of ‘Allāh’, though the word ‘Allāh’ carries the true spirit of the concept but the word ‘God’ may evolve better comprehension for the English receptor, who is more familiar with it.


6. In Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur‘ān' on the sign of water, the Arabic word ‘āya’ has been translated throughout as ‘sign’ with small (s) as in verse 2: 164, 6: 99, 13: 4.


8. The punctuation has been aptly utilized to maintain coherence and contextuality of the verses, particularly at the end of the verses using comma and colon, e.g. 7:50, 50: 9, 56: 31, 56: 68, 69:11, 72: 16, 77: 20, 78: 14, 80: 25, and 86:6.
9. The conjunction ‘and’, which in the normal course of situation is used to connect the sentences has been utilized at the beginning of the verses 6: 99, 7: 50, 11: 44, 13: 4, 16: 65, 25: 48, 43: 11 to maintain contextuality with the previous discourse.

10. Fronting the clause, ‘consider the water’, and ’is it you’ in verse 56:68 is a style marker used in the context of ‘from the sky’, reveals a challenge to the unbelievers by immediately removing the source of water from the possession of man.

11. The event word ‘say’ at the beginning of the verses, for instance, 18: 29, 67: 30, indicates imperative mood of the speaker and at the same time effectively maintains cataphoric reference.

12. The conjunction ‘as’ is used at the beginning of the verse 24: 39 to introduce a slightly different subject which maintains anaphoric and cataphoric references (backward and forward) but seems against the expectations of the target language receptor.

13. The event word, ‘set forth’ is used at the beginning of the verse, 18: 45, which effectively maintains cataphoric reference to the description of comparison as well as indicates intensity of the exposition of the transient nature of the life of this world.

14. The conjunction ‘so’, at the beginning of the verse 54: 11, used to indicate the consequences or result, but it is really confusing for the target language receptor.

15. The determiner ‘such’, used at the beginning of the verse 47: 15, indicates the final destination of God-fearing by portraying the pictographic image of the paradise. It also establishes syntactic context and maintains cataphoric reference by describing the result of the good deeds of the believers.

16. The relation word, ‘when’, a discourse marker is used at the beginning of the verses, 28: 23 and 69: 11 which indicates narrative sequence of the story and at the same time, it denotes that something has already happened and its details are being narrated now. In the verse 69: 11, the same expression maintains contextuality with regard to the fate suffered by the people of Noah when they rejected God’s message.

17. The conjunction ‘or’, at the beginning of the verse 27: 60, though adequately maintains cataphoric and anaphoric reference, but at the same time seems inappropriate as it is against the expectations of the target language receptor.
The adverb of frequency ‘never’, has been used in its syntactic context in verse 13: 14 for emphasis and better comprehension of the message.

The question word ‘what’, is both anaphoric and cataphoric device used in the verse 28: 23 to maintain coherence in the text.

The interrogative words, ‘Who’, and ‘How’, have been used stylistically for instance: 27: 60, 29: 63, 39: 21, and in 80: 25, to prompt receptor’s reflection and lead him to contemplate on the message of the Holy Qur’ān.

Demonstrative pronoun ‘this’, is used at the beginning of the verse 10: 24, which effectively maintains anaphoric references.

The auxiliaries, ‘are’ and ‘have’ are stylistically utilized at the beginning of the verses, i.e., 21: 30, 22: 27, 39: 21, to prompt receptor’s reflection and evolve his meaningful comprehension.


The prepositional phrase ‘To him is due the prayer aiming at the truth’ at the beginning of the verse is utilized which seems strange to the common English reader, but this fronting maintains the intensity, emphasis and preference of the message as well as pointing towards the primordial status of the subject who deserves absolute reverence.

The superlative degree of the intensifier ‘Most’, has been used in verse 29: 63 to establish the intensity and significance of the message.

Repetition of the adverbs like ‘Yet’ and ‘Indeed’ in the verse 2: 74 is a matchless style of the Holy Qur’ān is used specifically for emphasis as well as the intensity and significance of the message.

In verse 32: 8 fronting of the adverb ‘Then’, indicates continuity of discourse by maintaining an anaphoric reference of the text with the previous clause. The previous
clause refers to the creation of first man with the clay, while this verse exhibited the idea of the creation of his progeny from a humble fluid.

Reference/End notes

1 M.A.Draz, “Introduction to the Qur’ān” London & New York (I.B. Tauris, 2000) P 90. The miraculous style of the Holy Qur’ān does not only arouse sensory pleasure rather create hypnotic effects with heightened imagination which in turn evolve intellectual emancipation of the receptor. The beauty of its style and elegance of its diction is universally appreciated and acknowledged as the ideal of what a work of literature should be.

2 Muhammad Abdel Haleem, “Understanding the Qur’ān: Themes and Style” London & New York (I.B Tauris, 1999) P 9. Abdel Haleem was of the view that the Holy Qur’ān has its own unique literary features which are not studied in English. So the knowledge of the Qur’ānic stylistics is indispensable for the understanding of the Qur’ānic message. He explained that there is no parallel book in English on Arabic rhetoric even important commentaries of Zamakhsharī (d. 1143) and Fakhr al-Dīn al-Rāzī (d. 1209), elucidating rhetorical excellence of the Holy Qur’ān, have not yet been translated into English.

3 Sayyid Abul A’lā Mawdūdī, “Towards Understanding the Qur’ān” V: 1 (The Islamic foundation, 1988) P xv. Sayyid Mawdūdī advocated that methodology of the Holy Qur’ān is unique and plays a crucial role in understanding of the universal Message. He attempted to study Nazm of the whole Qur’ān, of each sūrah and the relationship between different sūrahs and between verses within the sūrahs in the light of its overall objectives and finally appreciated that they are interwoven together to form one whole. The apparent diversity in the text has underlying absolute unity.

4 Muhammad Abdel Haleem, P 186.

5 ibid, P 186-7.

6 ibid, P 184.

7 Richard Bell, “Introduction to the Qur’ān” (Edinburgh, 1958) P 90.
Muhammad Abdel Haleem, P 184. It would be of interest to mention that eminent religious scholars identified two general features, i.e., ‘conciseness of statement and loading economy of statement with maximum effect’, for the frequent employment of iltfāt in the Holy Qur’ān, says Abdel Haleem. The ‘transitions’ present in the text provide freshness of expression and throughout follow an effective pattern to reinforce meaning and message of the Divine text comprehensively.


Jane Dammen McAuliffe, V: V, P 2.

Rosalind Ward Gwynne, “Logic, Rhetoric, and Legal Reasoning in the Qur’ān” London & New York (Routledge Curzon Taylor & Francis Group, 2004) P 26. Signs in the Holy Qur’ān appear as part of syllogism, narratives, and parables and in numerous other manifestations. Signs have the purpose of inviting man to oblige God’s blessings. It is the best means to invoke man to believe in God, His Prophet Muhammad (SAW) and furnish warning about the commencement of the Cataclysmic day. As for instance, the Holy Qur’ān speaks: “Let the human being consider from what he has been created – from a gushing fluid, emerging from between spine and ribs” (86: 4-7). The creation of man through gushing fluid is a significant sign reinforcing absolute powers of one omnipotent God.

Dr. Hasanuddin Ahmed, P 35. Brevity expresses wealth of meanings in a few words. Different critics advance their perspectives by perceiving it the “soul of wisdom” and “the best composition is that which is brief and full of meaning”, respectively. The Qur’ānic aphorisms are the best example of brevity in the Holy Qur’ān.
The Holy Qur’ān is a masterpiece of literary style, which though not itself a poetry but encompasses all the aesthetics of poetry. It excites emotions through different poetic devices, which can be regarded as the attribute of any great literature.

16 ibid, P 40.
18 Edited by Issa J. Boullata, “Literary Structures of Religious Meaning in the Qur’ān” (Curzon Press, 2000) P 356. The element of rhyme and rhythm in the Holy Qur’ān is so irresistible that even non-Arabs fell under its spells. Qādī ‘lyād (d. 1149) narrated a story about a Christian who did not understand the meaning and manifestations of the Qur’ānic text but he cried when he heard recitation of the Holy Qur’ān. He was asked about the reason to which he replied: "because it is moving and because of its linguistic composition."
19 Jane Dammen McAuliffe, Volumes III, P 110.
21 Abd al-Rahman I. Doi, “The Sciences of the Qur’ān” Pretoria, South Africa (Al-Madinah Publishers and Dâr al-Salâm Islâmîc Research center, 1997) Pp 420-421. The Holy Qur’ān is a masterpiece of literary style, which though not itself a poetry but encompasses all the aesthetics of poetry. It excites emotions through different poetic devices, which can be regarded as the attribute of any great literature.
24 J. A. Cuddon, P 413.
26 Dr. Hasanuddin Ahmed, “A New Approach to the Study of the Qur’ān” (Goodword Books, 2004) Pp 50-51. Since the emergence of poetry and literary writings, authors started frequently employing figurative locutions to embellish their compositions. They perceived that eloquence can only be achieved through beautiful tropes. The pre-Islamic poets departed from literal expressions and used figures of speech as a
poetic device but in a sharp contrast to this the Holy Qur’ān has employed the same figures of speech in a most refined and magnificent way.

27 Dr. Hasanuddin Ahmed, P 55.

28 J. A. Cuddon, P 661.

29 Dr. Hasanuddin Ahmed, P 76. Personification is a figure of speech in which human attributes and qualities are assigned to inanimate objects. It is commonly employed in poetry where inanimate things are described in terms of animate beings. Qutb is probably the first religious scholar who declared personification as one of the stylistic features of the Holy Qur’ān.

30 ibid, Pp 77-8.

31 J. A. Cuddon, P 406.

32 Dr. Hasanuddin Ahmed, P 90. Antithesis is one of the distinctive techniques of the Holy Qur’ān exhibited in epigram, perceived as a brief pointed saying or a witty condensed expression which arouses emotions and invites attention.

33 J. A. Cuddon, P 430.
CHAPTER 4

RESEARCH METHODOLOGY

4.1 Introduction

Procedure of a study maps out the line of action for a researcher. The research theory, research methods, and overall research design of the study, including population, data gathering tools, sampling and research procedure, all this has been determined in the light of the objectives of the study as well as the main research question, subsidiary and sub-research questions envisaged for the study. The study in hand is descriptive and proceeds through: (a) linguistic semiotic analysis of the sign of water in the Holy Qurʾān from Qutb and Saussure’s frames of reference; (b) retroductive approach where there is an interplay between inductive and deductive theories and the researcher drew conclusions from specific data which led to generalize ideas through inductive theory and then general principles of the Qurʾānic tafsīr and interpretation have been employed for the analysis of specific text at micro-level through deductive theory; (c) both qualitative cum quantitative methods have been used, this is in a way triangulation which may add to the validity of the study, i.e., (i) structured interview of religious scholars cum English linguists with maximum open ended questions; (ii) questionnaire developed with closed ended questions by employing Likert’s five point scale, represents quantitative dimension of the work; (iii) some of the assumptions made by the interviewees were subjective, while the opinions laid down in response to the closed ended questionnaire, were objective; (iv) moreover, dialectical interaction of qualitative and quantitative methods and employment of deductive research strategy added legitimacy and validity to the present study; (d) description of sampling which is true representative of the population; (e) data gathering devices, their procedure of administering and collecting have also been explained appropriately in different sections and sub-sections of this chapter; (f) for citation, the researcher employed MLA style and provided references/end-notes at the end of each chapter and bibliography at the end of thesis.
4.2 Research tools on Qutb’s *taswīr* (artistic representation) and Saussure’s linguistic sign

The study focuses on the works of two scholars, namely: (i) Sayyid Qutb and (ii) Ferdinand De-Saussure. For linguistic semiotic analysis, some selected verses on the sign of water, commentary, references and quotes from the Holy Qur’ān, *al-taswīr al-fannī fi al-Qur’ān* (1945) and *Mashāhid al-Qiyāmah fi al-Qur’ān*, (1947) as well as important traces of significant features of linguistic sign from Saussure’s work have been utilized. Furthermore, a structured interview and a questionnaire have been formulated to collect the data as well as cross examine the responses of the scholars. All this has been done to construct a well-developed plan of action.

4.3 Research methodology

The research methodology utilized for the study by the researcher includes few research tools for the collection and analysis of data. The data was collected for analysis through: (i) questionnaire with maximum closed ended questions on corresponding and non-corresponding features of Qutb’s perception of subliminal *taswīr* (artistic representation), Saussure’s linguistic sign, Izutsu’s exposition of two kinds of sign in the Holy Qur’ān and Abdel Haleem’s instrumental elaboration of context and internal relationships; (ii) structured interview of well-versed religious scholars cum English linguists, has been conducted with maximum open ended questions on Qutb’s *taswīr* (artistic representation), Saussure’s linguistic sign, Izutsu’s classification of signs and Abdel Haleem’s influential enunciation of the principles of Qur’ānic interpretation. Moreover, analysis and interpretation of the structured interview and questionnaire have been given in Appendix ‘C’ and Appendix ‘E’, respectively. In addition to this, a linguistic semiotic analysis of the sign of water in the Holy Qur’ān has been carried out by the researcher with Qutb’s instrumental perspectives and Saussure’s linguistic sign wherever needed. Primarily, the concept of Qutb's 'Taswir'/virtual signs of water in the Holy Qur’ān and de-Saussure's worldly and temporal linguistic sign have been compared but for the analysis of the sign of water in the Holy Qur’ān only the perennial signs have been utilized.
4.4 Sample population

The religious scholars with sufficient knowledge of Qutb’s ideology of *taswīr* (artistic representation) and English linguists fully acquainted with the philosophy of Saussure’s linguistic sign have been included in response to the research questions. The representative sample of the population for the study includes seven erudite religious scholars cum English linguists including two translators of the Holy Qur’ān, i.e., Dr. Zia ul Haq and Dr. Zafar Ishaq Ansari for the interview. In questionnaire, one hundred (20 x each university) learned religious scholars cum English linguists have been selected. The sample population is a true representative of the study. A detailed description of the sample population has been given as follows:

4.4.1 Religious scholars cum English linguists

The specific population was focused to obtain responses on Qutb’s perception of *taswīr* (artistic representation) as preferred method of the Holy Qur’ān and Saussure’s empirical linguistic sign. The seminal comments of the scholars on Qutb’s aesthetic appreciation, Saussure’s philosophy of linguistic sign, Izutsu’s dynamic articulation on the categories of sign in the Holy Qur’ān and Abdel Haleem’s radical principles of the Qur’ānic interpretation, have determined the validity and reliability of linguistic semiotic analysis of the sign of water in the Holy Qur’ān. An interview and a questionnaire were specifically formulated to collect the data as well as cross examine the responses of the scholars. Their valuable views have been taken as an evidence to fortify and supplement the researcher’s hypothesis and determine the scope of the work.

4.4.2 Translators of the Holy Qur’ān

To collect the data through an interview with maximum open ended questions, two prolific religious scholars cum Qur’ānic translators, Dr. Zia-ul-haq and Dr. Zafar Ishaq Ansari were selected. The translators were well conversant with the process of translation and commentary and acquainted with all the underlying linguistic dimensions necessary to manipulate in the interpretation of the text of the Holy
Qur’ān. So, the opinion of both the religious scholars cum Qur’ānic translators on the rendering of inherent linguistic and semiotic aspects has directed the present study to speak for itself. In addition to this, their expert comments led the researcher to compare and cross examine their opinions to the responses of the questionnaire. Hence, their views strengthened the validity and reliability of the topic in hand with reference to the ground breaking assertions of Qutb *taswīr* (artistic representation) and Saussure’s linguistic sign.

### 4.4.3 English linguists with the Qur’ānic understanding

English linguists with the Qur’ānic understanding have been selected carefully. The questionnaire has been developed with maximum closed ended questions on Qutb’s aesthetic perception and Saussure’s linguistic sign on the subject matter of the study to collect the data as well as cross examine the responses of the scholars. The sample includes one hundred well-versed religious scholars cum English linguists with good understanding of Qutb’s ideology and Saussure’s linguistic sign. The questionnaire has been administered randomly, but after cautious planning and judging specialty of the respondents, so that their responses may render a true, valid and reliable picture of the determined population.

### 4.4.4 Religious scholars cum translators of the Holy Qur’ān

Qutb’s aesthetic perception and Saussure’s linguistic sign carry subtle linguistic semiotic manifestations to which only the learned religious scholars cum English linguists and translators can acknowledge and appreciate. Their recommendations can better justify the need for the exploration of Qutb’s aesthetic perception and Saussure’s linguistic sign in linguistic semiotic interpretation of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water. The comments of religious scholars cum English linguists and translators have been collected through structured interview, which has been developed seeking their saturated and well-developed thoughts on the topic in hand. The interview was
structured one and not face-to-face, hence no problem of scholar's availability and time constraints.

4.5 Data gathering instruments

A detailed linguistic semiotic analysis of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur‘ān’ on the sign of water has been carried out to explore its semantic, pragmatic and syntactic dimensions. The researcher deemed fit to develop a questionnaire and an interview on Qutb’s taswīr (artistic representation), Saussure’s linguistic sign, Izutsu’s declaration of the two categories of sign and Abdel Haleem’s significant perception of the principles of interpretation to compare and cross-examine their expert opinions with one another. Data gathering instruments developed in pursuance of the main research question, subsidiary and sub research questions certainly helped in exploring relevant aspects of the study.

i. It is pertinent to mention that different learned scholars have provided a list of different forms of the word ‘water’ appeared in the Holy Qur’ān. In this context, Abdel Haleem\(^1\) calls attention to the importance of water and explains that in perusing the Holy Qur’ān one finds that water is one of its major themes. He discusses appearance of the water in different contexts and provides an accurate account of it, i.e., “the word ‘water’ occurs over sixty times ‘rivers’ over fifty and ‘the sea’ over forty, while ‘fountains’, ‘springs’, ‘rain’, ‘hail’, ‘clouds’ and ‘winds’ occur less frequently.” He spells out that theme of water reflects unique and significant features of the Qur’ānic language, viz., pattern of persuasion, which manifests that the Holy Qur’ān utilizes the same verbal root in the performance of different actions. He is of the view that such linguistic tools persuade the receptor by reinforcing the same concept in different contexts. He brings to the fore that the Holy Qur’ān speaks of two kinds of water, i.e., fresh water and the sea water with sweet and bitter tastes. The Qur’ānic articulation of salty and palatable tastes of water has
its significance within the ambit of semiotics which is applied to the analysis of patterned human communication in all its sensory modes.

ii. Al-Baqi’s\(^2\) Al-Mu’jam al-Mufahris li Alfaz al-Qur’ān al-Karim rendered 63 Qur’ānic references to the word “مَاء” and of their occurrence in different grammatical forms and representations in the Holy Qur’ān. Thus, 59 verses are listed under the word, “مَاء”, 1 under “مَاءها”, “مَاءك”, “مَاءكم”, “مَاءكم”, “مَاءك”, “مَاءها”, “مَاءك”, “مَاءها”, and “مَاءك”. He provided 42 references of sea with 33 occurrences of the word, “بَحَر”, 1 with “بَحَرَة”, 4 with “بَحَرَةَ اللَّبَحَّار”, 2 with “بَحَرَةَ” بالبَحَّار, 1 with “بَحَرَة” and 1 with “بَحَرَة”. Similarly, he listed 54 references to the word, “river” or “نَهَر”, 1 appearance with “نَهَر”, 47 with “نَهَرُ اللَّبَحَّار”, and 4 with “نَهَر”. Moreover, he exhibited 15 entries of rain, with 5 appearances of “فَأَمَطرَت”, 1 with “فَأَمَطرُت”, 1 with “فَأَمَطرَت”, 4 with “فَمَطر” 3 with “مَطر”, and 1 with “مَطر”. In addition to the mentioned ibid, he also provided 31 references with the title winds, its 14 appearances with “زَيْخان”, 4 with “زَيْخَان”, 1 with “زَيْخَان”, 10 with “زَيْخَان”, and 2 with “زَيْخان”. Similarly, Osama\(^3\) provided 18 verses under the heading of water or “مَاء”. It gives 17 references under the heading, spring water or “عَين”. He listed eight entries with the title “مَطر”, eighteen with “بَحَر”, three entries with “نَهَر” and fifty one verses under “نَهَر”. The sign of water has exhibited in the Holy Qur’ān with these and many other manifestations, but in the present study, the researcher has focused only on those expressions which have appeared with the word “water” or “مَاء”. The researcher even with the expression water/“مَاء” avoided all kinds of repetition and analyzed only those verses which provide different perspectives with novel ideas.

iii. Questionnaire on Qutb’s \(\text{taswīr}\) (artistic representation), Saussure’s linguistic sign, Izutsu’s categories of sign and Abdel Haleem’s unique perception of the principles of interpretation, has been developed to obtain versed articulations of the erudite religious scholars cum English linguists. It added validity and reliability to the application of aesthetic perception and linguistic sign on linguistic semiotic analysis of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘\(\text{In The Shade of the Qur’ān Fī Zilāl al-Qur’ān}\)’ on the sign of water.
Structured interview meant for the religious scholars cum English linguists and two eminent translators of the Holy Qur’ān - Dr. Zia ul Haq and Dr. Zafar Ishaq Ansari, has been administered to establish Qutb’s claim that aesthetic perception is the preferred method of the Holy Qur’ān and its application is significant in the interpretation of translation and commentary of the Qur’ānic text for reflective and meaningful understanding of the universal Message.

4.6 Research procedure

Research procedure is a plan of action designed for field work as the research tools demand. The researcher devised few procedures for administering and collecting different data gathering research tools developed for the study, which ensure effectiveness, validity and reliability of the data.

i. The questionnaire on Qutb, Saussure, Izutsu and Abdel Haleem’s formulation developed by the researcher and were distributed personally, giving necessary briefing and instructions to the respondents for reliable responses. One month’s time was given by the researcher to religious scholars cum English linguists to mark the responses. Thereafter, the researcher personally collected the distributed material by making certain efforts and visits to the scholars.

ii. In addition to this, structured interviews of seven erudite religious scholars including two translators - Dr. Zia ul Haq and Dr. Zafar Ishaq Ansari, were administered personally by the researcher. The researcher personally collected duly marked responses of the scholars with their appreciating comments on this novel study.

iii. A detailed linguistic semiotic analysis of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water has been carried out by the researcher clearly elaborating its semantic, pragmatic and syntactic dimensions which will introduce new horizons in the field of the Qur’ānic Tafsīr as well as linguistics. Furthermore, the questionnaire and structured interview have been developed, administered and analyzed by the
researcher to collect the data and cross-examine expert perspectives of the scholars.

4.7 Description of figures for analysis of data

At first step, linguistic semiotic analysis has been conducted, particularly focusing on: (i) marking lexical and syntactic choices using Nida's semantic categories, in Qutb’s version of Qur’anic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’an Fī Zilāl al-Qur’ān' on the sign of water, (ii) exploring contextual implications of the sign of water through 'Tafsīr Ibn-i-Kathīr', (iii) highlighting lexical and syntactic categories reflecting different images in Qutb’s version of Qur’anic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’an Fī Zilāl al-Qur’ān' on the sign of water, (iv) comments and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’an Fī Zilāl al-Qur’ān' employing Nida's Theory and Practice of Translation'; and on his commentary to highlight Qutb's concept of taswīr (artistic expression), (v) semiotic manifestations of the sign of water in the Holy Qur’ān with certain comments on Saussure's linguistic sign as and when needed. For an in-depth analysis, Nida’s semantic categories have been utilized in marking lexical and syntactic choices on the sign of water in the Holy Qur’ān. Then a variety of figures have been used to display figurative gist of the analyzed data for easy conclusion towards validity and reliability of the data as per detail given below:

4.7.1 Tables

To have a summary of the analysis, some tables have been employed showing %ages of detailed data of responses obtained from the questionnaire and interview on Qutb’s subliminal paradigm of taswīr (artistic representation), Saussure’s linguistic sign, Izutsu’s enumeration of categories of sign in the Holy Qur’ān, and Abdel Haleem’s concept of context and internal relationships specifically formulated for the interpretation of the Holy Qur’ān.
Furthermore, some pie charts have been created by the researcher to illustrate distinctive percentages and for having a quick glance of the views of the scholars.

4.7.2 Graphs and pie charts

Graphs and pie-charts (as needed) have been developed to reflect a figurative gist of the data shown in the tables for having a quick idea about the conclusions and findings of the questionnaire and interview on Qutb, Saussure, Izutsu and Abdel Haleem’s work for linguistic semiotic analysis of Qutb’s version of Qur’anic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water. In addition to this, appropriate description is also provided at the end of each table, pie chart and graph, keeping in view certain expected queries and questions from the readers.

4.8 Steps for tabulating and displaying of data

Each figure developed to display the data obtained from the analysis of different research tools, has been completed in various steps as given below:

4.8.1 Research tools

Questionnaire and interview have been designed to collect data from religious scholars cum translators and English linguists for linguistic semiotic analysis of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water.

4.8.2 Questionnaire

1. Step - 1: Table - 1

In Questionnaire, Table 1 has been drawn to display the data collected from question 1-20. The researcher has created maximum closed ended questions
on Qutb’s perception of *taswīr* (artistic representation) (how it reinforces immediacy and efficacy of the sign system in the Holy Qur’ān and makes the text enchanting and captivating for the receptor), Saussure’s perception of linguistic sign, Izutsu’s perception of the Qur’ānic sign and its categories including Abdel Haleem’s explanation of the classical concepts of context and internal relationships. There were different responses according to the personal opinions and perspectives of the scholars to all the questions, so %ages of the marked responses have been shown in graphs and pie charts to obtain a brief sketch of the data and to provide the reader easy conclusions. The subjective responses of the erudite scholars not only cross examine the responses obtained from the questionnaire, but also determined the scope of the study in hand. The valuable comments of the scholars added spectrum of expert opinions in the exploration of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water.

2. **Step-2: Column Graphs**

Column graphs have been developed to have a quick overview of the analyzed data. The average %ages of distinctive ratio of responses have been calculated and displayed in the column graphs. This stage helps ascertaining a bird’s eye-view sketch of the responses on striking features of Qutb’s *taswīr* (artistic representation), Saussure’s linguistic sign, Izutsu’s unique perception of the Qur’ānic signs and Abdel Haleem’s dynamic precepts of the interpretation of the Qur’ānic text.

4.8.3 **Interview**

1. **Step-3: Tables**

The tables have been developed to display religious scholars cum translators and English linguists’ seminal comments in response to the open ended questions on Qutb’s perception of *taswīr* (artistic representation), Saussure’s
linguistic sign, Izutsu’s elaboration of the Qur’anic signs and Abdel Haleem’s radical explanation of the principles of the Qur’anic interpretation. The subjective opinions of the scholars according to their peculiar frames of reference have been analyzed at the end of each table.

2. **Step-4: Pie-Charts**

There are different ratios of responses to different questions, so pie charts have been developed to have a precise idea of the analyzed data. Average of the %ages of distinctive ratio of responses to questions 9 and 17 of the interview have been displayed in pie charts. Furthermore, pie charts on the questionnaire have been used to display average of the percentages of the respondents' opinion to questions 1 and 14, for having a quick gist of overall choices. This stage helps determine a quick glance of the responses on the concepts discussed in the interview and questionnaire, respectively.

4.8.4 **Linguistic semiotic analysis of Qutb’s version of Qur’anic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ân Fī Zilāl al-Qur’ān' on the sign of water with Qutb and Saussure’s strategic frames of reference.**

1. **Step-5: Linguistic Semiotic Analysis**

In linguistic semiotic analysis (lexical, syntactic and semiotic dimensions), the researcher analyzed Qutb’s version of Qur’anic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ân Fī Zilāl al-Qur’ān' on the sign of water to see his lexical and syntactic choices, aesthetic perspectives including particular terminology reinforcing his philosophy of artistic representation, interpretation of the verses and commentary on ‘water’ through preferred method of the Holy Qur’ân to validate his claim of the presence of *taswîr* (artistic representation) in the Holy Qur’ân. Furthermore, linguistic semiotic manifestations of the
delimited area of the present study have also been analyzed from the perspective of Saussure’s linguistic sign as and when needed.

References/End notes


2 Muhammad Fu’ad Abd Al-Baqi, “Al-Mu’jam al-Mufahras li Alfaz al- Qur’ān al-Karim” Cairo (Dar-ul-Kutb Misria, 1364 A. H) P 114, 326, 668, 684, 719, 720, 721. Abd Al-Baqi’s work carries instrumental status in the realm of those works, which endeavoured to make understanding of the text easy and comprehensive for the reader by gathering verses dealing with one subject and theme and putting them together at one place in a particular sequence. By listing similar themes and concepts under alphabetically arranged headings, the work seeks to present the Holy Qur’ān easily understandable to the receptor. Similarly the work serves as an invaluable guide to those who intend to explore a specific theme in the Holy Qur’ān.

3 Sayed Muhammad Osama, “The Encyclopaedic Index of the Qur’ān” (Goodword Books, 2004) P 656, 680, 681, 694, 695, 797, 798, 799. Encyclopedias, indexes and dictionaries carry significant importance in their own right. The researcher in order to carry out a meaningful research has paid special considerations on the works that fall under these categories. As they facilitated the researcher to get organic and relevant material on a particular subject provided in the Holy Qur’ān at one place instead of passing through an arduous task of searching material from sūrah to sūrah and verse to verse from one unit to the other.
CHAPTER 5

DATA ANALYSIS

5.1 Implications of data presentation and its analysis

Presentation and analysis of data is crucially a significant phase and considered as a cornerstone of any research inquiry. It is a point of confluence or gathering together of the whole study where the most wanted and the unwanted things are filtered in and filtered out respectively through analysis of the collected data. So far as the present study is concerned, the research tools used to collect the data, answer directly to the main research question, subsidiary research questions and sub-questions. The main research question envisaged for the study is: ‘What is the significance of the sign of water and its semiotic manifestations in the Holy Qur’ān with Sayyid Qutb and Saussure’s strategic frames of reference?’ In order to inquire multi-embedded dimensions of the main research question, it has further been divided into three subsidiary questions:

1. What is Qutb’s taswīr (artistic representation), its aesthetic effects and major characteristic features?

2. How does Saussure see a linguistic sign, its indispensable constituent parts and positioning in a structured system of language?

3. What are the underlying lexical and syntactic dimensions employed in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, which have pleasing and displeasing effects on the perception of receptor?

In response to subsidiary research question 3, two sub-questions have been set for in-depth exploration:
3(a). What are the lexical and syntactic categories with effective communication in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water?

3(b). What are the lexical and syntactic pointers with communication load in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water?

4. How do Qutb’s *taswīr* (artistic representation) and Saussure’s linguistic sign affect perception of the receptor?

In addition to this, few research tools that correspond to the main research question and subsidiary research questions were developed by the researcher. These research tools were administered and collected personally by the researcher to ensure their validity and reliability.

(1) The questionnaire was formulated on Qutb, Saussure, Izutsu and Abdel Haleem’s perceptions by the researcher and was distributed personally to the scholars with necessary guidelines to obtain their accurate responses. Sufficient time was given to the religious scholars cum English linguists to get their well thought responses. The researcher personally collected the aforementioned material by making certain efforts and visits to the scholars.

(2) In addition to the questionnaire, a structured interview of seven erudite religious scholars cum English linguists, including translators, i.e., Dr. Zia ul Haq and Dr. Zafar Ishaq Ansari, was administered and collected personally by the researcher. The marked responses of the scholars with their appreciating comments on the novel addition of the topic in hand were encouraging.

(3) Furthermore, the researcher carried out a comprehensive linguistic semiotic analysis of the delimited area of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, that is: (i) marking lexical
and syntactic choices using Nida's semantic categories, in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qurʾān Fī Zilāl al-Qurʾān' on the sign of water, (ii) exploring contextual implications through 'Tafsīr Ibn-i-Kathīr', (iii) highlighting lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qurʾān Fī Zilāl al-Qurʾān' on the sign of water, (iv) comments and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qurʾān Fī Zilāl al-Qurʾān' employing Nida's 'Theory and Practice of Translation'; and on his commentary to highlight Qutb's concept of *taswīr* (artistic expression), (v) semiotic manifestations of the sign of water in the Holy Qurʾān with certain comments on Saussure's linguistic sign as and when needed. The study will introduce new threshold in the field of the Qurʾānic studies, linguistics as well as semiotics. Furthermore, a structured interview cum questionnaire was conducted by the researcher to compare and cross-examine expert opinions of religious scholars cum English linguists. The next section has been given over to the brief introduction of internal relationships wherein its background and different aspects have been explored.

### 5.2 Internal relationships (Intertextuality)

In semiotics, the concept of intertextuality is initiated by the literary theorist Julia Kristeva, who is of the view that each text exist in relation to the other texts. She establishes two axis of a text: horizontal axis establishes the relation of author to the reader, and vertical axis develops association of one text to the other texts. She states that: “every text is from the outset under the jurisdiction of other discourses which impose a universe on it.” Numerous texts establish their entity in relation to the other texts that exist at one particular point in time, as Michel Foucault proclaims that:

The frontiers of a book are never clear-cut; beyond the title, the first lines and the last full stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a node within a
The book is not simply the object that one holds in one’s hands … Its unity is variable and relative.²

Foucault is of the view that texts never perceive their exclusive boundaries rather they are created and interpreted within the context of other texts. Internal relationship is a parallel concept to intertextuality, formulated by the Muslim scholars many centuries ago to understand and interpret the Qur’ânic text. Abdel Haleem explains the concept: “Internal relationships were encapsulated in the dictum: al-Qur’ân yufassiro bad’duhu ba’da (some parts of the Qur’an explain others) – in modern linguistic terms intertextuality – which, given the structure of the Qur’ânic material, was argued to provide the most correct method of understanding the Qur’an.”³ Internal relationship reinforces the idea that some parts of the Qur’ânic text clarify and strengthen the meanings of other parts of the text. Similarly, Muslim scholars have argued that the Qur’ânic text, in addition to the Qur’ânic verses, can be interpreted with reference to authentic Ahadîth of the Prophet Muhammad (SAW). Ibn Taymiya, a religious scholar appreciates it by claiming that internal relationship is the best tool of tafṣîr (exegesis): “what is given in a general way in one place is explained in detail in another place. What is given briefly in one place is expanded in another.”⁴ The Holy Qur’ân is always self-referential and usually it has been said that it provides commentary on its own language, style of presentation and its chronological order. This stance is supported from the Qur’ânic articulation as it declares itself as being plain and clear Arabic language, as for instance: “We have revealed it as a discourse in Arabic so that you may understand” (12: 2). Similar kind of attestation can be traced at another place: “[…] this is Arabic speech, pure and clear” (16: 103). The aforementioned verses clarify, strengthen and elaborate the meaning of each other with minute subtleties. They reinforce the same idea at different places in different contexts, which help the receptor to understand the concept with greater clarity.
5.3 Significance of context

The debate of linguistic and non-linguistic context is indispensable before undertaking exhaustive linguistic semiotic analysis of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water. The adequate acquaintance with the context of situation in which the verses of water were revealed, carries significant importance for an in-depth and comprehensive interpretation and understanding of the text by the interpreter or commentator and the receptor simultaneously. In English linguistics, the concept of context of situation developed in the twentieth century and strongly associated with the work of two scholars i.e., Bronislaw Malinowski and J. R. Firth. Both argued that meaning of an utterance can be best understood in terms of its context in which a linguistic expression is used. Malinowski explains the relation of utterances to the situation in which it is spoken:

A statement spoken in real life is never detached from the situation in which it has been uttered. […] utterance and situation is bound up inextricably with each other and the context of situation is indispensable for the understanding of the words. Exactly as in the reality of spoken and written languages, a word without linguistic context is a mere figment and stands for nothing by itself, so in the reality of a spoken living tongue, the utterance has no meanings except in the context of situation.\(^5\)

To say it another way, that utterance and context of situation are part and parcel to each other and their indispensable association suggests that utterance has meaning only when it is seen in a particular context. Lyons says of context that: “texts are constituents of the contexts in which they are produced; and contexts are created, and continually transformed and refashioned, by, the texts that speakers and writers produce in particular situations.”\(^6\) Like Lyons, the similar idea can be traced from the articulation of Firth that: “the basic assumption… is that any text can be regarded as a constituent of a context of situation.”\(^7\) He views the context of situation as whole and text as its constituent parts. A very comprehensive definition has been offered by Yule,\(^8\) who explores its linguistic and non-linguistic dimensions. He has gone at length and discusses two kinds of contexts: (a) linguistic context that is also known as
co-text, is the set of other words employed in the same phrase or sentence in a sequential manner to convey the meanings comprehensively. This surrounding co-text is indispensable to construct and convey the meanings; (b) physical context to which Yule explains that time and place are its essential components to establish physical context of a linguistic expression and develop our understanding of words, phrases, sentences and utterances.

The importance of the concept of context of situation in understanding a discourse is established from the fact that English linguists have developed this concept in twentieth century while Muslim scholars have anticipated its crucial importance many centuries ago. Furthermore, non-linguistic context carries significant importance in the interpretation and understanding of the Qur’ānic text and has specifically been formulated by the scholars of balaghah. Abdel Haleem defines context of situation and establishes its vital position by stating that:

One of the most important contributions of scholars of Balagha was their recognition of the concept of maqam (the context of the situation) and its role in determining the utterance and providing the criterion for judging it. A central issue in ‘ilm al-ma’ani’ is mutabaqat al-kalam li-muqtada’-hal (the conformity of the utterance to the requirements of the situation).9

The Muslim scholars emphasized the need to understand the socio-cultural context of revelation because the revelation of the verses is associated with the happening of certain events and understanding of context provides additional meanings. One aspect of the study in hand has been to probe into the contextual manifestations of the sign of water to arrive at true understanding of the message of the Holy Qur’ān. Every verse (ayāh) related to the sign of water has different contextual settings, as the element of water permeates throughout the Holy Qur’ān and does not fall within the purview of one sūrah. So the contextual implications of every verse related to the sign of water are diverse, representing specific social settings and happening of certain events. Hence, a verse wise linguistic context in combination with the non-linguistic context of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the
Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water have been done for the understanding of the true essence of the Qur’ānic Message.

5.4 Linguistic semiotic analysis

It is significant to mention that in contextual spectrum, linguistic dimension is the most prodigious aspect as it includes lexical and syntactic context which has greatly helped for a comprehensive linguistic semiotic analysis of the verses on sign of water in Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water. Muhammad Arkoun highlighted the momentous role of linguistics and semiotics in the interpretation of religious texts and explained that they can create the possibility of interpreting the religious text in an innovative manner. Generally linguistic meaning is less understood and may cause confusion in semantic analysis. Structurally, in different instances of meanings linguistic meaning comes before referential and emotive meanings which are extralinguistic or carry social and cultural context and emerge where linguistic meaning knocks off. In this context, theory of meaning begins from syntactic constructions and goes on to explore the referential and emotive signification of the text. Linguistic signification of a form does not refer to anything outside language itself as is the case of referential and emotive meanings. Moreover, all types of meanings are derived essentially from the value of their relationships. In this vein, referential meanings signify the relationship between symbols (e.g. words, sentences) and objects in cultural context, i.e. objects to which the symbols refer. In case of emotive meanings, the relationship between symbols and psychological reaction of the participant in the communication is emphasized, whereas meaningful grammatical relationship between words and structures is analyzed to derive linguistic meaning. The above mentioned different manifestations of meanings essentially focus on particular relationship which is undoubtedly different from the others. The same form with similar class of word produces different meaning and has diverse functions, e.g., her house, her mistake, her embarrassment and her trustworthiness. All phrases virtually carry possessive pronoun ‘her’, followed by a noun, but produce different functions, i.e. her house
(denotes possession), her mistake (shows her performance), her embarrassment (indicate ‘she’ is the goal of action) and her trustworthiness (describes her quality or idiosyncratic features).

These problems and confusions of ‘form’ and ‘function’ may be overcome by employing a generative grammar for transformations of different linguistic structures. As generative grammar is based on certain fundamental rules, which through transformational process evolves meaningful corresponding expressions. In this process, generative grammar transforms the sentences or utterances from kernel to terminal and from terminal to kernel level. One of the remarkable advantages of transformational technique of generative grammar is to analyze and interpret ambiguous phrases or expressions. For example, ‘pretty teacher’s daughter’, may be analyzed and interpreted either ‘teacher’ is pretty or the ‘daughter’ is pretty. The expression can be interpreted on two levels, the former at kernel level, i.e., ‘pretty teacher has a daughter’ and the latter at terminal level, the possible interpretation can be the teacher has a pretty daughter. Hence, transforms of these two expressions are formally analogous but corroborates an apparent ambiguity. Eugene A. Nida, has established four significant categories of lexical symbols, viz., object words, event words, abstracts and relationals, for the analysis and interpretation of a text. To these categories Sapir calls existent and occurents, whereas symbolic logicians perceive them, ‘objects’, ‘events’ and ‘attributes’. The distinctive classification of lexical symbols based on their transformational functioning and not on any system of logical categories. In this classification all the ‘nouns’ fall within the ambit of object words, and ‘verbs’ come within the purview of ‘event words’ while in some instances ‘nouns’ perceive the function of ‘event words’, viz. reward, punishment and creation, etc., denote ‘events’ instead of nouns (objects), e.g. reward of Allah (Allah’s reward), His punishment (He punishes), creation of Allah (He creates).

A particular lexis may perform several different functions depending upon the particular context in which it is used, as for instance, lexical item ‘stone’ embraces different garbs when used in different situations, ‘the stone is heavy’, ‘the court will stone her to death’ and ‘she is stone deaf’ respectively. In first clause it
bears the attribute of ‘an object word’, in second phrase, ‘an event word’ and lastly as ‘an abstract’. As a matter of fact, we discovered that there are three principal classes of contexts because the word ‘stone’ appeared in three roles which let us say that the word ‘stone’ embraced three logical categories and the distribution of functions are dependent upon these. However, we prefer to set up classification on the basis of linguistic functioning, i.e. how one is derived from the other, either from forward transformation (from kernel to terminal) or through backward transformation (from terminal to kernel).

5.5 Micro-linguistic Semiotic Analysis of Qutb’s version of Qurʾanic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qurʾān Fī Zilāl al-Qurʾān' on the sign of water

Lexical and syntactic items have been ascertained (see section 5.8 of this chapter) through an analytical inquiry of significant verses on the sign of water to identify peculiar stylistic features of Qutb’s version of Qurʾanic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qurʾān Fī Zilāl al-Qurʾān' on the sign of water, the analysis has been conducted verse wise which includes: (i) marking lexical and syntactic choices using Nida's semantic categories, in Qutb’s version of Qurʾanic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qurʾān Fī Zilāl al-Qurʾān' on the sign of water, (ii) exploring contextual implications of the text through 'Tafsīr Ibn-i-Kathīr', (iii) highlighting lexical and syntactic categories reflecting different images in Qutb’s version of Qurʾanic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qurʾān Fī Zilāl al-Qurʾān' on the sign of water, (iv) comments and explanation on Qutb’s version of Qurʾanic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qurʾān Fī Zilāl al-Qurʾān' employing Nida's 'Theory and Practice of Translation'; and on his commentary to highlight Qutb's concept of taswīr (artistic expression), (v) semiotic manifestations of the sign of water in the Holy Qurʾān with certain comments on Saussure's linguistic sign as and when needed. (vi) Textual analysis of the responses to interview developed for religious scholars cum English
linguists. (vii) Analysis of the responses to questionnaire meant for religious scholars cum English linguists. Semantics is a major branch of linguistics devoted to the study of meanings in a language where lexis are analyzed in terms of semantic features and sentences in terms of semantic representation. The surrounding context in syntactic and lexical analysis plays a vital role in determining appropriate meanings of the words and sentences at objective and subjective level respectively. The objective level of meanings entertains denotative, cognitive and contextual meanings, whereas subjective level includes connotative, emotive and social meanings.

5.6 Lexical and syntactic Analysis of Qutb’s version of Qur’anic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ân Fī Zilāl al-Qur’ân' on the sign of water

In the present study, where the researcher aims to explore diverse syntactic and lexical implications of the sign of water at the same time repetition of the same concepts have been avoided so that the analysis may not become otiose. The lexical and syntactic analysis and interpretation of Qutb’s version of Qur’anic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ân Fī Zilāl al-Qur’ân' on the sign of water have been conducted which require marking of semantic categories in each verse. The justification of using semantic categories is that: (i) they refer to basic semantic categories, (ii) these four categories include semantic sub-categories of all languages, (iii) they are universal, (iv) they help in the process of interpretation of the Qur’anic text. Now it seems very essential to explain as to what do these terms (semantic categories) mean? In the analysis this process has been shown as O (Object), E (Event), A (Abstract), and R (Relational). They encompass the following subcategories:

(1) **Object words:** It refers to those semantic classes which designate things or entities that participate in events, e.g. doctor, tree, elephant, road, water, sun, moon, star, etc.
(2) **Event words:** This semantic category includes actions, processes, happenings of an actor or object, e.g. contemplate, witness, note, drink, mention, remark, stay, move, smile, fight, talk, find, start, fail, go, so on and so forth.

(3) **Abstract words:** The term denotes the semantic class which includes (a) referents: qualities, quantities, and (b) degrees of objects, events and other abstracts. For example, black, silly, swiftly, constantly, incessantly, scarce, excessive, nil, etc.

(4) **Relational:** This encompasses a range of meaningful relations and connections between the above mentioned semantic terms. In English the most common are, i.e. prepositions, conjunctions, auxiliaries/modals, articles and punctuations.

5.7 Analysis of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book *'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān'* on the sign of water

In the present study the data analysis developed through different steps such as: (i) marking lexical and syntactic choices using Nida's semantic categories, in Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book *'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān'* on the sign of water, (ii) exploring contextual implications of the text through *'Tafsīr Ibn-i-Kathīr'*; (iii) highlighting lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book *'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān'* on the sign of water, (iv) comments and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book *'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān'* employing Nida's *'Theory and Practice of Translation'*; and on his commentary to highlight Qutb’s concept of *taswīr* (artistic expression), (v) semiotic manifestations of the sign of water in the Holy Qur’ān with certain comments on Saussure's linguistic
sign wherever needed. Furthermore, a structured interview and a questionnaire have been formulated to collect the data as well as cross examine the responses of the scholars. For a comprehensive understanding of the contextual implications (Shan-ī-nazūl) of Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water, 'Tafsīr Ibn-i-Kathīr'\(^\text{a1}\) has been consulted. Moreover, a chart of transliteration symbols for reading of the Arabic text has also been given in appendix ‘A’ for the ease of the English readers. For lexical and syntactic choices and comments on the sign of water, Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān'\(^\text{a2}\) (1952 -1959) has been explored.

(1) Sūrah Al- Baqarah (The Cow) 2: Verse 22

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

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<td>2: 22</td>
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<td>He made the earth a couch for you, and the heavens a ceiling. He sent down water from the sky to bring forth fruits for your sustenance. Hence, do not then</td>
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\(^\text{a1}\) Tafsīr Ibn-i-Kathīr

\(^\text{a2}\) In The Shade of the Qur’ān Fī Zilāl al-Qur’ān
(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr' 

Generally the underlying non-linguistic context behind the revelation of Sūrah Al-Baqarah reveals manifold situational perspectives to which Sayyid Mawdūdī traces skillfully by stating that when the Prophet (SAW) migrated to Madina, God instructed him to call Jews towards the original faith. As their religious beliefs over the lapse of many centuries were declined and this had left them far removed from the true spirit of their religion. He pointed that first sixteen sections (from first verse to verse 141) of this sūrah contained the call by mentioning moral and religious deterioration of the Jews, where they were subjected to severe condemnation and censure due to the mutilation of their scripture by interpolating man made laws into the Word of Lord. The principles of true faith were demonstrated in comparison to the distorted forms of religion and morality. In this purview, linguistic context of the verse 22 in combination with the surrounding co-text of the verse 21 reveals its situational context, i.e., the significance of the idea of TAUHĪD, Unity and Oneness of ALLĀH (SWT). The verse maintains the point that God created man from nothingness and awarded him countless bounties and blessings for his sustenance, thus, demands firm belief in His absolute powers. The text refers to five significant points, i.e. (i) Allāh’s power to establish comfortable and pleasant life of the earth, (ii) vast and immense dimensions of the sky, (iii) His ability in sending down the pure rainwater from the sky and with this water (iv) bringing forth the crops, vegetations and fruits as provisions for mankind and at the end, (v) verse severely admonishes mankind in setting up rivals against His absolute Dominion and Sovereignty. In this vein, Ibn-i-Kathīr aptly posits that Allah (SWT) is alone the Creator and Sustainer of life on the surface of the earth and therefore deserves to be worshiped alone and no one else should be associated with Him. Here Qutb articulates on the significance of the water that it is a recurring theme in the Holy Qur’ān, especially in the context of
reminding man of God’s benevolence and supremacy. From this verse (ayā) he infers two fundamental Islamic tenets: “The first is the Oneness of God as the creator of all beings, the other is the unity of the universe and its internal cohesion, and its fitness for man and for all life.” In other words, it can be safely said that the heavens and the earth have been specifically designed and embellished according to the nature and needs of man by the Omnipotent Lord of the universe.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

Earth, couch, heavens, ceiling, water, sky, fruits, sustenance, do not then knowingly set up equals to God.

(iv) Comment and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water, employing Nida's 'Theory and Practice of Translation'

In verse 2:22 (Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water) the lexical categories, viz., ‘earth’, ‘couch’, ‘heavens’, ‘ceiling’, ‘water’, ‘sky’ and ‘fruits’, represent a dynamic picture of physical and tangible aspects which encompass the earth, the heavens and enrapturing phenomena permeated throughout the universe. Furthermore, the syntactic expression, ‘for your sustenance’ realizes the receptor of his/her real life situation and the whole scenario of life with reference to water. In the light of Abdel Haleem’s opinion, the event word, ‘sent down’ reinforces the possession and ownership of Allāh (SWT) over the resources of water as nowhere ‘falling down’ of the water is mentioned in the Holy Qur’ān, while the event word, ‘bring forth’ manifests His wisdom and infinite grace in producing and furnishing the element of water as a provision to mankind. The object words, ‘a couch’ and ‘a ceiling’ are used figuratively and connote that both the
earth and the sky together constitute an appropriate dwelling and resting place for mankind. The adverb of reason ‘hence’ has been used appropriately to remind people the bounties and blessings of God and also to warn them not to associate partners or other deities with Him. Likewise the lexis ‘hence’ is an intersentence marker used to connect the sentences and establish efficient communication of the message. The word ‘then’ is a deictic expression and indicates time deixis. It particularly focuses on physical context of time dimension. Then the clause, ‘do not then knowingly set up equals to God’, indicates imperative mood and strict warning on associating partners with God that ultimately reinforce His Oneness, Unity and Omnipotence.

(v) Semiotic manifestation of the sign of water in the Holy Qur’ān with reference to Saussure’s semiotic theory of linguistic sign

The semiotic implications of the verse 2:22 reveal that addresser is God, and this point is aptly explained by Abdel Haleem,\(^\text{15}\) e.g.: “God speaks directly in the Qur’ān, not the Prophet, or anyone else talking about Him. This gives the Qur’ān a very special authority”. The concept of God with His unique and transcendental powers signifies the idea that He is the only One Deity whose magnificence and majesty pervade throughout the universe and everything present in it points to His absolute autonomy. In the verse, natural phenomena is the sign of God’s benevolence, numerous signifiers/abstract symbols, i.e., ‘the water’, ‘the earth’, ‘the heavens’ and ‘fruits’; constitute effective visual sketches which during comprehension of the text appear in the mind of the receptor. These perceptual sketches invoke idea of the existence of Higher Reality Who has created them and made them a source and means to sustain life on the surface of the earth. Likewise, the pictographic image of the ‘earth as a couch, the heavens as a ceiling, raining down of water from the sky and through it coming out of the fruits’, is iconic in that it represents the idea; that the earth is a perfect dwelling place with all the provisions of life specifically designed by Allāh (SWT) for mankind.

As a matter of fact, the sign of water, figuratively signifies a symbol of life and one of the gifts of God among countless and immeasurable blessings for living
creatures. The text expressly denotes the binary oppositions, i.e., ‘earth’ vs ‘heaven’, ‘couch’ vs ‘ceiling’ and ‘God’ vs ‘false deities’. At the same time, event words, ‘sent down’, and ‘bring forth’, impliedly work as binary oppositions to each other, e.g., ‘vertical’ vs ‘horizontal’, or ‘high’ vs ‘low’ as former signifies something coming from high (sky) and the latter expression refers to the growing out of bounties from something low (earth). Every language is executed in a linear fashion like Saussure’s signifier, but Qutb’s taswīr (artistic representation) secure horizontal (linear) as well as vertical dimensions. The revelation of the Divine text from God to man represent vertical manifestations of the message, whereas its dissemination and implementation to regulate the communal behavior and to construct the whole gamut of social life reveals its horizontal dimensions. The same idea can be applied to the raining down of water from the sky (vertical dimensions) and through it restoring life to the earth and adoring it with the green plants (linear/horizontal dimensions).

(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

'It is a fascinating scene', 'full of life and movement', 'The tone is of ease and tranquility', 'planet earth', 'a suitable place for living', 'shelter for man', ‘And the heavens a ceiling’, 'solid and well coordinated', 'delicate coherence and harmony', 'between the earth and the rest of the universe are vital', “He sent down water from the sky to bring forth fruits for your sustenance” 'water is the essence of all life on earth', 'permeating the soil, springing out from the ground or running into rivers and lakes', 'water remains the most vital substance for life', 'knowing that God has created us and those who came before us, and knowing that He prepared the earth for us to live on and built the skies above us, single handedly and without a partner or helper, and provided us with water, the essence of life, how can we ever deny Him, set up equals to Him.
(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water to highlight Qutb’s concept of *taswīr* (artistic expression)

Every feature and aspect of the Holy Qur’ān not only has beauty in it, but also a purpose in conveying the message to achieve certain benefits, i.e., to increase efficiency of the message and to produce special effects. No doubt *taswīr* (aesthetic expression) is a matchless style of the Holy Qur’ān, which by manipulating figurative expressions, reinvigorates human feelings and touches their cold hearts and blunted sensitivity to reinforce its message conclusively. In the commentary, Qutb appropriately used lexical and syntactic pointers to emphatically reinforce his claim of *taswīr* (artistic representation), as for instance:

It is a fascinating scene, full of life and movement […]. The tone is of ease and tranquility, planet earth […] a suitable place for living, providing comfortable shelter for man. […]

“*And the heavens a ceiling*”, solid and well coordinated […] delicate coherence and harmony between the earth and the rest of the universe are vital to enable and sustain man’s life.¹⁷

The excerpt portrays immediate and effective sketches of the vast universe with tone, rhythm, coherence and harmony which prompt receptor’s reflection to contemplate on the quick succession of living and moving scenes/events as s/he is witnessing them in reality. Furthermore, Qutb perceived from the structure of the universe described in the verse that its creation took place with full planning and design in order to meet and fulfill the requirements of the mankind. The precise expressions with clear understanding sketched the whole scenario of life in a few words, i.e.: “*The earth is stretched out for our ease and comfort and the skies revolve in their marvelous systems above us, while water brings forth crops and fruits to sustain mankind.*”¹⁸ To this idea Qutb explains by establishing a cogent comparison between the nature of the earth and the nature of man., e.g.:

It is indeed the same as a child’s cradle; for human beings are the children of the earth in whose lap they grow up and on whose produce they feed. At the same time, it has been
leveled for them so that they can walk on it, pursue their life affairs, cultivate it and benefit by its treasures. God made it so on the day He gave nature and forms to all His creatures. Thus, He gave the earth its structure which enables it to sustain the type of life He assigned to prosper on it. Similarly, He gave human beings their nature and form which make them able to live on the earth He made a cradle for them.19

The lexis ‘cradle’ is very significant as it speaks about the association between the creation of the earth and the creatures to live and dwell on it. The text depicts abstract and intellectual concepts and transforms them into living and regenerating forms by bringing into full play all the elements of imaginative representation.

(2) Sūrah Al- Baqarah (The Cow) 2: Verse 74

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur‘ān Fī Zilāl al-Qur‘ān' on the sign of water

<table>
<thead>
<tr>
<th>2: 74</th>
<th>2</th>
<th>Yet after all this, your hearts hardened, as rocks or even harder; for there are rocks from which rivers gush out, others that split so that water flows out of them, and yet there are rocks that fall down fear of God. Indeed, God is not unaware of what you do.</th>
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<td>even harder; for there are rocks from which rivers</td>
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<td>them, and yet there are rocks that fall down fear of</td>
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<td>O R A R O R E O R</td>
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<td>God. Indeed, God is not unaware of what you do.</td>
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<td>O A O R A A R R O E</td>
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</table>
(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The linguistic context of the verse 2:74 reveals its non-linguistic context, i.e., God’s condemnation of the children of Israel on their rigid and inflexible attitude. As they witnessed numerous miracles and signs, for instance, gushing out of the twelve springs from the solid rocks and splitting of the Mount, when God revealed Himself before Moses but still they denied the truth. The verse exhibits the point that in fear of Allāh (SWT), there were even among the stones that rent asunder, and water streamed down from them and there were some from which the rivers and springs gushed out and still others who with terror and dread of God fell down from the height of the mountains. Ibn-i-Kathīr explains the idea by adding that there are even among the stones, who are humbler than your hearts. They understand and acknowledge what is being addressed to you. Thus, God has absolute and subtle understanding of your deeds. In other words, he claims that concrete inanimate objects also possess a specific level of sensitivity and aliveness. While Qutb and other scholars view that humbleness of the stones are used as a metaphor. Yet, Ar-Rāzi and Al-Qurtubi comment that it is not a metaphor rather Allāh (SWT) has created the attribute of realization in stones as well.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water


(iv) Comment and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water, employing Nida's 'Theory and Practice of Translation'

In analysis of the verse 2: 74, of Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl
al-Qur’ān’ on the sign of water, the lexical and syntactic fields, ‘hearts’, ‘hardened’, ‘rocks’, ‘harder’, ‘split’, and ‘unaware’, when interwoven in a web of sentence vividly portray condition of the unbending/hardened despot, devoid of true faith and fear of God. In the beginning of the verse, ‘yet’ introduces a seemingly surprising fact that different signs and miracles of God did not change defiant behavior of Israelites. The lexical item ‘all’ in the clause, ‘yet after all this’, adds to the scope of meaning and refers to all those miracles and blessings of Allāh (SWT) which they had witnessed. The phrase indicates connotative effectiveness and seems to suggest something more fine and conclusive than, ‘yet after everything’. The syntactic expressions, ‘hardened’ and ‘harder’ signify their stubbornness/inflexibility and simultaneously invoke their ineluctable condemnation by God. The phrase ‘there are’ in construction ‘for there are rocks from which rivers gush out’ is a discourse marker refers to the mentioning of something which located/existed concretely in some particular place. The event words (verbs/phrasal verbs) ‘gush out’, ‘split’, ‘flows out’ and ‘fall down’ highlight different manifestations of the humbleness of stones in fear of God. The emphatic adverb ‘indeed’ is an intersentence marker reveals intensity of the message and reinforces the warning through expressions, “God is not unaware of what you do”, which add to the scope of communication and comprehension of the text and reveal that they will be destined to severe chastisement for their misdeeds.

(v) Semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure's semiotic theory of linguistic sign

In verse 2: 74, the reiteration style of Allah (SWT) with His Ultimate Wisdom and Miracles, sets, illustrations for the mankind to draw lessons, signifies His subtle and profound knowledge of everything even to the extent of profound niceties and subtle sensitivities of the stones. In translation of the verse, lexical choices/ the signifiers, viz., ‘hearts hardened’, ‘rocks’, ‘harder’, ‘rivers gush out’, ‘split’, ‘water flows out’, portray concrete/visual sketches in the mind of the individual and reinforce the idea of the presence and existence of God. Similarly, the pictographic image of the ‘hardened hearts like stones and different categories of the rocks from which water gushes out, others that split, yet others which fall down with fear of
God’, are iconic in that they represent apathetic and empathetic categories of human hearts. Qutb believes and aptly observes that the text presents a simile portraying difference between the Moses and the Israelites. As a matter of fact, the sign of gushing and flowing water symbolically signify pure and virtuous hearts and the sign of hardened rocks signify indifferent and insensitive hearts. The text expressively exhibits the binary oppositions, i.e. ‘hardness’ vs ‘humbleness’ and ‘water’ vs ‘rock’ and ‘liquid’ vs ‘solid’, i.e. the former signifies to inhuman and unsympathetic behavior of the people whereas the latter refers to submissive and polite attitude of the stones. The text implies to the polar oppositions, i.e. ‘believers’ vs ‘disbelievers’.

(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water


(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water to highlight Qutb's concept of taswīr (artistic expression)

A painter and artist know minute subtleties of a landscape in any depiction or portrait. Any painting or work of art attracts receptor’s attention more than the written text and communicates the message with greater clarity through colors, size, shape, comparison and contrast, rhyme, rhythm and throbbing beats. Qutb employs suitable lexical and syntactic choices in his commentary which clearly sketch hardened despots and their denial of God’s clear signs and miracles, as for example:

Their hearts are likened to hard rocks, but even more difficult to subdue. The similes given were not altogether unfamiliar to the Israelites, for when they needed water they had seen, it
gushes out of solid rocks in twelve springs; they had witnessed the Mount split asunder when God revealed Himself to Moses on it. Their hearts remained rigid and inflexible, totally devoid of faith and fear of God, harsh, barren and unbending.  

The text invokes sensuous representations with regenerating movement and stimulates receptor’s imagination to contemplate and reflect on the parable to drive home its lessons, which highlights inflexible hearts of the disbelievers set forth in the text. Therefore, the text lets the receptor see and imagine that tyrants are not only devoid of faith and fear of God, but they also suffer lack of solid and yielding stuff.

(3) Sūrah Al- Baqarah (The Cow) 2: Verse 164

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur‘ān' on the sign of water

| 2: 164 | 3 | In the creation of the heavens and the earth, the alternation of night and day, the vessels that sail across the sea with what is useful for mankind, the water God sends down from the sky giving life to the earth after it had been lifeless, causing all manner of living creatures to multiply on it, and in the disposal of wind and the clouds that are driven between sky and |
(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The linguistic context of the verse 2: 164 brings to the fore its non-linguistic manifestations which exhibit the idea that Allāh (SWT) provides numerous signs and testimonies to testify His absolute Lordship, Unity and Oneness. Qutb was of the view that the point of tauhīd is a central tenet of Islam and has been discussed here to remind the Muslim community their radical and crucial role of leadership. The Holy Qur‘ān brings home the fact that God’s Omnipotent power is not only the source to originate and substantiate life in the universe, but also designs and regulates all its social, political and economic aspects.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur‘ān' on the sign of water


(iv) Comment and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur‘ān' on the sign of water, employing Nida’s 'Theory and Practice of Translation'

The linguistic and grammatical symbols of the verse 2: 164 of Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur‘ān' on the sign of water reveal that the Holy Qur‘ān draws attention to God’s signs and provides frequent references to awe-inspiring mysteries and wonders of the universe ubiquitous throughout the world. These
powerful signs call man’s attention or contemplation and cultivate true understanding of the semiotics of nature around us. The clause ‘in the creation of the heavens and the earth, the alternation of night and day […]’ reflects the monumental idea of Monotheism which reinforces that tauhīd is the embodiment of faith. The expression, ‘the water God sends down from the sky’, reveals significant manifestations of God’s awesome power and boundless mercy. Moreover the construction ibid indicates semantic simplicity and communicates better sense of the Qur’ānic message which certainly evolve reflective comprehension of the receptor. The lexis ‘what’ results in subordination and thus stylistically refers to the subordination of clauses.

The phrase, ‘there are signs for those who understand’, reveals subtle awareness about the appreciation of beauty and perfection of the universe, and can be understood only by those who possess virtuous hearts and true faith. Here the event word ‘understand’ signifies those who carry faith and spiritual strength which give them new insight about the world around them to look, reflect and endeavour to recognize the Higher reality working behind every phenomenon, says Abdel Haleem.

The verse is in the form of argumentation by portraying the convincing signs of God, it begins and ends with the description of the heavens and the earth and finally concludes with the idea that these signs are open invitation for those who think, contemplate and possess logical reasoning, says Abdul Raof.

(v) Semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure’s semiotic theory of linguistic sign

In semiotic analysis of the verse 2: 164, speaker is God with His awesome powers and infinite mercy, Who created numerous signs and actualized greatest mysteries of life, i.e., heavens and the earth, night and day, vast and colossal sea, rain water revival of the dead earth to life, proliferation of diverse forms of living creatures and disposal of the winds and the clouds. The abstract symbols employed in the verse portray aesthetic marvels ubiquitous throughout the universe, clearly pointing to God’s Absolute Powers. The pictographic representation of the aforementioned linguistic symbols is iconic in that they reinforce the concept of
tauhīd that God is the only Deity deserves to be adored and worshipped. All the tangible and physical natural phenomena around us are the manifestations of His unique power and intellect. Figuratively the sign of water signifies a symbol of life. The text expressly mentions many contrasting pairs or polar oppositions, i.e., ‘heaven’ vs ‘earth’, ‘day’ vs ‘night’, and ‘life’ vs ‘death’ that are considered to be the most central oppositions in the text. The text also impliedly refers to the binary oppositions, viz., ‘Creator’ vs ‘creation’, ‘believers’ vs ‘disbelievers’ and ‘dominant’ vs ‘subordinate’, the dominant being God (Creator) over the subordinate man i.e. His creation.

(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water

‘The world is a boundless festival of mystery’, ‘splendour’, ‘beauty’, ‘the heavens’, ‘the earth’, ‘the planets’, ‘the stars’, ‘the galaxies’, ‘all floating along their decreed orbits with incredible harmony’, ‘vast expanse’, ‘limitless space of dizzying dimensions’, ‘Man’, ‘fascinated’, ‘vast gallery of wonders’, ‘long before he was able to get a glimpse’, ‘They are all manifestations of God’s awesome power and infinite mercy’.22

(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water to highlight Qutb’s concept of taswīr (artistic expression)

In the present material physical world, the message of eternal benefit is not easy to inculcate in the mind of the people, who are fully engrossed in short lived ephemeral life. Qutb realizes and thus manipulates preferred style of the Holy Qur’ān in his commentary entitled, ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ for the effective dissemination of the Divine message. He observes manifold functions of the preferred method of the Holy Qur’ān in these words, i.e.:
This unique Qur'ānic approach in addressing the human mind and heart tends to heighten man’s feeling and emotions and makes him behold and contemplate the wonders of the universe. Familiarity may have blunted man’s appreciation of these marvels, but the verses invite him to reflect on the world, as if for the first time, with open eyes and eager senses and a conscious heart. The physical world is full of beautiful mysteries and awe-inspiring events that have captivated many an eye and fascinated many a heart.  

Qutb is of the view that Qur’ānic approach while addressing human intellect alerts man’s senses and makes him appreciate wonders of the universe. The text helps the reader to see innovative perspectives of the universe, previously toned down by persistent acquaintance with the phenomena. He beautifully sketches inherent purpose of how and why the Qur’ān manipulates convincing signs of the great open universe through its preferred style, e.g.:

The Qur’ān uses the great open universe as its telling and convincing proof. The universe as a whole provides the setting for the truth it presents. We stand to reflect on the wonders of the universe, feeling that they are brought about by the One Creator. We do not need advanced science or profound knowledge to appreciate such great wonders as the universe exhibits. All we need is an alert mind and feeling heart.

God is limitless in His glory and has given us more of His favours and signs containing clear message. Hence, it is the beauty of the Holy Qur’ān that motivates our heart to observe the universe afresh. Every time we contemplate over it, we appreciate the phenomena as though we are watching it for the very first time.

(4) Sūrah Al-An‘ām (Cattle) 6: Verse 99

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

<table>
<thead>
<tr>
<th>6:99</th>
<th>4</th>
<th>And He it is who sends down water from the sky with which We bring forth plants of every type and out of these We bring forth</th>
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verdure from which We bring forth grain piled tight, packed on one another; and out of the spathe of the palm tree, dates in thick cluster; and gardens of vines; and the olive tree, and the pomegranate: all so alike, and yet so different. Behold their fruit when they come to fruition and ripen. Surely in these there are clear signs for people who truly believe.

(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The situational implications of the verse 6:99 in combination with the co-text of the verse 98, manifest that sign of water is one of the recurring themes of the Holy Qur’ān and frequently referred as a life originating and giving substance. It does not only restore the dead earth to life, but through it brings forth fruit, crops and vegetations for the sustenance of living creatures. The verse invites us to contemplate and reflect on the festival of mystery, splendor, and beauty of God’s universe and numerous other phenomena.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

Comment and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, employing Nida’s ‘Theory and Practice of Translation’

In verse 6: 99, (Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water), the above mentioned linguistic and syntactic categories portray dynamic scene of the sprouting of plants life and its various stages, shapes and forms as they open up everywhere on the surface of the earth. It takes the reader to see the concrete realities with open eyes and infuses distinct awareness of life as it springs out, grows up and spreads. The verse is fronted with the relational word ‘and’ that is just a translationese, i.e., intradiscourse transition that suggests an abrupt transition in narrative structure. It maintains an anaphoric reference to the previous clause and creates a link between them. The clause, ‘… He it is who…’ contains object words in which the use of small letter ‘w’ in relative pronoun ‘who’, for God does not seem appropriate in the context and is not appreciated by the common receptor. The event word, “bring forth” is repeated three times in the verse that indicates the significance of the creation of God with His absolute majesty and infinite powers. In the Holy Qur’ān, the verb, i.e., ‘bringing forth’ is used in different contexts, e.g., a man from the mother’s womb, plants and the dead creatures from the earth’s womb on the day of resurrection.

The clause, ‘grain piled tight, packed on one another’ realizes the receptor, hidden subtleties of the phenomena of life working in the universe and portrays them as they actually are. The event word ‘ behold’, conveys intensity of the message and the entire phrase, “Behold their fruit when they come to fruition and ripen,” offers invitation to look into all these blessings attentively and contemplate how God causes all of them to grow and watches over them when they come to fruition. Here, we are not invited to eat the fruits, but to observe and contemplate on the loveliness of growing fruits, His matchless artistry and absolute perfection behind the creation of everything, said Qutb. The lexis ‘all’ adds to the scope of meaning and indicates the
degree of abstract words ‘alike’ and ‘different’, i.e., the Holy Qur’ān invited us to contemplate on the similarity and differences between the diverse species of plants. The abstract word (adverb) ‘surely’ is an intersentence marker used to connect the sentences and enhance efficiency of comprehension. In the clause ‘Surely in these there are clear signs for people who truly believe’, maintains intensity of the Qur’ānic message and unfolds that it is only faith which establishes a close link between man and the universe.

(v) Semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure's semiotic theory of linguistic sign

In the backdrop of semiotic implications, the verse 6: 99 portrays the universal scene with its discursive pointers reinforcing God’s existence and His awesome ability and perfect design in the universe. In the verse, addresser is God, with His unique and skilful artistry to design and create the universe and everything contained in it. In translation of the verse, signifiers/the abstract forms of concrete concepts, viz., ‘water’, ‘sky’, ‘verdure’, ‘grain piled tight’, ‘palm tree’, ‘dates’, ‘gardens of vines’, ‘olive tree’, ‘pomegranate’, present their lively and aesthetic representations that penetrate the human psyche. These expressions, likewise, constitute strong arguments about the awesome Grace and infinite Mercy of God. The pictographic image of the sending down of water from the sky is iconic in that it sketches the growing and spreading of life and beauty of God’s creation at numerous stages, shapes and forms. The sign of water symbolically signifies a life originating and life sustaining substance. The text explicitly exhibits the polar oppositions, i.e., ‘alike’ vs ‘different’ and impliedly refers to the ‘sky’ vs ‘earth’, ‘Creator’ vs ‘creation’, ‘believers’ vs ‘disbelievers’ and ‘dominant’ vs ‘subordinate’; dominant being the God and subordinate being the man as His creation. In the same manner, ‘vertical’ vs ‘horizontal’, vertical being coming down of the rain water from the skies, i.e. from high to low and horizontal being its penetration into the earth and then bringing out the plants through it. It is pertinent to highlight that Saussure's signifier secures linear/horizontal dimensions while Qutb's Taswir bears vertical as well as linear/horizontal dimensions.
(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water

‘Begins to draw our attention to scenes of life as they open up everywhere around us’, ‘we see life with our eyes and feel it as it springs out’, ‘as we contemplate it’, ‘we see the beauty of God’s creation’, ‘the sūrah portrays these scenes as they actually are’, ‘It draws our attention’, ‘to various stages’, ‘shapes’, ‘forms of life’, ‘a very distinct awareness of life’, ‘grows’, ‘spreads’, ‘the power that originates life’, ‘a strong desire’, ‘to look at’, ‘enjoy the beauty of life’.25

(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water to highlight Qutb’s concept of taswīr (artistic expression)

Aesthetic perception introduces to the receptor innovative dimensions of already familiar concepts and ideas as s/he is watching them for the first time with his/her naked eyes and fervent emotions. After coming down of the rain water all the plants bloom green and then God brings forth from them, “ears of wheat and corn” that are “packed on one another”. Then a beautiful description of the spathe, palm tree and dates; “out of the spathe of the palm tree, dates in thick clusters,” invokes our visual and sense of taste and enchants the receptor to partake the scene. The description of green blossoming life with numerous pointers unearth the whole dilemma of life that it is only faith which opens up people’s hearts and minds and establishes a close dialectical interaction between them and the universe, as for instance:

We see life with our eyes and feel it as it springs out. As we contemplate it, we see the beauty of God’s creation. The sūrah portrays these scenes as they actually are. It draws our attention to what they show of the various stages, shapes and forms of life. All this gives us a very distinct awareness of life as it grows and spreads, and also of the power that originates life. It also gives us a strong desire to look at and enjoy the beauty of life.26
The inherent idea working in the text manifests that we are not invited to eat the ripening fruits and bounties rather to look at and contemplate on the beauty and splendid aspects of God’s creation which in its own right embellished with perfection.

To contemplate the sky with our naked eyes, even though we cannot comprehend its great dimensions, is sufficient to send a shudder through our whole beings. We see a great, endless expanse without limits, but we also see a fine and beautiful system that holds all these creatures in such perfect harmony. Neither our eyes nor our hearts ever tired of contemplating such majesty. Indeed, this beauty is so captivating that all our feelings are absorbed […].

The point to note is that here Qutb speaks of the use of senses, mind and heart, i.e., ‘contemplate’, ‘naked eyes’, ‘see’, ‘look’, ‘comprehend’, ‘captivating’ and ‘our feelings are absorbed’, which clearly focus on the perception and let the recipients fathom the sky, its great dimensions, endless span, fine and beautiful system of the universe as we look at them for the very first time. Hence, the Qur’ān warns us to see the universe with sharpened sensitivity and fresh reaction. We enjoy exploring it anew each time we look at it.

(5) Sūrah Al-A‘rāf (The Heights) 7: Verse 50

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fi Zilāl al-Qur’ān' on the sign of water

<table>
<thead>
<tr>
<th>7:50</th>
<th>5</th>
<th>And the inmates of the fire will cry out to the dwellers of paradise:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>R R O R R O E E R R O R O</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pour some water on us, or give us some of the sustenance God has</td>
</tr>
<tr>
<td></td>
<td></td>
<td>E A O R O R E O A R O O R</td>
</tr>
<tr>
<td></td>
<td></td>
<td>provided for you. They reply: God has forbidden both to the unbelievers.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>E R O R E O R A R R O O</td>
</tr>
</tbody>
</table>
(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The situational (non-linguistic) context of the verse 7: 50 in combination with the surrounding co-text of the verse 51 reveals the point that the blessings of the paradise will be forbidden for the dwellers of hell. The verse exhibits abominable status of the flagrant rebellions and manifests that they will not be allowed to taste the food and drink of the inhabitants of the paradise. Allāh (SWT) highlights the qualities of the disbelievers that in the worldly life they ridiculed and poked fun at religion and became unmindful of God and His teachings. God reminds man that in the same manner on the Day of Judgment He will become oblivious to them.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur'ān Fī Zilāl al-Qur'ān' on the sign of water

'Inmates', 'fire', 'cry out', 'dwellers of paradise', 'Pour', 'water', 'sustenance', 'unbelievers'.

(iv) Comment and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur'ān Fī Zilāl al-Qur'ān' on the sign of water, employing Nida’s 'Theory and Practice of Translation'

In verse 7: 50, the marking of lexical items certainly portrays a remarkable scene of God’s Grace and Mercy in action, i.e. pouring down of rain from the heavens to the earth, growing of vegetation and in turn quick flourishing of life, which cannot be so vividly painted except in the miraculous Qur’ān. The text depicts tormenting scenes and conveys a strict warning against those who deny God’s revelations and take a hostile attitude towards His messengers. It portrays the quick succession of remarkably painted scenes that how unbelievers will be entertained in the fire. The verse begins with the lexis ‘and’ that is just the translationese and an intradiscourse transition marker. The sentences with the function of order or command, suggestion and request, etc., have their peculiar structure and here the clause, ‘Pour some water
on us, or give us some of the sustenance God has provided for you’, indicates humble imploring of the people of fire to the inmates of the paradise. The lexis ‘or’ is a conjunction and is used to mark meaningful relationship between the clauses that enhances the efficiency of communication. The phrase ‘they reply’ is a discourse transition marker and signals the shifts from one account to another. The lexis, ‘both’ in the clause, ‘God has forbidden both to the unbelievers’ creates lexical ambiguity and understood with some communication load which affects comprehension, unlike the expression, ‘God has forbidden both the provisions to the unbelievers’, which dynamically communicates the sense of the message. Precisely, the whole verse is in the form of a dialogue between the inhabitants of the fire and the paradise.

(v) Semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure's semiotic theory of linguistic sign

In the context of present discourse, in the verse 7: 50 addresser is God, with His all-embracing and absolute knowledge about the intentions and actions of the disbelievers signify that He pays them back with full justification without adding or reducing. In the verse, the abstract symbols, i.e., ‘inmates of the fire’, ‘cry out’, ‘dwellers of paradise’, ‘Pour’, ‘some water’, ‘some of the sustenance’, ‘forbidden both to the unbelievers’, develop immediate sketches in the mind of the receptor coupled with the significant idea of Omnipotence and Ultimate Powers of God. Here the pictographic image of the inmates of the hell is iconic in that it represents the signified; the concept of their hostile and defiant behavior in the worldly life and denial of the revelation of God, signify their accountability in the hereafter. Figurative and rhetorical implications of the verse reveal that image of water and other life sustaining provisions symbolically signify a reward and pleasure giving substance. The text expressively refers to the contrasting pairs or polar oppositions, e.g. ‘paradise’ vs ‘hell’, and ‘believers’ vs ‘disbelievers’ that appear to be the most central oppositions in the text. Similarly, the text implicitly refers to the binary opposition of ‘punishment’ vs ‘reward’, through the sketches of the torments of the dwellers of hell and the enjoyment of the inhabitants of the paradise with enormous blessings.
(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water

‘From the direction of the fire’, ‘we hear a voice’, ‘begging and imploring’, ‘from the other side comes a reproachful reminder’, ‘the scene moves in quick succession’, ‘with a glimpse’, ‘in the hereafter’, ‘a glimpse of what takes place in this world’, ‘at one moment we see the sufferers in hell’, ‘a clearly spelled out book’, ‘It is certainly a remarkable scene which cannot be so vividly painted except in this miracle of a book’, ‘a reminder of the Judgment and its awesome scenes’.  

(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water to highlight Qutb’s concept of *taswīr* (artistic expression)

The text speaks, “as the panoramic preview” is over, we come back to the present situation, “after having been fully absorbed in contemplation of a spectacular scene”. The receptor’s state of obliviousness or losing sight of the present situation occurs after his/her close interaction with the text. The excursion taken by man was not an otiose tour organized for fun but an effulgent trip. The whole scenario of man’s real life across time and space has appeared and the final scene is the reminder of reward and punishment. The element of aesthetic expression is very evident in the following text, where Qutb says:

It is certainly a remarkable scene which cannot be so vividly painted except in this miracle of a book. […] As the panoramic preview, we come back to ourselves after having been fully absorbed in contemplation of a spectacular scene. We find ourselves back in this present life, after having made a very long trip. It is the trip of this whole life, as well as the gathering, resurrection, reckoning, and reward that follows it. At the beginning, we a saw man as he was created and then we witnessed his fall to this world and his life on it. Thus the Qur’ān makes us travel throughout the universe and across time. It shows us the past, the present and the future in quick snippets […].
The excerpt ibid portrays quick succession of remarkably painted scenes of what will happen in the hereafter and helps us see the sufferers of the hell. It transports the receptor to the original theater where he experiences, past, present and future coupled with the visualization of unprecedented cataclysmic day while living in the present life. Its magical impacts let the man forget that s/he is merely exposed to the text rather imagines it to be a vision presented to his/her senses and a real event happening before his/her eyes.

(6) Sūrah Al-Aʿrāf (The Heights) 7: Verse 57

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur'ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

<table>
<thead>
<tr>
<th>7: 57</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>He it is who sends forth the winds heralding His coming mercy, and when they have gathered up heavy clouds, We may drive them towards dead land and cause the water to fall upon it, and thus We cause all manner of fruit to come forth. Thus shall We cause the dead to come to life, so that you may keep this in mind.</td>
<td></td>
</tr>
</tbody>
</table>

(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The non-linguistic implications of the verse 7:57, in combination with the linguistic context of the verse 58, reveal the point that among the signs of Allāh (SWT), rain is a significant blessing through which God brings the dead earth back to life and therewith grows the provisions for the sustenance/maintenance of mankind.
When we contemplate on the scene portrayed in the verse that as the wind blows, it causes the clouds to gather up, invoking rain to come down. In this context, Bell\textsuperscript{30} declares this passage as one of the illustrations of the rambling style of the Holy Qur’ān and explains it as: “wandering from clouds and rain to the resurrection and then without apparent reason bring in vegetation a second time”. He is of the view that a reference to the resurrection has nothing to do in this passage. Whereas in the interpretation of this passage, Ibn-i-Kathīr\textsuperscript{31} accentuates that as through rain water Allāh (SWT) brings the dead earth back to life in the same manner on the day of reckoning, He will restore the dead from a state of complete disintegration to life. He believes that there is a complete association between the coming of the rain and commencement of the day of resurrection by stating that: “Allāh will send down rain from the sky and the rain will pour on the earth for forty days. The corpses will then be brought up in their graves, just as the seeds grow in the ground (on receiving rain).” The sign of rain water reviving the dead land is an apt analogy used as a clear proof or confirmation of the doctrine of resurrection.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water


(iv) Comment and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, employing Nida’s ‘Theory and Practice of Translation’

In analysis of the verse 7: 57, (Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water), the lexical and syntactic categories when analyzed in
a meaningful relationship with each other portray panoramic scenes of the universe. In clause, repetition of the pronominal cases, ‘He’, ‘it’, ‘who’ show intensity and emphasis on the absolute Powers and infinite Glory of the Creator. The syntactic expression, ‘heralding His coming mercy’, used in the rendering of the first part of the verse is ambiguous and can be understood with some communication load. The lexis ‘when’ results in subordination of clauses thus develop greater linkage between them. The object word ‘all’ adds to the scope of meaning and indicates diverse species of plants and fruits which come forth after the penetration of rain water. The preposition ‘towards’ indicates semotactic appropriateness and fits to express secondary agency. The abstract word, ‘thus’ is an intersentence marker used to connect the sentences and for better communication and comprehension of the text. 

The relational word ‘so’ makes meaningful connections between the clauses and increases efficiency of communication. The phrase, ‘so that you may keep this in mind’, indicates a warning because the event word ‘keep’ signifies specific style of the Qur’ān, which refers that recounting of numerous blessings precedes warning of the resurrection and impending doomsday, says Qutb. In the verse sudden shifts occur in the pronominal cases from third person singular ‘He’ to first person plural ‘We’ that has been assumed by the readers unfamiliar with the Qur’ānic style, to be ungrammatical, whereas it is an effective stylistic feature of the Holy Qur’ān.

(v) Semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure's semiotic theory of linguistic sign

Semiotic aspects of the verse 7: 57 reveal that speaker is God, Who sends the water from the skies and therewith revives the dead earth and brings forth fruits from it as well as restores the dead to life, manifest the idea of God’s absolute Grace and all-embracing Might. In the verse, the abstract symbols, e.g. ‘winds’, ‘heavy clouds’,
‘dead land’, ‘water’, ‘fruit’, ‘dead’, effectively sketch their concrete visual representations in the mind of the receptor, and reinforce the idea of incomparable Benevolence and limitless Mercy of God. Similarly, the pictographic image of the moving winds, the coming of clouds and then raining down are iconic in that they represent the signified; reviving of the dead land, bringing forth every kind of fruit and a significant proof of His power to resurrect the dead. It is revealed from the interpretation of the text that the sign of water symbolically signifies as a means to originate and sustain life. The text expressively refers the contrasting pairs or polar oppositions: ‘life’ vs ‘death’, ‘sky’ vs ‘earth’ that are considered to be the most central oppositions in the text. The text also implicitly refers to the binary oppositions of, ‘Creator’ vs ‘creation’ or ‘Lord’ vs ‘servant’, i.e., it is God Who provides sustenance to His creatures through the operation of natural laws, which He created and established as a sign of His mercy. Saussure’s linguistic sign has on its disposal only linear dimension, whereas sign of water in the Holy Qur’ān carries vertical and linear/horizontal dimensions. The coming down of the rain water from the sky exhibits vertical dimensions while giving life to the earth through it bears linear/horizontal dimensions of the sign of water.

(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water

‘The idea’, ‘speaks of God’s grace, and the new scene provides an example of God’s grace in action.’
‘We see and feel it in the rain that pours down, the growing vegetation and the life that quickens’, ‘winds gather up heavy clouds’, ‘natural laws God has devised for the universe’, ‘then God may drive these clouds’, ‘separate act of will, to a land that is dead, such as a barren desert’, ‘He may cause the water in the clouds to fall upon it’, ‘a separate act of will’, ‘He causes crops and fruits to come forth, by His own will’, ‘aspects happen as a result of the operation of the laws God has set in motion’, ‘thus, our hearts are freed from the dullness of the involuntarily mechanical concept of events’, ‘whenever something happens in conformity with the divine laws of nature, our mind are quick to see God’s hand behind it and His will being done’, ‘thus, glorify God and we cannot lose sight of His greatness’, ‘Islamic concept keeps heart alive and minds alert’, ‘life out of the dead on this planet of ours, ‘He will also bring the dead to life at the end of the journey’.32
(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water to highlight Qutb’s concept of *taswīr* (artistic expression)

It is pertinent to highlight that observation of natural phenomena evokes sensuous response, “Once more the sūrah gives us a panoramic scene of the universe raising it before our eyes to contemplate”. Likewise, Qutb speaks of God’s grace and over and above ‘God’s grace in action’ through pouring down the abundant Mercy of the Lord. It invokes feelings ranging from astonishment to serenity. Here we see quick sprouting of life on the surface of the earth as an upshot of rain, e.g.:

The idea […] speaks of God’s grace, and the new scene provides an example of God's grace in action. We see and feel it in the rain that pours down, the growing vegetation and the life that quickens. […] At every moment winds blow and cause the clouds to gather up, prompting a rainfall. But attributing all this to God’s action, as it is indeed the case, is the new element outlined most vividly in the Qur’ān as if we actually see it as we contemplate the portrayed scene.\(^{33}\)

Qutb’s claim of pictographic style of the Holy Qur’ān is very evident in his commentary and its probing manifestations reinforce that how through words and lines, *taswīr* (artistic representation) exposes receptor to the visual scenes and sketches as s/he is not interacting with the text rather with the concrete physical world with alert senses. The same kind of attestation can be traced at another place, e.g.:

They see with their own eyes how God sends water to barren land, and how soon it becomes green, rife with plants and crops which provide food for them and their cattle. This image of a dead land rejuvenated by rain opens closed hearts to look at this beautiful life-force given by the One Who causes life to blossom. […] It is He, and only He, Who brings life and beauty to this universe.\(^{34}\)

The text emphatically stimulates receptor’s reflection and let him/her eagerly see the coming down of the rain water, restoration of the dead land to life and blossoming of the natural phenomena. Moreover, this great scene of life and
movement stimulates the recipient to acknowledge all-encompassing power of Almighty God.

(7) Sūrah Al-Anfāl (The Spoils of War) 8: Verse 11

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

<table>
<thead>
<tr>
<th>He made slumber fall upon you, as an assurance from Him.</th>
</tr>
</thead>
<tbody>
<tr>
<td>O E A E O R R O R O and He sent down water from the sky to cleanse you and to</td>
</tr>
<tr>
<td>R O E O R R O E O R R remove from you Satan’s filth, to strengthen your hearts and</td>
</tr>
<tr>
<td>E R O O O R E O O R steady your footsteps.</td>
</tr>
<tr>
<td>A O O</td>
</tr>
</tbody>
</table>

(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The situational (non-linguistic) context of the verse 8: 11 can be best determined through dialectical interaction with the surrounding co-text of the verse 12 and 13 which establishes that in the battle of Badr when Muslim army was passing through a fierce dread and fright of apparent multiplicity of the force of enemies, Allāh (SWT) impregnated the hearts of the Muslim army with amity and calmness, which overwhelmed them with drowsiness. God informs them that the slumber, which He brought, was to secure them from the fear of their opponents. This specific condition was a wondrous state that had taken place only by the will of God to transfuse hope and tranquility in their hearts. The verse contains very significant expressions, ‘slumber’, ‘fall upon’ and ‘assurance’ that infused the feelings of confidence, cooperation and bravery in Muslim army. Thus, Allāh (SWT) endowed upon them the spiritual endurance together with the material one. The apprehension and anxiety were removed by sending down affluent water that facilitated their march
on the firm land and restlessness is commuted by calmness after they had purified themselves, said Sayyid Mawdūdī.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book *In The Shade of the Qurʾān Fī Zilāl al-Qurʾān* on the sign of water


(iv) Comment and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book *In The Shade of the Qurʾān Fī Zilāl al-Qurʾān* on the sign of water, employing Nida's *Theory and Practice of Translation*

In exploration of the verse 8:11 (of Qutb’s version of Qurʾānic translation, translated by Adil Salahi in English in his book *In The Shade of the Qurʾān Fī Zilāl al-Qurʾān* on the sign of water), linguistic and grammatical categories when interwoven in a web of sentence, paint magnificent picture that how before the battle drowsiness (manifestation of a remarkable state) overcame the believers by the will of God. In the text syntactic expressions, ‘slumber fall upon you’ and ‘assurance from Him’, are very significant and impart feelings of peace and confidence. The verse begins with the phrase, ‘slumber fall upon you’ indicates its significance and preference as the slumber infused peace and tranquility in the hearts of the Muslim Army from intense fear and panic. Then the phrase, ‘Satan’s filth’, figuratively signifies not only physical purging, but also inculcates spiritual strength and purification. To this point Qutb explained that Satan began to whisper into their ears and tried to embark doubts by saying: ‘How can you claim that God is your patron and His Messenger is among you, when the idolaters have beaten you to the water to the extent that you now offer your prayers when you are in the state of ceremonial impurity?’\(^{35}\) The two effective phrases, ‘water comes from the sky and drowsiness fall upon the Muslims’, instill in true believers complete reassurance and tranquility.
The expression, i.e. ‘as an assurance from Him’, rendered in the first part of the verse is ambiguous while Ansari’s translation of the same text is quite clear, for instance, ‘giving you a feeling of peace and security from Him’. The two syntactic expressions ‘strengthen your hearts’, and ‘steady your footsteps’, indicate semantic simplicity that adds to the scope of meaning and inculcates better communication and comprehension of the message.

(v) Semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure's semiotic theory of linguistic sign

Semiotic implications of the verse 8:11 manifest that speaker is God, Who overwhelmed the hearts of the Muslim Army with drowsiness and satisfied them with amity and calmness, signify His profound, subtle and absolute knowledge and wisdom. In translation of the verse, the abstract symbols/signifiers, i.e., ‘water’, ‘sky’, ‘removing of Satan’s filth’, ‘strengthen your hearts’, ‘steady your footsteps’, represent concrete visual representations, which invoke significant idea of the compassion and mercy of Allāh (SWT) on the mankind. The pictographic image of the falling down of slumber and coming down of the rain from the sky is iconic in that they represent the signified; the idea of instilling reassurance, purifying them from the filth of Satan, strengthening their hearts and eventually steadying their footsteps. In the context of present discourse, the image of rain water symbolically signifies a pure and natural element that cleanses the souls and purges them from Satan’s filth. The text explicitly exhibits the contrasting pairs or polar oppositions e.g. ‘Creator’ vs ‘creation’, ‘fear’ vs ‘reassurance’ and ‘cleanliness’ vs ‘filth’, which appear to be the most central oppositions in the text. The text impliedly refers to the binary oppositions i.e., ‘weak’ vs ‘strong’ and ‘unsteady’ vs ‘steady’ and ‘physical’ vs ‘spiritual’, indicates that rain water not only physically facilitated their movements by compacting the loose sand but also spiritually cleansed and reassured them. Saussure's auditory signifier works in a linear fashion, whereas sign of water in the Holy Qur’ān has vertical as well as linear/horizontal dimensions. As for instance: the coming down of the rain water from the sky manifests vertical dimensions while
removing the fear and reassuring the hearts of Muslim army through rain water reinforces linear/horizontal dimensions of the sign of water.

(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’anic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

‘The Muslims were shaken’, ‘when they saw themselves facing a much superior force’, ‘and taking a risk’, ‘they had not reckoned with’, ‘slumber momentarily falls upon them’, ‘and they presently wake’, ‘to find themselves in complete reassurance’, ‘with their hearts set at rest’, ‘the sūrah paints’, ‘the complete picture’, ‘and highlights the great value of that moment which separated two opposite situations’,\textsuperscript{36}

(vii) Comments and explanation on Qutb’s version of Qur’anic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water to highlight Qutb’s concept of \textit{taswîr} (artistic expression)

The sūrah beautifully portrays the condition of the Muslim army in the Battle of Badr through different scenes. The great fact is that God excited the angels to support the believers and promised to knock dread in the hearts of those, who defied God and His Messengers. The idea manifests that it is God who dictated events and moved them in a manner to accomplish His Will. As Qutb states:

The sūrah paints the complete picture and highlights the great value of that moment, which separated two opposite situations experienced by the Muslim host. God sent rain pouring down, which enabled the Muslims to drink and cleanse themselves. God, thus removed Satan’s filth from them. […] Thus, the spiritual support comes together with the material one. The worry is removed as water becomes abundant, and uncertainty is replaced by assurance after they had cleansed themselves. Their march is steadier as the land becomes firmer.\textsuperscript{37}

The point to note is that the text depicts two contrasting images of spiritual and material support in the battle to establish God’s rule. It invokes two vivid scenes
that how God sent down rain water as well as set at rest the hearts of the Muslim army by granting them courage and perseverance to overcome the infidels.

(8) Sūrah Yūnus (Jonah) 10: Verse 24

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qurʾānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qurʾān Fī Zilāl al-Qurʾān' on the sign of water

<table>
<thead>
<tr>
<th>10:24</th>
<th>8</th>
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<td>This present life may be compared to rain which We send down from the sky, and which is then absorbed by the plants of the earth from which men and animals eat. Then, when the earth has been clad with its fine adornments and well embellished, and its people believe that they have full mastery over it, by night or by day, and We make it like a field that has been mowed down, as if it did not blossom but yesterday. Thus do We spell out Our revelations to people who think.</td>
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(ii) Exploring linguistic and non-linguistic context through 'Tafṣīr Ibn-i-Kathīr'

The situational context of the verse 10: 24, along with the linguistic implications of the verse 25, reveals that Allāh (SWT) sets out the parable of the nature of this life, its wealth, glitters and swift passing of by comparing it to the plants
and vegetations that He produces from the earth by sending down rainwater from the sky. God sends the rain water and adorns the earth like a bride with all kinds of fruits, vegetations and blooming flowers. These colors, shapes and greenery fill the owner of the land with pride of his power and intellect, but suddenly a hailstorm approaches and leaves the fields and orchards stripped bare as if nothing were existed before. This signifies the idea that life of this world proves fake and absurd for those who run before it. Ibn-i-Kathīr\(^{38}\) spells out on the deceptive/Illusory nature of the life of this world: “This world, in its nature, runs away from those who seek it, but seeks those who run away from it.” To say it another way that life of this world is finite and transient but some people seek fake aspirations from it and sacrifice their eternal and everlasting benefits.

(iii) Lexical and syntactic categories different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water


In analysis of the verse 10: 24 (of Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water), the lexical and syntactic categories portray blunt reality of the life of this world with its illusory and self-deceptive features as well as the human beings with their low/meek aspirations. The verse begins with the demonstrative pronoun stating comparison between the transient worldly life and the
rainwater. The fronting of phrase at the beginning of the verse, ‘This present life...’ indicates significance of the illusive nature of the life of this world, i.e., as the fate of man is determined from whatever he earns in this life. The relative pronoun (determiner) ‘which’ is used three times in first sentence results in subordination and thus greater linkage in clauses. The lexical expression ‘then’ is an intersentence marker, maintains logical sequence of events and establishes connection between the sentences so that the receptor understands the relationship more easily. The clause, ‘when the earth has been clad with its fine adornments and well embellished’, portrays the idea of the earth’s beautification in a remarkable manner to which Qutb perceived: ‘The earth takes on its finest adornments, as if she were a bride preparing for her happiest night.’ The lexis, ‘when’ marks meaningful connection between clauses and is important in enhancing the efficiency of understanding. The object word ‘its’ and ‘it’ has been repeated five times in the same construction, ‘when the earth has been clad with its fine adornments and well embellished, and its people believe that they have full mastery over it and We make it like a field that has been mowed down, as if it did not blossom but yesterday’, is a pronominal reference establishes cohesion in the text and used to maintain communicative and rhetorical effects. The repetition of personal pronoun ‘it/its’ in the last part of the verse builds a contrast with the previous situation that paints the earth’s fertility or adornment which finally comes to an end by shattering confidence of people in their illusory and fake power and intellect. The relational word ‘when’ is used to mark relationship between the clauses and maintains effective communication of the message. The word ‘yesterday’ is a deictic expression and refers to time deixis. It specifically endorses physical context of time dimension. The abstract word ‘thus’ indicates intensity of the message and maintains anaphoric reference to His signs which He establishes for those who possess intellect and reasoning.

(v) Semiotic manifestations of the sign of water in the Holy Qur’ân with reference to Saussure's semiotic theory of linguistic sign

In verse 10: 24, speaker is God, Who skillfully designed the universe and has absolute authority to change it from fertile to barren and alive to dead; signify Lord’s
Monarchy and Dominion upon the universe. In verse, the expressions/signifiers, viz., 'rain', 'sky', 'plants', 'earth', 'men', 'animals', 'fine adornments', 'people', 'by night or by day', 'field', 'mowed down', 'blossom', together with each other delineate visual and sensuous representations, reinforcing the significant idea of God’s absolute and ultimate powers upon every phenomenon. The pictographic image of the coming down of the rain water from the sky is iconic in that it represents the idea of the earth’s rejuvenation and its adoration with greenery and beautification. As a matter of fact, the sign of water symbolically signifies not only a source of life but also a means of life. The text expressly speaks of the contrasting pairs or polar oppositions i.e., ‘men’ vs ‘animals’, ‘night’ vs ‘day’, ‘fertility’ vs ‘barrenness’, ‘mowed down’ vs ‘blossom’, that seem to be the most central oppositions in the text. The text also impliedly refers to the binary oppositions, viz., ‘powerful’ vs ‘powerless’, and ‘full mastery’ vs ‘illusory power’, indicate inexhaustible powers of God that transform blossoming fields into dry and barren land while powerless denotes human beings with their self-deceptive notions. Unlike Saussure's acoustic image, sign of water in the Holy Qur’ān represents two dimensions, i.e. vertical and horizontal. For instance: the coming down of the rain water from the sky exhibits its vertical dimensions, whereas restoring the earth with life and growing through it all types of plants manifests linear/horizontal dimensions of the sign of water.

(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

‘A picture of a real event, ‘but it is also a mental scene’, ‘describing the nature of many people’, ‘this is the reality of the life of this world’, ‘where people have only its pleasures’, ‘seeking no higher aspiration’, ‘hoping for no better abode’, ‘rain comes down from the sky’, ‘soon absorbed by plants’, ‘which grow and blossom’, ‘the earth takes on its finest adornments’, ‘as if she were a bride preparing for her happiest night’, ‘people take pleasure in looking on’, ‘feeling that its fine appearance is the result of their efforts’, ‘in the back of their minds’, ‘they think they control everything on earth’, ‘Yet in the midst of all this pleasure and fine celebration’, ‘their confidence is suddenly shattered’, ‘it all happens in a moment’, ‘deliberate contrast’, ‘detailed description’, ‘paints the lands fertility and beauty’.
(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water to highlight Qutb’s concept of taswīr (artistic expression)

The text portrays a scene of a real happening through an intellectual sight. The mental image creates an apt analogy between, ‘the people with low aspirations and green fields with fine adornments’, to which they perceive the result of their own efforts. But here in the words of Qutb, God’s just decision has settled the issue: ‘Yet in the midst of all this pleasure and fine celebration, their confidence is suddenly shattered’, 41 and everything dismantled as if nothing was there.

In essence, we are given a picture of a real event, but it is also a mental scene describing the nature of many people regardless of the generation they were born into. [...] This is the reality of the life of this world, where people have only its pleasures which they are content with, seeking no higher aspiration and hoping for no better abode. Rain comes down from the sky and is soon absorbed by plants which grow and blossom. The earth takes on its finest adornments, as if she were a bride preparing for her happiest night. 42

A deliberate contrastive description has been presented which at one pole portrays the fertility and beauty of land and immediately at another pole replaces it with a complete misery and total destruction of the blooming fields. Indeed, God reserves the reward of peace and perfect joys for those who keep their hearts and minds receptive of His guidance and strive to attain the benefits of the life hereafter.

(9) Sūrah Hūd 11: Verse 43

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

He answered: I shall seek refuge in a mountain, which will

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<th>11: 43</th>
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<th>He answered: I shall seek refuge in a mountain, which will</th>
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<td>O E O R E O R O R R</td>
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afford me protection from the water. Said (Noah): Today

E O O R R O E O A

there is no protection for anyone from God’s Judgment.

R R A O R O R O O

except those who shall enjoy His mercy. Thereupon waves

R O O R E O A R O

rose up between them and he was among those who were drowned.

E R O R O R R O O R E

(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The non-linguistic implications of the verse 11:43 in harmony with the surrounding co-text of the verses 41 and 42 exhibit final dialogue between Noah and his defiant son at the time of boarding the ship after approaching flood. The distressed father made one plea after another to convince disobedient son to embrace true religion, but the conceited young son insolently turned his back. Then eventually a towering wave approached and established the Will of God. The text reinforces that believers entered the ship with the name of Almighty God and sailed through the huge waves on the surface of the water. For them God reserve the abundance of reward who keep their hearts alert to God’s guidance and endeavor to attain the life of peace.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur'ān Fī Zilāl al-Qur’ān' on the sign of water

(iv) Comment and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water, employing Nida's *Theory and Practice of Translation*

Analysis of the verse 11:43 (Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water), reveals that linguistic and grammatical structures of the text depict a crucial dialogue between Noah and his strayed son before the coming of a very dreadful and destructive flood. The expression, ‘he answered’ and ‘said (Noah)’ are discourse transition markers to signal the shifts from one account to another. The clause, ‘except those who shall enjoy His mercy’, communicates a better sense of the message to the receptor and they can easily understand who is the agent of mercy and from whom the mercy is sought. The preposition, ‘for’ and ‘from’ in the clause ‘there is no protection for anyone from God’s Judgment’, mark meaningful connection in the clause. The object word ‘anyone’ is a discourse type marker that seems to suggest type of account presented, i.e., parable, description, poem, etc. the lexis, ‘thereupon’ is an intersentence marker used to connect sentences and enhance efficiency of communication. The clause, ‘waves rose up between them, and he was among those who were drowned,’ indicates lack of identification of participants in a discourse that engenders comprehension difficulties for common receptor. The method of interactive dialogue is apparent in the verse, which invites the receptor for an active participation and to drive home its lesson.

(v) Semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure's semiotic theory of linguistic sign

Semiotic aspects of the verse 11:43 manifest that the speaker is God; His lesson provoking Judgment and penance signify the idea that He is not unmindful to your actions. In the verse, numerous symbols, for instance, ‘mountain’, ‘afford me protection’, ‘water’, ‘God’s Judgment’, ‘His mercy’, ‘waves rose up’, ‘drowned’, invoke concrete visual representations of intellectual meanings of the phenomenal event in the mind of the receptor. It also points to the perfect watchfulness and Just
decision of God to the deeds of mankind. The pictographic image of the ‘sailing ark and huge waves’, is iconic in that it invokes the idea of the destruction of evildoers. The whole scenario seems to suggest that due to their misdeeds, their condemnation was ineluctable. In the context of the present discourse, the sign of water symbolically signifies a destructive substance. The text impliedly mirrors the binary opposition; ‘high’ vs ‘low’, that indicates the depth of fear and Noah’s distress for his son and height of the waves to submerge the tops of the mountains.

(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

‘Awesome scenes of the flood’, ‘two elements of fear are at work here’, ‘one emanates from nature’, ‘stormy but silent as it is’, ‘and the other is felt in one’s innermost soul’, ‘both converge as the ark moves on’, ‘amidst waves as high as mountains’, ‘at this terrible’, ‘decisive moment’, ‘Noah looks in a certain direction’, ‘and see one of his sons’, ‘who has not joined them in the ark’.43

(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water to highlight Qutb's concept of taswīr (artistic expression)

The verse 11:42-43 portrays very awesome scene of the flood and destruction of Noah’s nation. The present tense is used in the phrase, ‘Today there is no protection for anyone from God’s Judgment’, that bestows dynamic life to the scene as well as manifests idea of the expulsion of evildoers away from God’s infinite mercy. The significant excerpt from Qutb’s commentary is as follows:

Today, as we read this account it is as if we see these events happening now before our own eyes. The ark is sailing amid huge waves, Noah, the worried father makes one plea after another; his conceited young son insolently turns his back, and then suddenly a towering wave settles the issue. Everything is over as if the dialogue did not take place. 44
The text reveals that aesthetic expression bestows concrete meanings to the abstract concepts and portrays them as models of human characteristic with flesh and blood. At another place in the same verse, Qutb observes human emotions and feelings and skillfully measures depth and height of these immeasurable elements, as for instance:

The element of fear and worry in this scene is measured by its depth in the human soul, in the exchange between father and son. It is also measured by its extent in nature, as the waves rise high to submerge the tops of the mountains. Both elements are equal. This is a distinctive feature of artistic imagery in the Qur‘ān. 45

Here, the elements of ‘fear’, ‘worry’, ‘depth’, ‘high’ and ‘tops of the mountain’, are evident and can be appreciated by visualizing the phenomena with naked eyes. Qutb skillfully detects contrasting features in the Qur‘ānic expression, i.e. ‘depth of fear’, and ‘height of the waves’, former emanates from the deep recesses of human soul while latter emerges from the nature’s violent and furious action, respectively.

(10) Sūrah Hūd 11: Verse 44

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur‘ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur‘ān Fī Zilāl al-Qur‘ān' on the sign of water

| 11:44 | 10 | And the word was spoken: Earth, swallow up your waters. R R O R E O E O O Heaven, cease [your rain]. Thus the waters sank into the O E (SE/E) A R O E R R earth, and God’s will was done, and the ark came to rest on O R O O R E R R R mount Jūdī. The word was spoken: Away with these O R O R E E R R evil-doing folk. O O |
(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr’

The linguistic and non-linguistic contexts of the verse 11: 44 reveal that it is the magnificent power of the exalted God that after destroying the disbelievers He instantly has brought to an end the catastrophic flood which He Himself Willed. In the text, the heavens and the earth are addressed like animate beings with the directions to swallow its gushing water and to hold back its raining water, alternatively. Immediately after the command, the sky stopped raining and earth’s surface absorbed the excessive water deep underground by eliminating every sign of disastrous flood.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

‘Word was spoken’, ‘Earth, swallow up your waters. ‘Heaven, cease (your rain),’ ‘waters sank into the earth’, ‘God’s will was done’, ‘ark came to rest on mount Jūdī’, ‘away with these evil-doing folk.’

(iv) Comment and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water, employing Nida’s 'Theory and Practice of Translation'

The lexical and syntactic items of the verse 11: 44 (in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur'ān' on the sign of water), when knitted in a web of sentence represent an awesome scene of the command of God to the earth and the heavens and their immediate compliance in response to it. The verse begins with the relational word, ‘and’ is a case of translationese as well as an intradiscourse transition marker used to connect the verse 43 and 44. The event words, ‘swallow up’, ‘cease’ and ‘away with these evil-doing folk’, indicate imperative mood, which show emphasis and intensity of the message coupled with absolute powers and control of the Creator. The lexical expansion for filling out ellipsis, i.e., ‘cease (your rain)’ may
add to the clarity and better comprehension of the common English receptor of the universal message. The plural expression, ‘waters’ is just a translationese, represents the water of both the heavens and the earth, says Qutb, and establishes cohesion through cataphoric devices. The method of interactive dialogue is apparent in the verse, which invites the receptor for an active participation and to drive home its lesson.

(v) Semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure’s semiotic theory of linguistic sign

Linguistic semiotic manifestations of the verse 11: 44 indicate that God commands and directs both the heavens and the earth to take their waters back, thus reinforcing the point of the verse, ‘and God’s will was done’. In the verse, the linguistic and grammatical pointers, viz., ‘earth’, ‘swallow’, ‘waters’, ‘heaven’, ‘sank’, ‘ark’, ‘Mount Jūdī’, ‘away with’, and ‘evildoing folk’, constitute concrete visual representations in the psyche of the receptor including humble compliance of the heavens and the earth in response to God’s directive. At the same time, the text denotes God’s un-encompassing glory and ultimate authority. The pictographic image of the ‘penetration of massive water by the heavens and the earth’ is iconic in that it represents the idea of animacy of both the heavens and the earth and their humbleness to obey the instruction of God like living beings. The sign of water symbolically signifies the inherent purity and cleanliness as well as the destructive power to eliminate the evildoers. The text expressively mentions the contrasting pairs or polar oppositions, for instance, ‘heavens vs earth’ are the most central oppositions in the text. The verse also impliedly refers to the binary oppositions, i.e., ‘command’ vs ‘obedience’, ‘dominant’ vs ‘subordinate’ and ‘believers’ vs ‘disbelievers’, indicate that salvation of the rightly guided people and condemnation of the transgressors are ineluctable on the day of reckoning.
Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water

‘The storm subsides’, ‘an air of calmness spreads’, ‘the matter is settled’, ‘and God’s will is done’, ‘let the evildoers disappear beyond God’s mercy’, ‘for they deserve to be expelled’, ‘let them be banished from memory’, ‘for they do not deserve to be remembered’.  

Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water to highlight Qutb’s concept of *taswīr* (artistic expression)

In painting this vehement scene, i.e. condemnation of the evildoers, the receptor feels that everything is happening in front of his/her very eyes. This is achieved through invoking different senses such as sight, hearing, touch, force and movement coupled with adopting a narrative mode. This is used chiefly with a view to persuade the receptor. Various convincing arguments have been used in this context. Qutb aptly detected the features of animacy which God’s command attributed to the inanimate earth and the heavens simultaneously, e.g.:

The earth and the heavens are addressed as if they were human beings. Both comply with the commandment. The earth swallows up its water and the heaven stops raining. Furthermore, the earth’s surface was soon dry, as excess waters penetrated deep underground.  

He was of the view that God’s direction to the inanimate heavens and the earth and their compliance to it, reveal that they possess a certain level of sensitivity like human beings. But the manner through which Qutb illustrates the point is so vibrant that it transforms the mental state of the receptor with greater clarity.
(11) Sūrah Ar-Ra’d 13: Verse 4

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water

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<th>13: 4</th>
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<td>And there are on earth adjoining tracts of land; and vineyards, and fields of grains and date-palms, growing in clusters or non-clustered. [All] are irrigated by the same water; yet some of them are favoured above others with regard to the food [they provide]. In all this there are signs for people who use their reason.</td>
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<tr>
<td></td>
<td>(SE/E) R E R R A O R A</td>
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<td>R O E R R R R O</td>
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<td>(SE/E) R R R A R O R O R E</td>
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(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The co-text of the verse 3 and 4 in combination with each other manifests the non-linguistic context and reinforces the point that Allāh’s signs are scattered throughout the earth, signifying His Power and Bounty and invokes only those to contemplate and understand, who have sufficient intellect and reasoning. While others, whose minds cannot recognize the presence of the panoramic signs scattered in the universe, they remain oblivious from the working of the Higher Reality beyond material physical world. Qutb explains this point: “whenever something happens in conformity with the divine laws of nature, our minds are quick to see God’s hand behind it and His will being done. Thus, glorify God and we cannot lose sight of His greatness.”48 The clause, “irrigated by the same water”, reveals the point that the same water and the same soil produce diverse forms, immense varieties and tastes by the miraculous power and artistry/grace of Almighty God.
Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water


Comment and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water, employing Nida's 'Theory and Practice of Translation'

In verse 13: 4 (of Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water) lexical and syntactic categories portray panoramic scene of the vast universe and stimulate receptor’s perception to contemplate and reflect on the delicate niceties and subtle intricacies of the nature. Then it speaks of people who remain oblivious from all these thought evoking universal signs and cannot recognize the hands of higher reality behind these marvels. The clause starts with discourse transition marker ‘and’, which maintains an anaphoric reference and serves to create a great link with the previous clause. A significant style of delaying the regular verb in the rendering of the verse 13: 4, i.e. ‘And there are on earth adjoining tracts of land; and vineyards, and fields of grains and date-palms, growing in clusters or non-clustered’, gives a dimension of preference to certain words and phrases in the structure of the verse. The regular verb has been relegated three times and it found its place at the end of the sentence, wherein English reader’s expectations are defeated. The syntactic expansion, ‘[All] are irrigated by the same water’, may add to the scope of meaning which include all the adjoining tracts and maintains anaphoric reference to the previous statement. The relational, ‘yet’ marks meaningful connection with the previous clause and effectively communicates the message to the receptor. The lexis ‘some’ seems to suggest a discourse type marker. The object
word, ‘signs’ in the construction ‘In all this there are signs’, maintains anaphoric reference to the aforementioned elements of natural phenomena and stimulates receptor’s contemplation to observe and reflect, furthermore, inculcates better comprehension and understanding of the Qur’ānic message.

(v) **Semitic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure’s semiotic theory of linguistic sign**

In verse 13:4, creator is God, Who has created numerous blessings and bounties for mankind and other living creatures signify His Limitless powers and All-embracing wisdom. In translation of the verse, various constituents, viz., ‘earth’, ‘adjoining tracts of land’, ‘vineyards’, ‘fields of grains’, ‘date-palms’, ‘growing in clusters’, ‘non-clustered’, ‘some of them’, ‘same water’, ‘food’, ‘signs’, together with each other create visual and lively representations in the mental frame of the receptor. Additionally, they portray a panoramic scene of the numerous signs and marvels visible throughout the universe, reinforcing God’s supreme majesty and absolute autonomy. The pictographic image of the ‘bounteous signs of the vast universe’ is iconic in that it represents the idea of God’s hand behind the working of every phenomenon and prompts only those who possess sufficient intellect and reasoning. The image of water symbolically signifies dynamic substance, performs numerous actions with the same elements and creates diverse kinds of blessings. The text explicitly manifests contrasting pairs or polar oppositions, viz., ‘believers’ vs ‘disbelievers’, ‘clustered’ vs ‘non-clustered’, fortify the point that the same water in the same soil produces fruits of different kinds and tastes as Allāh (SWT) Wills.

(vi) **Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water**

‘The sūrah starts with such panoramic scenes’, ‘from the vast universe’, ‘speaks of people who remain uninspired by all these signs around them’, ‘visible in every aspect of creation’, ‘their hearts and minds remain oblivious’, ‘to the fact that behind all these marvels lays the great power of the
creator’, ‘their minds are in chains and their hearts bound’, ‘they cannot contemplate the vast universal scenes around them’.49

(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water to highlight Qutb’s concept of taswīr (artistic expression)

In Qutb’s taswīr, abstract concepts are presented concretely through forceful images that can be felt by the receptor and consequently the observer becomes a part of them. An everlasting link between man and the mother universe toned down by their over familiarity. It is our hearts that do not look carefully and lose sight of the true relation to this great phenomenon. Qutb’s perception of taswīr in the Holy Qur’ān helps our souls to acknowledge and re-establish this relation with the universe of which we are a part. In every phenomenon we see God’s hands are working around us and the great power of the Creator lies behind all these marvels. Qutb observes, viz.:

As we move along with the sūrah, we see this highly creative paintbrush delivering further details of the scene of the face of the earth. Many of us pass by these scenes not looking carefully at what we see, until our souls go back to their nature and re-establish contact with the universe of which they constitute a part. We stand aside to contemplate it before reuniting with it.50

He has gone at length to describe subtle details of the sūrah: “Vineyards, fields of grains and palm trees. They represent three different types of plant: the creeping grape tree, and the high, upright date-palm and the ordinary grain plants, shrubs of beans, roses, etc. the picture is one of the immense variety and colour.”51 He consciously endeavors to highlight fine and elusive attribute of the natural phenomena to which in normal course of situation we ignore due to our excessive familiarity with them, as for instance: ‘creeping grape tree’, ‘high, upright date-palm’, and ‘ordinary grain plants, shrubs of beans, roses’.52 Furthermore, he highlights enthralling contrasting elements in the text: “Once more the sūrah draws a contrast between the adjoining tracts of land that differ from one another. The date trees can be single or clustered. Moreover, tastes,
plants and fruits are all of a rich variety."\textsuperscript{53} It can be said that the contrasting elements can only be observed, analyzed and distinguished in visual pictures, scenes, events and in the work of fine arts and literature.

\textbf{(12) Sūrah Ar-Ra’d 13: Verse 14}

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

<table>
<thead>
<tr>
<th>13:14</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>To him is due the prayer aiming at the truth. Those whom People invoke besides God cannot respond to them in any way. They are just like a man who stretches his open hands towards water, [hoping] that it will come to his mouth; but it will never reach it. The prayer of those without faith is nothing but wandering in grievous error.</td>
<td></td>
</tr>
<tr>
<td>R O R A R O E R R O O O</td>
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</tr>
<tr>
<td>O E R O R E R O R R</td>
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<tr>
<td>O O R A R R O O E O A O</td>
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<tr>
<td>R O (SE/E) R O R E R R O R</td>
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<tr>
<td>O R A E O R O R O R O</td>
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<tr>
<td>O R E R A O</td>
<td></td>
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</tbody>
</table>

(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The co-text of the verse 13:14 signifies its non-linguistic context and reinforces its meanings through a parable, unearthing significant idea of the absurdity of the false deities and the futility of imploring before them. The text compares those who associate partners with God and address their prayers to the fake deities, with a person who spreads his hands out to catch the water, flowing at some distance but in spite of his earnest longings he cannot approach it. Precisely, the parable serves to emphasize the fact that God alone has the power over all the forces and for Him alone
are all the praises and glorification. Finally, the text furnishes a severe warning against those who associate false partners with God.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur'ān Fī Zilāl al-Qur'ān' on the sign of water


(iv) Comment and explanation on Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur'ān Fī Zilāl al-Qur'ān' on the sign of water, employing Nida's 'Theory and Practice of Translation'

The linguistic and grammatical items of the verse 13:14 (of Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur'ān Fī Zilāl al-Qur'ān' on the sign of water), when knitted in a web of sentence effectively represent picture of those who associate partners with Almighty God. The verse begins with a significant style by fronting the ‘To him is due the prayer aiming at the truth’, reveals intensity and emphasizes on the absolute Unity and Oneness of God. The syntactic expansion, ‘[hoping]’, is a distinctive style for possibly maximum comprehension and better understanding of the message. The expression, ‘To him is due the prayer aiming at the truth’, bears certain connotative meanings, hence not easy to understand the sense of message as compared to Ansari’s rendering, i.e. ‘To Him alone should all prayer be addresed’, carries semantic simplicity and communicates the message comprehensively. Identification of participants is essential for better comprehension and understanding of the receptor, for instance, ‘Those whom people invoke besides God cannot respond to them in any way.’ The underlined object words (pronoun, demonstrative pronouns, and pronominal (people)) may be understood but with some communication load which
affects the comprehension. In this vein, pronominal cases should be paid maximum care otherwise confusion is certain.

The relational word, ‘but’ is used to mark the relationship between the clauses and enhance the efficiency of communication as well as help to combine opposite ideas in one section. The adverb of frequency ‘never’ is very significant, which makes the section more emphatic and forceful. The expressions, ‘To him is due the prayer aiming at the truth’, and ‘the prayer of those without faith is nothing but wandering in grievous error’, no doubt give information about the infinite Glory and limitless Grace of God as well as futility of associating false partners with Him but lack clarity for an average receptor and only add to the meaning when decoded appropriately in its context.

(v) Semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure's semiotic theory of linguistic sign

In verse 13: 14, wherein addressee is God, with His incomparable might and majesty signifies that the prayers of heretics are nothing but fake actions having no solid and substantial outcome. In verse, the abstract written forms, viz., ‘Those whom people invoke’, ‘like a man’, ‘stretches’, ‘hands’, ‘water’, ‘come to his mouth’, ‘never reach it’, ‘wandering in grievous error’, portray scenes that entail dramatic features as well as exhibit vivid events suggesting people to address their prayers to One Omnipotent God and seek only His help, mercy and guidance. The pictographic image ‘of the people who worship other deities beside God’, is iconic in that it represents the signified, i.e., thirsty man seeking water when stretches his hand towards it, finds nothing despite his tremendous efforts, is similar to the idea that his misdeeds bear no outcome in this life and in the life hereafter. The point to note is that in this verse the sign of water symbolically signifies illusion as it gives the reflection of mirage to a thirsty man in the desert. The text explicitly denotes the binary oppositions, for example, ‘believers’ vs ‘disbelievers’ and ‘God’ vs ‘false deities’, that appear to be the most pivotal oppositions in the text, indicate destiny of the disbelievers and the outcome of their worthless actions.
(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water

‘The sūrah now takes us on another round’, ‘to a different but related stage’, ‘here we see natural scenes’, ‘and human feelings mixed in a perfect harmony’, ‘of picture and effect’, ‘the whole image’, ‘casts an atmosphere of awe’, ‘apprehension’, ‘expectation’, ‘and appeal’, ‘the scene here is very much alive’, ‘vivid’, ‘expressing an eager appeal’, ‘it is the prayer which is addressed to God’, ‘expressing trust in him’, ‘and dependence on Him’, ‘seeking His help’, ‘mercy and guidance’, ‘it is in an atmosphere charged with lightening, thunder and clouds heavy with rains’.

(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water to highlight Qutb's concept of *taswīr* (artistic expression)

The sūrah expresses the notion of obedience to God by the act of prostration, which is the clearest symbol of submission. It says that all creatures in the heavens and the earth prostrate themselves before God, but it adds that their shadows also do the same. Thus, kneeling down by all the creatures and their shadows manifest the concept of total compliance before His Will. The general atmosphere of the sūrah speaks that no one can challenge God’s Will rather every soul inevitably has to submit before Him. The text of the commentary remarkably portrays lively and vivid scenes of the parable, detailing difference between the true prayers and false practices. The parable is as follows:

Here is one of them, very thirsty, seeking water and stretching his hands towards it, with an open mouth which sends an earnest prayer, asking for the water to reach his mouth, but it never does in spite of his efforts. The same applies to the prayer of those who disbelieve in God’s oneness, and pray to alleged partners.

The parable describes numerous scenes, one after another in which element of artistic expression is very evident. The text through its words and phrases transports the receptor to the concrete physical world, where he forgets interplaying with the
text rather imagines that he is witnessing the actual event as it happens and watches existing actors as they perform. It becomes manifest that artistic representation transforms events, perceptions, stories and ideas into persons with life, movement and self-regenerating dynamism. At another place, Qutb highlights profound effects of the text on the perception of the receptor:

The surah now takes us on another round to a different but related stage. Here we see natural scenes and human feelings mixed in a perfect harmony of pictures and effect. The whole image casts an atmosphere of awe, apprehension expectation and appeal.56

The excerpt ibid artistically depicts identical features of nature and human feelings in a pictographic manner, which in its own right reinforces the idea that universe is specifically designed and created for man to live and perform on it.

(13) Surah Ar-Ra’id 13: Verse 17

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water

<table>
<thead>
<tr>
<th>13: 17</th>
<th>13</th>
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<tbody>
<tr>
<td>He sends down water from the sky, so that riverbeds flow according to their measure, and the torrent bears a swelling foam. Likewise, from what people smelt in the fire to make ornaments or utensils rises similar foam. Thus does God illustrate truth and falsehood. The scum is cast away, while that which is of benefit to mankind abides on earth. Thus does God set forth His parables.</td>
<td></td>
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</tbody>
</table>
(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr' 

The linguistic context of the verse 13:17 exhibits its non-linguistic manifestations and recounts two parables to prove that the truth is perpetual and persists forever while falsehood is ephemeral and vanishes away soon. The first parable is about the knowledge bestowed upon the Prophet (SAW) through revelation and the object of comparison is the rain water, which is sent down from the heavens that signifies the knowledge of truth and wisdom. Here hearts of the true believers are likened to the river beds, each retains the rain fall according to its volume and capacity. This reveals that some hearts are more sensitive and humble towards understanding of the universal message while others cannot appreciate the true spirit of it. The second parable reinforces the idea that a furnace of precious metal is heated up in order to purge impurities from gold and silver, which is like the scum that appears on the surface of the rain water. The impurities or scum cannot maintain its existence with water or precious metal as the falsehood cannot sustain with the truth. Precisely, evil may rise and prosper, but soon cast aside as it has no substance, but the truth persists and stays firm like the water and precious metal that create and revive the life and embellish the ornaments, respectively.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water 

(iv) Comment and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, employing Nida’s ‘Theory and Practice of Translation’

In analysis of the verse 13: 17, (Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water), the lexical and syntactic items illustrate a parable through a vivid scene of the natural phenomena to highlight distinction between truth and falsehood with their tranquil and illusory features alternatively. In the text dynamic scene of the universe has set the background to depict God’s power and His elaborate planning about the creation. The verse is fronted by, ‘He sends down water…’ indicates absolute control of the Omnipotent Lord over all the resources of water. The relational word, ‘so’ indicates marking of relationship between the clauses and serves to increase efficiency in comprehension. The constituent, ‘likewise’, is an intersentence marker used to mark the connection between the sentences, which stimulates receptor’s contemplation and evolves reflective understanding of the message. At the same time, the expression ‘likewise’, establishes explicit comparison of two different situations. The rendering, ‘thus does God set forth His parables’, bears concluding remarks of the verse and indicates significance of the illustration by maintaining intensity of the message. The apparent repetition of the clause, ‘thus does God illustrate truth and falsehood’ and ‘thus does God set forth His parables’, convey the same concept through different syntactic and lexical fields, in order to reinforce the message effectively. Similarly, the relational word ‘while’ in clause ‘the scum is cast away, while that which is of benefit’, marks relationship between the clauses and enhances efficiency of communication. The relational word, ‘thus’ is an intersentence marker used to link sentences and increase comprehension. The object word, ‘parable’ is considered archaic for the younger receptor as it is not common in contemporary usage.
(v) Semiotic manifestations of the sign of water in the Holy Qur’an with reference to Saussure's semiotic theory of linguistic sign

Semiotic manifestations of the text reveal that in verse 13: 17, speaker is God with His inexhaustible and awesome power and grace signifies His unique Wisdom and indescribable Artistry in illustrating truth and falsehood through parables. In the verse, lexical categories, for instance, ‘water’, ‘sky’, ‘riverbeds’, ‘torrent’, ‘swelling foam’, ‘people smelt’, ‘in the fire’, ‘ornaments’, ‘utensils’, ‘the scum’, ‘cast away’, ‘benefit to mankind’, ‘abides on earth’, portray intellectual meanings as if they are structures or spectacles and reinforce vigorous forms in the mind of the receptor. The text points to the ultimate powers of God and His elaborate planning in the creation of vast universe. The portrayal of the pictographic image of the first parable, ‘the coming down of the water from the sky and flowing of the river beds according to their magnitude’, is iconic in that they represent the concept of the coming down of the revelation from God to the Prophet (SAW) and its appreciation and acceptance by the faithful. The depiction of the visual scene in the second parable ‘a heating furnace of precious metal for purging gold or silver from its impurities’, is iconic in that it represents the signified; the coarseness that appears on the surface of the rain water. Both the parables manifest the point that scum and disbelievers cannot maintain their existence with the water or precious metal and believers respectively. The point to note is that the sign of water, figuratively signifies symbol of knowledge, purity and true faith. The text expressively speaks of contrasting pairs or polar oppositions, viz., ‘sky’ vs ‘earth’, ‘truth’ vs ‘falsehood’, ‘foam’ vs ‘water’, ‘precious metal’ vs ‘scum’, ‘river-beds’ vs ‘hearts of the true believers’, that reinforce the most vital oppositions in the text and explicitly delineate the condition and attitude of the hearts of the believers and disbelievers respectively.
(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water

‘When water pours from the sky, causing the riverbeds to flow, it gathers along the way a swelling foam that floats on the surface as scum which at times is so thick that it forms a screen covering the water. This foam continues to rise and swell, but it is no more than scum. The water flows underneath, tranquil and peaceful, but it is the water that brings life and benefit. The same is seen with metals that are melted in order to make jewellery, as with gold and silver, or to make useful tools or utensils as with iron or lead. The scum may float on top covering the metal itself, but it is merely scum that brings no benefit to anyone. It soon disappears to leave the pure and useful metal in place.’

(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water to highlight Qutb’s concept of *taswīr* (artistic expression)

God provides illustrations through ordinary things and objects of the common life with which man is familiar, but often pays little attention and remains oblivious of what they convey. A beautiful comparison has been drawn between truth and falsehood by sketching prosperity of the falsehood in the materialistic world which soon casts away while the apparent tranquility of the truth which stays firm like the pure water bringing life, viz.:

When water pours from the sky, causing the riverbeds to flow, it gathers along the way a swelling foam that floats on the surface as scum which at times is so thick that it forms a screen covering the water. This foam continues to rise and swell, but it is no more than scum. The water flows underneath, tranquil and peaceful, but it is the water that brings life and benefit. The same is seen with metals that are melted in order to make jewellery, as with gold and silver, or to make useful tools or utensils as with iron or lead. The scum may float on top covering the metal itself, but it is merely scum that brings no benefit to anyone. It soon disappears to leave the pure and useful metal in place.

The parable prompts receptor’s reflection and takes him/her away where s/he instead of reading the text, starts contemplating the spectacles as they are happening
in front of his/her naked eyes. At the same time, the text through comparison at one end invokes a palpable idea of the apparent magnitude and size of the riverbeds in taking the rainwater and at another end a potent point that indicates the capacity and tolerance of man in perceiving and accepting the truth.

(14) Sūrah Ibrāhīm (Abraham) 14: Verse 16

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb's version of Qur'ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur'ān Fī Zilāl al-Qur’ān' on the sign of water

$$\begin{array}{c|c|c}
14: 16 & 14 & \\
\hline
\text{Behind him stretches hell where he shall be made to} & \text{drink putrefied water.} \\
\text{R O E O R O R E R} & \text{E E O} \\
\end{array}$$

(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The non-linguistic manifestations of the verse 14: 16 can be comprehended in combination with its surrounding co-text of the verses, 13, 14, 15 and 17 which inform that the text has been revealed in response to the rebellious and defiant actions of the disbelievers against their Messengers and on pronouncing threats of being driving them out from their native land. For them Allāh (SWT) announced rigorous punishment and mentioned that in the hell their only drink would be the festering water constituted with pus and blood issued from Hamīm and Ghassāq. They despise and refuse to swig, but the angels hit them with iron bars to gulp it down. It’s a remarkable scene that testifies the recursive action of the nature i.e., sufferings of the disbelievers and tyrants with the torments of the fire.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

‘Behind him’, ‘stretches hell’, ‘where he shall be made to drink putrefied water’. 
(iv) Comment and explanation on Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ân Fî Zilāl al-Qur‘ān’ on the sign of water, employing Nida’s 'Theory and Practice of Translation'.

The lexical and syntactic choices of English version of the verse 14:16, represent an awesome scene showing that destiny of every hardened despot ends in grief and failure in this life and in the life hereafter. The relational word, ‘behind’ is just a translationese and stylistically ranked as an intradiscourse transition marker as well as established lexical contextuality through cataphoric reference. The fronting of relational word, ‘behind’ in the text is a significant style which denotes importance of the information. The relational word ‘where’ establishes greater linkage of clauses and stylistically taken as subordination of clauses. In linguistic context, the word ‘where’, refers to the place where sinners shall be compelled to drink oozing pus. The event word ‘shall’ has been used in translation indicating imperative mood and inevitability of the action performed by the sinners. Its occurrence with the past participle, ‘made’, for instance, ‘he shall be made’ carries its own significance.

(v) Semiotic manifestations of the sign of water in the Holy Qur’ân with reference to Saussure's semiotic theory of linguistic sign

Semiotic implications of the verse 14:16, reveal that God is the Judge; with His absolute authority to see and announce his Judgment signify the physical pains and torments of the disbelievers as a result of just decision of God on the Day of Accountability. In the verse, numerous linguistic and grammatical items, viz., ‘behind him’, ‘stretches hell’, ‘made to drink’, ‘putrefied water’, exhibit immediate and effective sketches of the intellectual meanings and bestow upon them a self-regenerating dynamism. Furthermore, these intellectual meanings refer to the infinite Grace and the ultimate Authority of God. The pictographic image of the ‘physical torments of the damned represents the idea of their evil deeds, the onset of an awful reckoning and their fitting abode in hell where the only drink will be festering pus’. It is pertinent to mention that the sign of putrefied water symbolically signifies a painful
substance, i.e., odious and loathsome drink of the inmates of the hell. The verse impliedly refers to the binary oppositions, e.g. ‘hell’ vs ‘paradise’, ‘reward vs ‘punishment’, and ‘believers’ vs ‘disbelievers’, which exhibit the point that combination of all constituent elements delineate a robust scene of the fate of the hardened despots.

(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

‘It is indeed a remarkable scene showing the tyrant coming to grief, engulfed by a fate that appears to him in this horrific way.\textsuperscript{59}

(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water to highlight Qutb's concept of \textit{taswīr} (artistic expression)

This is a remarkable scene showing every hardened despot ending up in failure in this life on the earth. The event is depicted through appropriate lexical and syntactic fields which reinforce the preferred Qur’ānic style where abstract words elevate the scenes and give them a living presence as things are happening in reality before the eyes of the spectator, as for instance:

This is a remarkable scene showing every hardened despot ending up in failure in this life on earth. As he takes his position of miserable failure, hell is looming large behind him. There he is made to drink putrefied fluids. He is violently forced to gulp it down, although he can hardly take a sip because it is both dirty and bitter. [...] Death approaches him from every corner, but he will not die, because he must take his punishment in full. But beyond this is an even sterner punishment.\textsuperscript{60}

The text portrays a vibrant scene of the life hereafter where agonizing destiny approaches with looming hell and putrefied drink to the unbending persecutors. The visual sense and the sense of taste are invoked through pictures, abstract symbols and
sentences, i.e. ‘His disgust is evident from the look on his face, so much so that we can almost see it through the words’, that stir imagination of the spectator to fathom expressions of their faces.

(15) Sūrah Al-Hijr 15: Verse 22

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur‘ān' on the sign of water

<table>
<thead>
<tr>
<th>15:22</th>
<th>15</th>
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<tbody>
<tr>
<td>We send forth winds heavily loaded, then We send down water from the skies for you to drink. You are not the ones who store it up.</td>
<td></td>
</tr>
<tr>
<td>A R O O E O R O</td>
<td></td>
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</tbody>
</table>

(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The linguistic and non-linguistic context of the verse 15: 22 together with the co-text of the verses, 21, 23, 24, 25 reinforce that possession and ownership of the entire universe and everything contained in it lie with Allāh (SWT) and He has the absolute power to control and provide all the resources. The linguistic implications signify that promising winds impregnate the clouds which in turn produce rain to provide fresh and pure water to the cattle and men. Abdel Haleem draws attention to the point that the repetition of ‘from the sky’ reveals a surface paradox that the stores of water held in the sky are in the possession and control of Allāh (SWT). The water never falls down rather He ‘brings it down’ with His Will and power in due proportion. Since water carries a significant status in the creation and sustenance of life, so in the verse a reminder to the mankind can be traced, ‘you are not the ones who store it up.’ The clause makes the point that water comes not from the storehouses of human beings but from the treasures of God in a well defined measures.
Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

‘We send forth winds heavily loaded’, ‘then We send down water from the skies for you to drink’, ‘You’, ‘not the ones who store it up’.

Comment and explanation on English version of Qutb’s Qur’ānic translation in 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water, employing Nida's 'Theory and Practice of Translation'

In analysis of the verse 15: 22, (Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water), the lexical and syntactic items portray awesome control of Allāh (SWT) on the treasures of the universe. The syntactic expressions, ‘We send forth…’ indicate absolute power of God and His control over everything. Likewise, the phrase, ‘winds heavily loaded…’ refers to the divine powers as no human possesses the ability to perform such a complex work. Qutb tried to detect even minute subtleties in the working of the laws of nature, as for instance, the clause, ‘then We send down water from the skies for you to drink’, is the translation of the expression, asqaynākumūh, is literally translated as, ‘for you to drink’ and in Arabic it is translated as, ‘then We send down water from the skies and We make you drink it’. The expression indicates that: “We have fashioned you in a way which makes you in need of water, and We made the water suitable for your needs. All this is made according to a measure. It is all set in operation by God’s will.” The phrase, ‘You are not the ones who store it up’, carries an imperative mood and issues a reminder to the mankind. Furthermore, it lays emphasis on the idea that Omnipotent God is the sole owner and possessor of all the resources of water.

Semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure's semiotic theory of linguistic sign

The reiteration style of Allah (SWT) in verse 15: 22, with His supreme and inexhaustible powers signify the idea that creation and production of everything lie
with His incomparable authority. In the verse, linguistic and syntactic pointers, viz., ‘winds heavily loaded’, ‘water from the skies’, ‘for you to drink’, ‘you are not’, ‘who store it up’, in combination with one another when used in a specific context represent a visual scene pulsating with life and movement. The pictographic image of the ‘heavily loaded winds and coming down of the water from the sky’ is iconic in that they represent the signified; special blessings of God upon man, which simultaneously manifest the idea that every phenomenon working in the universe is submitted to His Will. The sign of water, figuratively signifies the sole essence of the creation and sustenance of life. The text implicitly exhibits binary opposition, i.e., ‘powerful’ vs ‘powerless’, indicates miraculous powers and control of All-embracing Lord over the resources of the universe. Contrary to Saussure's linear signifier, Qutb's perception of *taswīr* (artistic representation) carries vertical and linear dimensions of the sign of water. For instance: the coming down of the rain water from the sky reveals its vertical dimension while giving life to the dead land reinforces its linear/horizontal dimensions.

(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water

'We note the harmony of movement in this passage’, ‘seen in the sending down of revelation’, ‘angels’, ‘the flames hitting eavesdropping devils’, ‘water from the sky’, ‘harmony is also evident in the general surrounding’, ‘events takes place in the whole universe’, ‘the skies’, ‘the constellations’, ‘flames’, ‘the earth’, ‘the mountains’, ‘the vegetation’, ‘the winds’, ‘and the rain’.63

(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water to highlight Qutb's concept of *taswīr* (artistic expression)

The total atmosphere of the verse links everything in the universe to God’s Will including the heavens and the earth, the wind and the heavy clouds, living and
dead, life and death, the cataclysmic day and accountability, all are absolutely in the control of All-encompassing God. As Qutb explains in his commentary that:

We have to remember that the Qur’ān is very meticulous in drawing its connotations. What is referred to here is rather the fact that winds carry moisture, just like a she-camel becomes heavy with milk. God, then sends down water from that moisture carried by the winds, and He allows man to drink it for his own survival.64

The figurative use of language is specifically related to the work of art, literature and aesthetics, but here Qutb skillfully sets illustration to inculcate true understanding of the text of the Holy Qur’ān. He spells out that inanimate wind is like ‘she-camel’, and assigns it the feature of animacy by figuratively suggesting that winds being loaded with the moisture refer to the heavy milk of she-camel which in turn causes the rain to come down and furnish sustenance to the mankind like the milk of she-camel.

(16) Sūrah An-Nahl (The Bees) 16: Verse 65

(i) Lexical and syntactic marking using Nida’s semantic categories, in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water

<table>
<thead>
<tr>
<th>16: 65</th>
<th>And God sends down water from the skies, giving life to the earth after it has been lifeless. In this there is surely a sign for people who listen.</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>R O E O R R O E O R R O R A R O A R O R O E O E</td>
</tr>
</tbody>
</table>

(ii) Exploring linguistic and non-linguistic context through ‘Tafsīr Ibn-i-Kathīr’

The linguistic context of the verse 16: 65 along with the surrounding co-text of the verse 63 and 64, reveals its non-linguistic situational settings, i.e., elaboration of significant point of sending down of the Messengers towards the earlier
communities and their rejection by them. The co-text of the verses, 63 - 65 in combination with each other, reveals that Allāh (SWT) informs the Prophet (SAW) by illustrating defiant attitude of the earlier communities towards their Messengers and providing an apt explanation about the revelation of the miraculous Holy Qur’ān by comparing it to the rejuvenating vitality of the rain water. The content of the verse reinforces in the continuity of the preceding conversation that as the sublime Qur’ān transforms apathetic and indifferent hearts of the disbelievers, in the same manner Allāh (SWT) instils life into the dead earth by sending down rainwater from the sky.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

‘God sends down water’, ‘skies’, ‘giving life to the earth’, ‘after it has been lifeless’, ‘In this’, ‘sign for people who listen’.

(iv) Comment and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water, employing Nida's 'Theory and Practice of Translation'

In verse 16:65, syntactic and lexical choices (in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water), reinforce God’s absolute power and magnificence by pointing to the numerous signs created and maintained in the universe by the Will of Almighty God. The use of the relational word, ‘and’ is just a translationese, establishes cohesion by maintaining an anaphoric reference to the previous clause. The abstract word, ‘surely’ is an intersentence marker used to connect the clauses, but here it is employed to reinforce all-encompassing powers of God and indicates emphasis and intensity of the message. The object word, ‘sign’ is a significant expression which includes numerous manifestations and blessings of God granted to man. Furthermore, the signs of God pervaded throughout the universe,
provide concrete testimony of abstract concepts and stimulate receptor’s reflection. The event word, ‘listen’ bears certain connotative implications and indicates those who have sufficient intellect and reasoning. Literally, the expression, ‘listen’ refers to the listening of significant message with full concentration as well as to the direct address as opposed to the expression ‘hear’ that includes the hearing of noises in the crowd with no understanding. In commentary, Qutb highlights the life giving features of the Holy Qur’ān by developing an analogy between the Qur’ān and the sign of water. Here he tries to establish connection between the Qur’ān and water as he says that the Qur’ān infuses life into the faithless souls like the water instils life into the physical corpus of man and into the concrete living objects.

(v) Semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure's semiotic theory of linguistic sign

Semiotic implications of the verse 16:65 exhibit that speaker is God, with His incomparable and indescribable grace and wisdom, fortify the idea that He gives life to the dead earth by sending down rain water from the skies and anyone who looks at His signs and mysteries with open eyes and mind will not fail to recognize His wisdom. In translation of the verse, linguistic and grammatical categories, for instance, ‘water from the skies’, ‘giving life to the earth’, ‘after it has been lifeless’, ‘sign for people’, are the abstract symbols. The above mentioned pointers represent immediate visual sketches of the vitality of the sign of water and influence mental psyche of the receptor as if s/he is watching them in reality. Similarly, the text reinforces the concept of the limitless powers and grace of God. The pictographic image of the ‘coming down of the rain water from the skies’, is iconic in that it represents the concept of water absorbing into the dead earth and eventually instilling life through it, signifies that such thought invoking signs stimulate only those, whose hearts are prone to faith and possess sufficient intellect. The sign of water symbolically signifies a life giving substance that stirs life into the dead earth. The text expressly denotes the contrasting pairs, viz., ‘Creator’ vs ‘creation’, ‘skies’ vs ‘earth’, ‘believers’ vs ‘disbelievers’ and ‘life’ vs ‘death’, that are considered to be the most significant binary oppositions in the text as they point to all-encompassing
powers of the Creator, Who blows life into the earth through water. Qutb's perception of *taswīr* (artistic representation) reflects two dimensions of the sign of water, i.e. vertical and horizontal whereas Saussure's linguistic sign has on its disposal only magnitude of time (horizontal direction) which is measurable only in temporal dimensions.

(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book *'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān'* on the sign of water

’His book ’the Qur’ān’, ‘God has bestowed on man as it imparts life to souls’ ‘water’, ‘God sends down from the sky to give physical life to man and other creatures’, ‘water is indeed the source of life for every living thing’. This verse makes it the source of life for the whole earth’, ‘implying that this includes all that exists on earth’, ‘the One who transforms death into life is indeed the One who deserves to be God and to whom worship is addressed’.65

(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book *'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān'* on the sign of water to highlight Qutb's concept of *taswīr* (artistic expression)

Qutb’s commentary sets comparison between the Holy Qur’ān and the sign of water and highlights their identical features: “[…] the Qur’ān, which is the best aspect of God’s grace, bestowed on man and it gives life to souls. Now, this is followed by mentioning the water, God sends down from the sky to give physical life to man and other creatures.”66 His analysis reveals that as the dynamic form and content of the Holy Qur’ān infuses life into the souls, in the same manner water stirs life into man and the dead earth. Here according to Qutb, the Holy Qur’ān and the sign of water both symbolically refer to the life originating and life sustaining substance. It is significant to note that the technique of comparison and contrast is specifically used in art, literature, painting and aesthetics, which Qutb detects in the text of the Holy Qur’ān. Shortly, the features of comparison and contrast in his commentary help reinforce his claim of artistic representation.
(17) Sūrah Al-Kahf (The Cave) 18: Verse 29

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb's version of Qur'ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur'ān Fī Zilāl al-Qur'ān’ on the sign of water

<table>
<thead>
<tr>
<th>18: 29</th>
<th>17</th>
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<tbody>
<tr>
<td>Say: The truth [has now come] from your Lord. Let him who wills, believe in it, and let him who wills, reject it. For the wrongdoers We have prepared a fire whose billowing folds will encompass them from all sides. If they beg for water, they will be given water [hot] like molten lead, which will scald their faces. Dreadful is the drink, and evil is the place to seek rest.</td>
<td></td>
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</table>

(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The linguistic and non-linguistic context of the verse 18:29 highlights stern warning of Allāh (SWT) to the disbelievers, who denied His incomparable Majesty and Magnificence, His Messengers with their scriptures, miraculous signs and unprecedented cataclysmic day. Monotheism, the Prophethood of Muhammad (SAW), and Resurrection are the major and fundamental subjects of the Holy Qur’ān. In response to their rejection of these precepts, they will be granted a perennial abode in the hell where their thirst and cravings for the water will be entertained with foul smelling liquid like boiling oil or molten lead that scald their faces. The phrase “evil
is the place to seek rest”, reveals bitter irony as the tormenting hell is not the place to seek rest rather a lesson provoking ghastly place for the transgressors.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water

‘The truth’, ‘from your Lord’, ‘prepared a fire whose billowing folds will encompass them from all sides’, ‘if they beg for water’, ‘they will be given water [hot] like molten lead,’ ‘scald their faces’, ‘dreadful is the drink, and evil is the place to seek rest’.

(iv) Comment and explanation on Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, employing Nida’s ‘Theory and Practice of Translation’

In analysis of the verse 18: 29, (Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water), appropriately knitted lexical and syntactic items in a sequence of sentence, vividly portray the huge folds of fire, surging to encompass its dwellers, where they will have no hope of escape or rescue. The ‘say’ passages quite frequently occur in the Holy Qur’ān and are generally in question and answer form. The event word, ‘say’ indicates imperative mood and inculcates clarity and firmness of the truth revealed by God. The expression, ‘The truth…’ refers to the specific and particular truth. The lexical expansion for filling out ellipsis is a significant style of the Qur’ān and is used in the phrase, i.e. ‘[has now come]’ communicates a better sense of the message which certainly adds to the comprehension and understanding of even an average receptor. The constructions ‘Let him who wills, believe in it, and let him who wills, reject it’, maintain emphasis on the discretion of man in choosing the either way. The phrase ‘from all sides’ may add to the scope of meaning and reveals that disbelievers will certainly be engulfed and will find no escape and rescue. The
clause, ‘they will be given water [hot] like molten lead’, indicates lexical expansion for filling out ellipsis, which is a distinctive style for possibly maximum comprehension and better understanding of the Qur’ānic message. The section ‘and evil is the place to seek rest’, reveals bitter irony as hell is not the resting place, but a premises where the wrongdoers will be hosted by the soaring fire and a filthy drink and will be fully compensated for their misdeeds.

(v) Semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure’s semiotic theory of linguistic sign

In verse 18: 29, linguistic and grammatical forms, i.e., ‘wrongdoers’, ‘prepared a fire’, ‘billowing folds’, ‘encompass them’, ‘they beg for water’, ‘will be given water like molten lead’, ‘scald their faces’, when used in a certain context portray tormenting destiny and treatment of the disbelievers in the hell. The text presents them as actual and immediate spectacles and lets the audience lose sight from the lines of the text to which they were interacting rather makes an actual visit to these scenes and events. The pictographic image, ‘of the drink of molten lead and huge folds of fire covering inhabitants of the hell’, refers to the signified; the perfect outcome of the deeds of the evil doers. Figuratively the sign of hot water like boiling oil signifies a dreadful drink of the disbelievers. The text expressively mentions the contrasting pairs, viz., ‘believers’ vs ‘disbelievers’, ‘water’ vs ‘molten lead’ and ‘hell’ vs ‘paradise’, that seem to be the most significant binary oppositions in the text. Together with each other they sketch the destiny of the disbelievers and their dreadful treatment in the fire.

(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water

‘The sūrah then portrays a scene of the hereafter’, ‘describing what is prepared for the unbelievers’, ‘for the believers’, ‘the unbelievers will have a fire’, ‘it is a fire that has huge folds’, ‘that surge to encompass its inhabitants’, ‘they are securely captured there’, ‘with no hope of escape or rescue’, ‘Nor is there any chance of having a breath of cooling air’, ‘the chance of a reduction in the
suffering’, ‘they cry for help’, ‘to be spared the burning fire’, ‘in the form of filthy water’, ‘which is described in the words’, ‘molten lead’, ‘others define it ‘boiling oil’ ‘anyone’s face get near it’, ‘it would certainly scald them’, ‘what will it do’, ‘to throats and stomachs’.67

(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water to highlight Qutb’s concept of taswīr (artistic expression)

The sūrah sketches the event of the Day of Accountability as well as effectively portrays ultimate destiny of the believers and disbelievers alternatively through real and lively representations. The expression, ‘prepared’, in the clause, ‘For the wrongdoers We have prepared a fire’, refers to the rapidity of action in bringing the wrongdoers directly to the fire which is specially prepared for them, says Qutb, as for instance:

It is a fire that has huge folds that surge to encompass its inhabitants. They are securely captured there, with no hope of escape or rescue. Nor is there any chance of having a breath of cooling air, or the chance of a reduction in the suffering. Should they cry for help or to be spared from the burning fire, help is given to them in the form of filthy water which is described in the words which some commentators believe to mean ‘molten lead’, while others define it ‘boiling oil’.68

The excerpt portrays dynamic scene of the billowing folds of fire and boiling oil and filthy water used to entertain the disbelievers in menacing hell with no hope of salvation and escape. On that day the disbelievers will find themselves in a very awful situation, when they desperately need a drinking water, but the Holy Qur’ān speaks clearly, ‘Dreadful is the drink’, with which the wrongdoers will be entertained. The Day of Judgment is presented in such a manner that it unfolds before one’s very eyes abundance of visual, auditory and kinaesthetic images. The entire humanity is divided into two groups, believers and non-believers; the former is entertained with the blessings while the latter is covered with the plight that accord to their performance. The technique of contrast matches with the ambience of the verse.
Sūrah Al-Kahf (The Cave) 18: Verse 45

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water

18: 45

<table>
<thead>
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<th>18: 45</th>
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<tbody>
<tr>
<td>Set forth to them a simile about the life of this world: [it is] like the water which We send down from the skies, and which is absorbed by the plants of the earth. In time they turn into dry stubble which the winds blow freely about. It is God alone Who has power over all things.</td>
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</tr>
</tbody>
</table>

(ii) Exploring linguistic and non-linguistic context through ‘Tafsīr Ibn-i-Kathīr’

The situational implications of the verse 18: 45 along with the co-text of the verse 46 illustrate the parable of the worldly life, its transient and fleeting nature and how swiftly it passes away and comes to an end. The dynamic scene invokes and enhances within us the realization of fake and ephemeral life. The water, which rains down from the skies with no delay soaked up by the earth and plants, but they took no benefit from it rather withered up and changed into dry stubble (as opposed to its normal course of action), reinforces the idea that everything is in the power and control of Allāh (SWT). In addition to this, the co-text of the verse 46 points out that children and wealth are illusions of the worldly life and to attain the eternal benefits, man should worship Allāh (SWT) instead of falling in love of these deceptions.
Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water

‘Set forth’, ‘a simile about the life of this world’, ‘[it is] like the water which We send down from the skies’, ‘plants of the earth’, ‘they turn into dry stubble’, ‘winds blow freely about’, ‘It is God alone who’, ‘all things’.

Comment and explanation on Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, employing Nida’s ‘Theory and Practice of Translation’

In verse 18: 45, the lexical categories of Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, portray an awesome scene, reinforcing the nature of life, i.e. fleeting and lacking substance in its totality. The fronting of the phrasal verb is a distinctive stylistic feature specifically used, i.e., ‘set forth’ indicates significance of the imperative style of the Holy Qur’ān. Lack of identification of participants in a text developed communication load, which certainly adds to the comprehension problems, for instance, the expression, ‘Set forth to them a simile’, does not vividly communicate that who set forth as the rendering of Ansari, (O, Prophet!) Propound to them the parable’, bears semantic simplicity and clearly identifies the participants. The syntactic expansion, ‘[it is]…’ is a distinctive style which certainly adds to comprehension and understanding of an average receptor. The phrase, ‘In time they turn into dry stubble’, does not clarify the meanings of time to an average receptor unless interpreted in its contextual backdrop, while the rendering of Ansari, ‘but after that the same vegetation turned into stubble’, gives a clue to the time span. In the commentary, Qutb appreciates brevity and l’jāz of the Qur’anic expression and states whole duration of life in three short sentences: “the fall of water, then its absorption by plants, and then its blowing away by the wind”.69 The
phrase, ‘power over all things’, may add to the scope of meaning and refer to the wide-ranging and far-reaching authority of all-embracing God.

(v) Semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure’s semiotic theory of linguistic sign

Semiotic aspects of the verse18: 45 unfold that addressee is God with His inexhaustible benevolence and all-embracing wisdom, manifest the point that He is the Supreme Lord of the entire universe. In the verse, lexical categories, e.g., ‘a simile’, ‘the life of this world’, ‘like the water’, ‘from the skies’, ‘absorbed by the plants’, ‘the earth’, ‘turn into dry stubble’, ‘the winds blow freely about’, when used in a certain context portray dynamic event as it is not the text but a vision presented before the receptor’s naked eyes. Furthermore, it reinforces the concept of infinite Mercy and Majesty of God. The pictographic image of the sign of water ‘pouring down from the skies, is immediately absorbed by the earth and plants, but nothing yields out of them’, is iconic in that it represents the idea of the transitory and fleeting nature of this life, but simultaneously manifests the point that immediate absorption of rain water and bringing about quick destruction maintain that life in this ephemeral world is very short lived. The sign of water, figuratively signifies a symbol of life. The text expressively mentions the contrasting pairs, viz., ‘skies’ vs ‘earth’ and ‘permanence’ vs ‘impermanence’, that refer to the most important binary oppositions in the text. Contrary to Saussure’s linear signifier, the text implicitly refers to the, ‘vertical’ vs ‘horizontal,’dimensions of the sign of water, vertical being coming down of the rain water from the skies, i.e. from high to low and horizontal being its penetration into the earth and then bringing out the plants through it.

(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water

‘We see water pouring down from the skies’, ‘it does not run or form watercourses’, ‘immediately absorbed by plants’, ‘these plants do not grow’, ‘nor do they yield ripe fruit’, ‘it is all destroyed’,
‘nothing more than dry stubble’, ‘blown away by the winds’, ‘the whole duration of life’, ‘thus ended within three short sentences’.70

(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water to highlight Qutb's concept of *taswīr* (artistic expression)

The verse speaks of the fleeting and short lived nature of the life of this transient world. Qutb concludes the story of life in three short sentences, i.e., ‘the fall of water, then its absorption by the plants, and then its blowing away by the wind’. How short is life, and how worthless!’ which manifest the idea that life is as fugitive as the three sentences mentioned in the quote, pass in one glance. He, in order to clear the value of the life, sets out a comparison between the short span life of this world and the destroyed gardens. The element of association between them is their ‘swift’ and ‘ephemeral’ nature. He speaks about this reality:

The sūrah draws another scene showing life on earth in its totality, and we realize that it is similar to those destroyed gardens. It is of a fleeting nature, lasting only a very short while and lacking solid substance. This scene with all its movement is depicted rapidly so as to enhance within us the feelings of a transitory life, one which is short and ends in death.71

The essence of the Qur’ān’s magical impacts on its receptor is its pictographic style. Qutb’s approach is akin to the fine art and literature respectively, which at one hand denotes the pictures, colour, tone and rhythm, while at other hand contains elements of story and drama. The elements of art and aesthetics are conspicuous in Qutb’s commentary, i.e. ‘life on earth’, ‘destroyed gardens’, ‘lacking solid substance’, ‘the height of feelings’, ‘scene with all its movement is depicted rapidly’, ‘enhances within us the feelings’ ‘transitory life’, and ‘short and ends in death’ present palpable forms that can be seen and felt as life has been infused in these pictures. All this is maintained through the medium of words and sentences that finally cultivate profound impact on the human psyche.
(19) Sūrah Al-Anbiyā (The Prophets) 21: Verse 30

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

<table>
<thead>
<tr>
<th>21: 30</th>
<th>19</th>
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<tbody>
<tr>
<td>Are the unbelievers unaware that the heaven and the earth were once one single entity, which We then parted asunder? We have made out of water every living thing. Will they not, then, believe?</td>
<td></td>
</tr>
</tbody>
</table>

(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The non-linguistic context of the verse 21:30 can be better understood when probed into the backdrop of its linguistic context along with the text of the verses 31, 32 and 33, which amplifies the idea that ‘in the heavens and the earth, in the alternation of the night and the day and in the existence and presence of everything, there are signs of One Omnipotent God, testifying His sublime status, absolute control and outright powers over His creations’. The heavens and the earth were initially one single mass and it is He who separated them and sends the water down from the sky and through it infuses life in the universe. In addition to this, the verse spells out that water is a significant sign of natural phenomena, as the entire universe originated from it; it is not only a source of life but also a means of life. To say it in another way, the life does not only originate from it, but is also sustained and maintained through this substantial element. Moreover, the water doesn't only entail creative components in its entity, but it also possesses destructive features and attributes. It is one of Allah’s creations as a gift and blessing for humankind.

‘Are the unbelievers unaware’, ‘heaven and the earth’, ‘once one single entity’, ‘We’, ‘parted asunder’, ‘We’, ‘made out of water every living thing’.

(iv) Comment and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, employing Nida’s ‘Theory and Practice of Translation’

In verse 21: 30, the lexical structures of Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, portray a breathtaking scene of the creation of the heavens and the earth from a single mass into two separate entities. The verse begins and ends with a rhetorical question which is a significant style of the Qur’ān, i.e. ‘Are the unbelievers unaware…’ and ‘Will they not, then, believe?’ prompt receptor to acknowledge the awe-inspiring mastery and powers of God. A significant style of delaying the regular verb in the rendering of verse, 21: 30, i.e. ‘Are the unbelievers unaware that the heaven and the earth were once one single entity, which We then parted asunder?’ indicates a dimension of preference to certain words and phrases in the structure of the verse. In the first part of the verse, the verb has been relegated two times and it found its place at the end of the sentence, which may affect comprehension of the message for an average receptor. The abstract word, ‘once’ a discourse marker used in the verse to uphold narrative sequence of the story and at the same time it implies that something has already happened and its details are being narrated later on. In the context of present discourse the relative pronoun ‘which’ is used to give precise information about something previously mentioned.
(v) Semiotic manifestations of the sign of water in the Holy Qurʾān with reference to Saussure's semiotic theory of linguistic sign

Figurative implications along with the syntactic fields in the verse 21: 30, reveal that addresser is God, with His unique wisdom and absolute discretion, manifest the idea that the universe and everything contained in it, is shaped and controlled by the Graceful God. In the verse, lexical symbols, for instance, ‘unbelievers’, ‘the heaven and the earth’, ‘one single entity’, ‘parted asunder’, ‘made out of water every living thing’, when seen together constitute an actual visual scene of the creation of the universe with water, which prompt receptor’s contemplation to think and reflect on it. The text points to the great wisdom and planning of Allāh (SWT). The pictographic image of the heavens and the earth as a single entity and its splitting apart into two masses is iconic in that it represents the idea of the absolute grace and indescribable Glory of God, Who is the Creator, the most Wisest. The sign of water symbolically signifies the sole basis to originate and create life as well as to sustain life. The text explicitly refers to the polar oppositions, for instance, ‘heavens’ vs ‘earth’ and ‘single entity’ vs ‘parted asunder’, that attests mastery of the Supreme Authority behind the creation of all marvels.

(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qurʾān Fī Zilāl al-Qurʾān' on the sign of water

‘The sūrah has so far given us several types of evidence’, ‘drawn from the universe’, ‘all testifying to God’s oneness’, ‘denying any possibility of there being more than one God’, ‘it has also provided evidence that addresses people’s heart directly’.
(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water to highlight Qutb’s concept of *taswīr* (artistic expression)

Through a single entity of water Allāh (SWT) has created all kinds of living species and gave them different shapes, forms, and sizes. The beautiful and awesome universe has a nature and disposition akin to all the living creatures. The idea manifests in the text, draws comparison between the believers and nonbelievers on paying heed to the clear signs of God and ignoring them respectively. Those who possess sound reasoning can observe and reflect on the great phenomena of the universe and recognize the ultimate Higher Truth behind every marvel while those without logic are devoid of higher aspirations remain heedless of the clear signs of Allāh (SWT). Aesthetic manifestations can be seen in the following excerpt:

Now the sūrah takes the human heart by the hand to contemplate some of the great phenomena in the universe, as it is wisely managed by God. Yet the unbelievers remain heedless of the clear signs revealed all about them. For those who look however, the universe reveals aspects of itself that leave our minds in total amazement when we contemplate them with an open heart and alert senses.73

The effective and immediate sketches of the wide variety of nature make us forget that we are exposed to the lines, but fascinated to imagine the sketches of physical corporeal structures presented before our alert senses. Hence, the Holy Qur’ān directs our heart to see the universe with sharp sensitivity and new reaction.

(20) Sūrah Al-Hajj (The Pilgrimage) 22: Verse 5

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water

| 22: 5 | Mankind! If you are in doubt as to the resurrection, remember | O R O R R O R R R O E |
that We have created you out of dust, then out of a gamete,
ROEREORARO
then out of a clinging cell mass, then out of an organized and
RARAOORARAR unorganized embryo, so that We might make things clear to
AROREOAR
you. We cause to rest in the [mothers’] wombs whatever We
OORERO(RE/E)ORO
please for an appointed term, and then We bring you forth as
ERAROEOAR infants, that you may grow up and attain your prime. Some of
OROREREAROR
you die young, and some live on to abject old age when all
OEAAROEAAORR
that they once knew they know no more. You can see the
ROAEOEAAORR
earth dry and barren; and [suddenly,] when We send down
OARAR(RE/E)OREE water upon it, it stirs and swells and puts forth every kind of
OROOREEREORR
radiant bloom.
AO

(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The co-text of the verses 5, 6 and 7, signifies their situational context and calls
attention to one of the fundamental themes of the Holy Qur’ān, i.e., the resurrection. The contextual implications of the verse uncover that in the creation of man and plants there are significant signs which reinforce the inevitability of the commencement of the day of reckoning. In addition to this, the text manifests that in response to the disbelievers’ denial of the resurrection, Allāh (SWT) provided
testimony of His limitless powers to revitalize and revive the dead on cataclysmic day in the manner He created them from nothingness.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water

‘Mankind!, ‘If you’, ‘in doubt’, ‘the resurrection’, ‘We have created you out of dust’, ‘then out of a gamete’, ‘then out of a clinging cell mass’, ‘then out of an organized and unorganized embryo’, ‘We cause to rest in the [mothers’] wombs’, ‘We please’, ‘an appointed term’, ‘We bring you forth as infants’, ‘you may grow up and attain your prime’, ‘Some of you die young’, ‘some live on to abject old age’, ‘You can see the earth dry and barren’, ‘[suddenly,] when We send down water upon it,’ ‘it stirs and swells’, ‘puts forth every kind of radiant bloom’.

(iv) Comment and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water, employing Nida’s *Theory and Practice of Translation*

In verse 22: 5, the lexical and syntactic marking of Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water, exhibits an awe-inspiring picture of: “the different stages of gestational process in mother’s womb, then his powerful stay on the earth’s womb, then declining stage, and finally arising on the cataclysmic day.” The use of exclamatory mark with the object word, ‘Mankind!’ connotes eloquence; this rhetorical and stylistic feature produces forceful and powerful impression where Allāh (SWT) directly addresses human beings. The lexical expression, ‘then out’, invokes receptor’s reflection to contemplate on the process and movement of the action taken place. The clause, ‘remember that We have created you out of dust’ indicates imperative mood of Allāh (SWT), Who addresses entire humanity and reminds them of the inevitability of the commencement of the
resurrection along with the mentioning of their lowly origin. The relational word, ‘then’ and abstract word, ‘once’, are discourse markers, used in the verse to indicate narrative sequence of the story and at the same time they denote that something has already happened and its details follow on.

The relational word, ‘so’ is used to combine the clauses and also shows the result or concluding point at the end of the first part of the verse. In the verse, the syntactic expansions appeared on two occasions, i.e. ‘We cause to rest in the [mothers’] wombs…’ and ‘[suddenly,] when We send down water upon it’, communicate better sense of the Qur’ānic message which certainly adds to the comprehension of an average receptor. The lexical expressions, ‘mothers’ womb’ and ‘earth’s liveliness’, carry significant association as both experience the process of conception. The object word, ‘liveliness’ attaches feature of animacy to the earth. The expression ‘whatever’ is an intersentence marker used to cultivate connection between sentences so that the receptor can comprehend the relationships more easily. The object word, ‘some’ is a discourse type marker and includes within its ambit the destiny of only some people who experience senility. The rendering of clause, ‘when all that they once knew, they know no more,’ bears communication load. The relational word ‘all’ may add to the scope of meaning and includes gestational process coupled with the time span in which the intellectual beings survive on the surface of the earth. The syntactic expressions, ‘stirs’ and ‘swells’ indicate that after absorbing the rain water inanimate earth excites and impregnates like animate beings. The whole verse dynamically sketches the process of the creation of man from nothingness to becoming. From beginning till end the āya contains quick succession of images; where reference is made to the different stages of gestational process one after the other. The fast rhythm of the Divine text enhances the effect of swiftness. The idea is to make man realize that the Ultimate Powers of God Who can create a complex entity like man, can also reinvigorate him on the day of resurrection.
(v) Semiotic manifestations of the sign of water in the Holy Qurʾān with reference to Saussure's semiotic theory of linguistic sign

Semiotic implications of the verse 22:5 reveal that speaker is God with His ultimate powers to create and resurrect man as well as to revitalize the earth; signify God's miraculous powers to create from dust a highly complex and sophisticated creation with surpassing intellect. In the verse, the lexical forms, e.g., 'Mankind', 'created you out of dust', 'out of gamete', 'out of a clinging cell mass', 'out of an organized and unorganized embryo', 'mother’s womb', 'infants', 'old age', 'the earth dry and barren', 'water upon it', 'it stirs and swells', 'puts forth', 'radiant bloom', manifest their visual and perceptible pictures, reinforcing the fact that one single entity (water), by the Will of God, infuses life into the living creatures and simultaneously invokes unique idea of the supreme majesty and unsurpassable power of God. The pictographic image of the creation of man from dust and then its comparison with the sending down of the rain water from the skies (that revives the dead land and puts forth radiant blooms) is iconic in that they represent the incomparable Grace and eternal Glory of Allāh (SWT), who creates man in the womb of mother and produces vegetation from the womb of the dead earth. The sign of rain water symbolically signifies the life reviving element, which by the Will of God revitalizes the dead land and brings forth from it numerous plants. The text expressively spells out the contrasting pairs, viz., 'organized' vs 'unorganized', 'dead' vs 'live', 'dry and barren' vs 'stirs and swells', 'young' vs 'old' and 'earth' vs 'sky' that appear to be the most vital oppositions in the text and eventually paint the picture of the creation of man from nothingness to an intellectual being.

(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qurʾānic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qurʾān Fī Zilāl al-Qurʾān' on the sign of water

'The Qurʾān addresses people', 'rational thinking and understanding', 'it directs their hearts to reflect on what they see happening at every moment in their lives', 'but to appreciate it as such, they need to look at it with an open heart and a reflective mind', 'that man is closely related to dust', 'both in his constitution', 'and his food', 'all tangible elements in man', 'from the dust of the earth'.

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Resurrection means coming back to the present form of life after death. From human point of view, the revival of life by the second time is much easier than its designing and formation at first instance. While explaining this verse Qutb was of the view that the constitutional element of man and the mother earth is one and the same, the difference lies only in, “that gentle secret God placed in him when He breathed His soul into man, thus bringing about the great difference between man and the elements constituting dust.” The Holy Qur’an provides a remarkable reference to the fact that in all the living creatures, the essence of life is one and the same that blows life into the animals, plants and man and at the same time the Will that breathed life into them is also One, Unique and Absolute.

Man is a son of the earth. He originated, took form and lived out of its dust. Not a single element does man have in his constitution, but has its parallel in the elements present in mother earth. [...] The verse then moves on to portray other scenes of creation and living creatures on earth and in the world of plant. The state of being ‘dry and barren’, which is expressed in the Arabic text with one word, ḥāmidah, is a state between life and death. [...] When soil is very dry and then rain falls over it, it makes a movement like shaking or stirring. It absorbs the water and swells. It is then full of life, bringing forth blooming vegetation that radiates pleasure.

Qutb perceived that all living creatures, including man, animals and plants are the signs of God and he identified a bond between them by stating that they all are created by One God with single essence and substance. The first scene clearly invites man to contemplate on the universe with an open heart and reflective mind to understand the whole story of life. The second scene presents the crucial stage of how the life penetrates into the dead land and let it excite and cheer with blooming vegetation. Moreover, the text presents the sequence of scenes that entail dramatic performance and prompt receptors’ imagination to contemplate on the quick
succession of pictures and spectacles as they are witnessing them with their naked eyes.

(21) Sūrah Al-Mu’minūn (The Believers) 23: Verse 18

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur'ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur‘ān' on the sign of water

(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The non-linguistic context of the verse 23:18 can be best understood along with the linguistic context of the verses, 19, 20, 21 and 22, that points to a very significant and recurrent idea of the existence of numerous signs of exalted God and His economy in sending down water in due proportion. Through water He cultivates fertility in the soil and produces provisions for man and cattle scattered throughout the universe.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur‘ān' on the sign of water

‘We send down water from the skies’, ‘a set measure’, ‘We cause it to lodge in the earth’, ‘We’, ‘certainly able’, ‘take it all away’.
(iv) Comment and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water, employing Nida's 'Theory and Practice of Translation'

In verse 23:18, the lexical items of Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water, exhibit God’s Grace in sending down rainwater from the sky in a set measure and its settling into the earth for the emergence of life. The fronting of the sentence with the pronoun ‘We’ and its three time repetition in the whole verse indicate emphasis on the prime and instrumental positioning of God and on His discretion to award enormous blessings as well as to take them back. The clause, ‘We cause it to lodge in the earth’, bears certain connotative implications as the scene presented here is similar to that of settling of an egg in the uterus. The egg and the water both have their fit and sound places of adjustment in order to produce life, says Qutb. The event words, ‘send down’, ‘lodge’ and ‘take it all away’ indicate all-encompassing and all-embracing powers and control of Allāh (SWT) over the treasures of the universe. The emphatic adverb ‘certainly’ has been used in the translation to indicate intensity and significance of the message. The phrase, ‘in accordance with a set measure’, maintains that everything is in the control of Higher reality and He sends the water down in a measured amount to facilitate the living creatures.

(v) Semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure’s semiotic theory of linguistic sign

Semiotic analysis of the verse 23: 18 reinforces that speaker is God, with His perfect planning and absolute autonomy, controls the universe and everything contained in it. In the verse, linguistic symbols, i.e., ‘send down’, ‘water’, ‘skies’, ‘with a set measure’, ‘cause it to lodge’, ‘in the earth’, ‘take it all away’, when used in a certain context exhibit sensuous and visual images of the coming down of the rain water from the skies in determined measures and therewith cause the life to
bloom from it that invokes the idea of the incomparable majesty, absolute control of Omnipotent God. The pictographic image of the coming down of the rain water from the sky in an appropriate quantity is iconic in that it represents the concept of the Will of Higher Reality and His control beyond the systematic working of the phenomena of the universe. Figurative implications manifest that the sign of water symbolically signify a life originating substance, which acts and reacts in accordance with the directions of the supreme Lord. The text expressively mentions the polar oppositions, viz., ‘skies’ vs ‘earth’, ‘Creator’ vs ‘creation’ and ‘send down’ vs ‘take away’, that indicates enormous Grace of God. Unlike Saussure's linear sound image, the text implicitly refers to the, ‘vertical’ vs ‘horizontal’ dimensions of the sign of water, vertical being coming down of the rain water from the skies, i.e. from high to low and horizontal being its penetration into the earth and then bringing out the plants through it.

(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

"We are most certainly able to take it all away". ‘It can sink into the depths of the earth’, ‘through a schism’, ‘in the rocky layer under it’, ‘or by some other means’, ‘the One who kept it stored’, ‘in its place’, ‘is also able to allow it’, ‘to go beyond man’s reach’, ‘keeping it’, ‘in its place’, ‘is part of God’s grace’.77

(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water to highlight Qutb’s concept of taswīr (artistic expression)

God addresses: “We send down water from the skies in accordance with a set measure”, manifests the idea that the text speaks about the appropriate quantity and suitable time of the sending down of the rain water from the sky to substantiate the needs of the mankind. At another place, he was of the view that the clause: “We are most certainly able to take it all away”, expresses the point that it is God’s Grace,
who kept the water in its place to be accessible to the living beings and not to sink it down, beyond the access, into the deep recesses of the earth. He has gone at length to explain the whole scenario through artistic lens, e.g.:

“And We cause it to lodge in the earth.” The picture here is akin to that of the fertilized egg that is implanted in the uterus, which is described in the Qur’an as ‘a safe place of rest’. Both the egg and the water have their settled and safe places of settlement in order to give rise to life. Here we see yet another example of the Qur’anic method of artistic arrangement of scenes and images.78

The text reinforces significant status of water and declares it the sole basis of all kinds of life. Qutb spells out that life emerges out of water and here he draws a comparison between water and the semen (fluid of man) and highlights their identical role in initiating the life. Furthermore, he creates an apt analogy between the womb of mother and the womb of the earth in fertilizing the egg and absorbing the water, respectively. He sketches the significance of water by illustrating another example: “Date trees and vines are only two types of plant life for the emergence of which water is essential. By the same token, the sperm or fluid man discharges, is essential for the emergence of human life”.79 The element of comparison is quite evident in the text which reveals that rain water and the semen of man, by the Will of God, plays a significant role in the recreation process which reinforces one vital point that all kinds of life is originated in and from the water.

(22) Sūrah An-Nūr (Light) 24: Verse 39

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zīlāl al-Qur’ān' on the sign of water

| 24: 39 | 22 | As for the unbelievers, their deeds are like a mirage in the
desert, which the thirsty traveler suppose to be water, but |
| R R R O O O R R R O R |
| O R R A O E R R O R |
when he comes near to it, he finds that it is nothing. But he finds that God [has always been present] with him, and He will pay him his account in full; for God is swift in reckoning.

(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The situational backdrop of the verse 24:39 can be understood when seen in the framework of the verse 40 and in combination with each other, portrays the parable of the disbelievers, who deliberately rejected the message of God and despite their disbelief and skeptic attitude, thought that their actions corresponded to the precept of Tauhīd. Here they are warned by Allah (SWT) that their expectations are no more than an illusion of a thirsty person mapping a desert, encountered with a mirage, mistakenly perceived it to be a flowing channel of water, desperately pursued towards it to satisfy his thirst but all proved to be futile. In the same manner, the disbelievers on the day of reckoning will find that none of their deeds benefit them.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

‘Unbelievers’, ‘their deeds are like a mirage in the desert’, ‘which the thirsty traveler suppose to be water’, ‘but when he comes near to it’, ‘he finds that it is nothing’, ‘But he finds that God [has always been present] with him’, ‘and He will pay him his account in full’, ‘God is swift in reckoning’.

The lexical fields of the verse 24: 39 (Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water) portray dreadful scene of the hell i.e., tormenting abode of the tyrants where no light can penetrate and which is devoid of peace and goodness. The fronting of the construction with the relational word, ‘as’ in the clause ‘As for the unbelievers….’ indicates comparison between the destiny of believers and disbelievers and reveals contextual spread, i.e., anaphoric reference, maintains continuity of the previous discourse. The simile is one of the prominent rhetorical devices used by the Holy Qur’ān to educate people and use of relational word ‘like’, in the phrase indicates an explicit comparison of mirage in the desert and the water. The relational word ‘but’ in the clause, ‘but when he comes near to it….’ is used to introduce an opposite idea. The syntactic expansion for filling out ellipsis, i.e., ‘But he finds that God [has always been present] with him’, really communicates the better sense of the Qur’ānic message which certainly adds to the comprehension even of an average receptor. The relational word ‘when’ in a sentence, for instance, ‘but when he comes near to it’, is a discourse marker indicates narrative sequence of a story and at the same time, it denotes that something has already happened and its details are being presented later on. The expression ‘thirsty traveler’ is used metaphorically for the unbelievers to paint clearly their thought provoking destiny. The phrase ‘God is swift in reckoning’, indicates rapidity of the actions of God.

(v) Semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure's semiotic theory of linguistic sign

The semiotic implications of the verse 24: 39 reveal that addresser is God with His swift and retributive justice, signify His taking of just account of the misdeeds of the evildoers. In the verse, signifiers being the lexical and syntactic choices, for
instance, ‘unbelievers’, ‘like a mirage’, ‘in the desert’, ‘thirsty traveler’, ‘water’, ‘he comes near to it’, ‘he finds that God [has always been present] with him’, ‘He will pay him his account in full’, ‘swift in reckoning’, when used in a certain context present sensuous pictures and spectacles with self-regenerating vitality and let the receptor contemplate upon them. Furthermore, the idea refers to the perfect watching and just decision of God. The pictographic representation of the disbelievers is iconic in that it represents the signified; man deviated from the right path and simultaneously his misdeeds signify his accountability in the hereafter. Therefore, the image of the disbelievers symbolically signifies darkness and the sign of water (mirage in the desert) symbolically signifies a self-deceptive substance of the transient worldly life. The text expressively mentions the binary oppositions, for example, ‘believers’ vs ‘disbelievers’, ‘mirage’ vs ‘water’, ‘Creator’ vs ‘creation’ and ‘reward’ vs ‘punishment’ paint an awesome scene of life and movement coupled with the portrayal of the tormenting destiny of the disbelievers.

(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water

‘In contrast to this radiant light’, ‘that shines throughout the heavens and the earth’, ‘focusing on the houses’, ‘dedicated to God’, ‘enlightening the hearts of the faithful’, ‘the sūrah shows a different situation’, ‘where no light can penetrate’, ‘no one is safe’, ‘a situation devoid of all goodness’.

(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water to highlight Qutb’s concept of *taswīr* (artistic expression)

Qutb aptly drew a comparison between the destiny of the believers and the disbelievers with radiant abodes and bewildering habitations, alternatively. The scene sketches the inner condition of the tyrant coming to grief, who denies the existence of God and adopts a hostile attitude towards Him, but finally realizes that all his actions are a mirage guiding him towards illusion. Qutb illustrates two parables by employing
the device of artistic representation that portrays the dreadful destiny of the disbelievers. As for example:

In this scene their actions are shown like a mirage in an open space. It gives a false shine which attracts the thirsty traveler who moves towards it. He is totally unaware of what he might find there, other than the prospect of quenching his thirst. Suddenly, the whole scene moves swiftly, and we see the thirsty traveler arriving at this place but finding no water to drink. Instead, he is in for a great surprise, one which he could never have imagined. It is awesome, striking fear into his heart and leaving him utterly bewildered.81

The second illustration disseminates the same theme of fear and panic.

In the second scene layers of darkness gather on top of each other, to contrast with the false brightness of the mirage. Great fear is transmitted by the bottomless ocean engulfed in darkness, and waves upon waves moving in a never ending motion. Above all this, dark clouds gather. Thus layers of darkness amass, to the extent that is someone were to hold out their hand, they would fail to see it in the engulfing darkness. Hence, it is a darkness that spreads an air of fear and dread.82

In second scene Qutb highlights the element of fright and horror by utilizing the polar oppositions, viz., ‘high’ vs ‘low’ and ‘bottomless ocean’ vs ‘dark clouds’, which stimulate receptor’s contemplation to see and imagine the contrasting scenes to understand the real destiny of the disbelievers. These contrasting images let the receptor measure the height and abyss of the above mentioned phenomena to differentiate the color combination of the painted scenes.

(23) Sūrah Muhammad 47: Verse 15

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water

<table>
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<tr>
<th>47:15</th>
<th>23</th>
<th>Such is the paradise which the God-fearing are promised:</th>
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<td></td>
<td>23</td>
<td>R R R O R R O R E</td>
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<td>23</td>
<td>in it are rivers of water for ever pure, rivers of milk the</td>
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taste of which never alters, rivers of wine, a delight for
those who drink, and rivers of honey pure and clarified.
In it they shall have all kinds of fruit. And they receive
there forgiveness by their Lord. Are they to be
compared to those who are to abide in the fire and be
given a drink of scalding water that tears their bowels?

(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The non-linguistic context of the verse 47: 15 can be determined by the
linguistic context of the verse 14, which signifies that the dwellers of the paradise and
hell are not alike in their rank and enjoyment of pleasure and gratification. The Holy
Qur’ān repeatedly sketches concrete and visual scenes of the reward and punishment
on the Day of Accountability. The description of the paradise stirs the senses to
visualize rivers of sweet water and happy inhabitations of the true believers contrary
to those who would receive fierce abode and be entertained with the boiling water
which cut their guts and bellies.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version
of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The
Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

‘Such is the paradise which the God-fearing are promised’, ‘in it are rivers of water
forever pure’, ‘rivers of milk the taste of which never alters’, ‘rivers of wine’, ‘a
delight for those who drink’, ‘rivers of honey pure and clarified’, ‘In it’, ‘all kinds of
fruit’, ‘they receive their forgiveness from their Lord’, ‘Are they to be compared to those who are to abide in the fire and be given a drink of scalding water that tears their bowels?’

(iv) Comment and explanation on Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, employing Nida’s ‘Theory and Practice of Translation’

In verse 47: 15 of Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, lexical and syntactic indicators portray physical description of the luxurious abode as well as tormenting treatment of the believers and disbelievers in the hereafter, respectively. The construction is fronted with the expression, ‘such’ in the clause; ‘Such is the paradise…’ stimulates receptor’s reflection and let him/her contemplate on the bounteous scenes of the paradise sketched through the words. The clause, ‘Are they to be compared to those who are to abide in the fire,’ poses rhetorical question as well as indicates a comparison between the destiny of the dwellers of the paradise and hell alternatively. The lexical item (object word) ‘rivers’ repeated four times in first part of the verse, indicates its significant role and positioning in the paradise. The expressions ‘in it’ are repeated twice in the text, in the context of paradise, reveal that it is the place of bounteous rewards and pleasures. The constituent element, ‘all’, may add to the scope of meanings and include all kinds of bounteous blessings in the paradise. After counting unlimited rewards of the inmates of the paradise the text puts rhetorical question and compare their condition with those of the inhabitants of the hell. The probing question stimulates receptor’s reflection and let him/her contemplate on two entirely different situations as an outcome of their deeds.
(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’anic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

‘It should be noted that the images of happiness’, ‘and suffering grow in sophistication’, ‘as the listeners become more refined’, ‘by greater exposure to the Qur’ān’, ‘most contended with their reward’, ‘rivers of pure water’, ‘healthy milk’, ‘clarified honey’, ‘delightful wine’, ‘fruits of all kind’, ‘with forgiveness’, ‘admission to heaven’, ‘a physical image’, ‘fierce torture’, ‘fits the ambience of the sūrah’; ‘it also fits the crude nature’, ‘of the unbelievers’, ‘who approach their enjoyments and their
Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water to highlight Qutb's concept of *taswīr* (artistic expression)

The ambience of the verse 47:15 describes physical description of the reward and punishment awarded to the believers and inflicted over the disbelievers respectively on the Day of Judgment. As both groups are fundamentally different in their nature, practices, code of life, deeds, misdeeds and destiny; hence, they cannot receive the same requital. The Holy Qur’ān provides physical description of the inhabitants of the paradise and hell as a recurring image, i.e.:

Such physical description of reward and punishment in the hereafter occur in several places in the Qur’ān. They may be accompanied with other mental images or given on their own. [...] The requital is of two types: the first includes all these rivers together with plentiful and varied fruit as well as God’s forgiveness. Again, this is a physical image of fierce torture that fits the ambience of the sūrah. It is a crude atmosphere. Hence, they are requited with boiling water that tears at their bowels and bellies. The two groups are totally different in their nature and code of life. Most certainly their requital will not be the same.

The Holy Qur’ān extensively portrays pictographic images of the heavens and the hell, i.e., the destiny of the believers and disbelievers alternatively, that effectively penetrate in the human psyche. The excerpt manifests that drink is offered to both the groups, but with delightful as well as agonizing tastes, alternatively. The scene of sensual pleasure with rivers of pure water, milk, honey, delightful wine and fruits are rendered as a token of honour. Indeed, it is a great prestige for those whom God Himself offered the drink and told that their endeavours are accepted, says Abdel Haleem. The Qur’ānic concept of paradise is the exact counterpart of hell, where the transgressors were forced to gulp down putrefied fluid that kept them in aggravating scourge. Hence, the scene created through words, let the receptor forget that he is

*food like animals*, ‘*it is a crude atmosphere*’, ‘*they are requited with boiling water*’, ‘*tears at their bowels and bellies*’.83
reading the lines; he imagines it to be a vision presented to his senses and an event happening in front of his naked eyes.

(24) Sūrah Al-Mulk (Dominion) 67: Verse 30

(i) Lexical and syntactic marking using Nida's semantic categories, in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur‘ān' on the sign of water

<table>
<thead>
<tr>
<th>67: 30</th>
<th>24</th>
<th>Say: Just think: If all your water were to sink underground,</th>
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<td></td>
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<td>E A E R A R O R R E O</td>
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<td>who would give you clear flowing water?</td>
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<td>O R E O A E O</td>
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(ii) Exploring linguistic and non-linguistic context through 'Tafsīr Ibn-i-Kathīr'

The situational context of the verse 67:30 in combination with the linguistic context of the verse 28 and 29 shows their non-linguistic implications, which demonstrate incomparable benevolence and infinite mercy of Allāh (SWT) on His creatures. The text establishes the idea that the disbelievers, who associate false deities to Almighty God cannot escape from grievous punishment. As God alone has the power to control and manage all affairs of the universe. He sends down fresh and pure water from the heavens and issues warning of its being taken away as it is His absolute power to spring forth resources of water for man and makes them run in appropriate measures to satisfy his/her needs or let them sink down too far to become unrecoverable.

(iii) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur‘ān' on the sign of water

‘Say: Just think: If all your water were to sink underground’, ‘who would give you clear flowing water?’
(iv) Comment and explanation on Qutb’s version of Qur’ānic translation as translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, employing Nida's 'Theory and Practice of Translation'

In translation of the verse 67: 30, (Qutb’s version of Qur’ānic translation as translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water), lexical and syntactic choices portray a remarkable scene of the announcement of a warning of being taken away of all the resources of water and then an immediate sketch of the helplessness of man after losing such a precious life giving substance. The ‘say’ passages quite frequently occur in the Qur’ān and in the verse 67: 30, the syntactic item, ‘say’, indicates imperative mood of God being the addressee. The phrase ‘Just think’ stimulates receptor’s reflection and invokes his/her thoughts to fathom on the majestic powers and perfect design of Almighty God. In the proposition, ‘If all your water were to sink underground, who would give you clear flowing water?’ conditional conjunction ‘if’ and relative pronoun ‘who’ both add to the intensity and significance of the message. At the same time, the text is in the form of probing question that prompts receptor’s imagination to recognize the absolute sovereignty and limitless grace of the Omnipotent Lord.

(v) Semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure's semiotic theory of linguistic sign

Semiotic analysis of the verse 67: 30 reinforces that addressee is God, with His inexhaustible benevolence and mercy, addresses human beings in an imperative mood that He is the owner of all the reservoirs of water and His grace provides them clear flowing water to drink, manifests the idea that ownership and possession of everything lie with Allāh (SWT). In translation of the verse, signifier being the linguistic and grammatical symbols, for instance, ‘say’, ‘just think’, ‘if all your water’, ‘sink underground’, ‘clear flowing water’, exhibit actual and immediate sketches and prompt receptor’s reflection to contemplate and let him/her claim that s/he is not only comprehending the text rather witnessing the visual pictures pulsating
with life and movement. The pictographic image of the sinking of the clear flowing water is iconic in that it represents the signified; the idea of the warning issued by Allāh (SWT) of its being taken away and at the same time the concept of His infinite mercy to provide man clear drinking water. The sign of drinking water symbolically signifies a life enduring substance available only by the magnificence and grace of Allāh (SWT). The text expressly speaks about the binary oppositions, viz., ‘Creator’ vs ‘creation’, that appear to be the most significant oppositions in the text, indicate ultimate power and grace of Allāh (SWT) to furnish pure and clean water in appropriate measures.

(vi) Lexical and syntactic categories reflecting different images in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water


(vii) Comments and explanation on Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water to highlight Qutb's concept of taswīr (artistic expression)

In the commentary of Qutb, element of comparison, contrast, rhyme and rhythm are very apparent. By giving examples from ordinary life, the Holy Qur’ān reinvigorates our bygone/blunted sensitivity, touches our desensitized hearts and dull minds so that we reflect on the universe as though we see it for the first time, as for example:

They are left to contemplate this unthinkable eventuality, should God will it to happen. Thus, this sūrah concludes, having taken us on a grand tour reaching up to great horizons and profound depths. Almost every verse provides a distinct beat. It can be seen as a journey into the unknown, or indeed into a close, visible world that is often overlooked. It is
a grand sūrah, much greater than its length or the number of its verses. It is like arrows pointing far into the distance, with each aiming at a separate world.\textsuperscript{86}

The trace taken from Qutb’s commentary is enriched with thought stimulating symbols, which at one end lets the receptor utter the words and sentences with the tongue and at another end takes him on a grand tour to explore the great horizons and profound depths of the concrete physical world which was blunted before, due to his/her immediate familiarity with the phenomena. At the end of the text, we can see a very explicit comparison created between the depth and width of the verses and their distinct beats like the wide and far-reaching target of the arrows.

References/End Notes

\textsuperscript{2}ibid, P 201.
\textsuperscript{3}Muhammad Abdel Haleem, “Understanding the Qur’ān: Themes and Style” (I.B Tauris, 1999) P 158. For the Qur’ānic commentators, balagha is crucially an important aspect to disseminate the meaning and Message of the Holy Qur’ān effectively. In classical period, the scholars of balagha have developed the concept of context and internal relationships for comprehensive and reflective exploration of the Qur’ānic text. Abdel Haleem declares that the exegetes who did not interpret the Holy Qur’ān by keeping in view these two significant aspects establish invalid inferences, produce inappropriate elaborations, and reach at inconsistent conclusions, which are against the true spirit of the Message of the Holy Qur’ān.
\textsuperscript{4}ibid, P 160. Ibn Taymiya pointed out that internal relationships are the most appropriate method of tafsīr (exegesis), in which some parts of the Holy Qur’ān explain, clarify and strengthen the meanings of other parts. He was of the view that the Holy Qur’ān, according to the requirement of the situation, gives brief or elaborative explanation on any topic at different places. This reveals that the Holy Qur’ān is highly self-referential and provides internal references and explanations to its own text. Likewise, it has special contextual implications behind the revelation of
every part of its text. It is unique methodology of the Holy Qur’ān that treats certain
themes at more than one place, as for example, God’s Power and Grace, the
Hereafter, the stories of earlier prophets, sending down of the rain water, etc. Their
precision and expansion entirely depends on the requirement of the situation. So, they
may vary in their length and explanation and simultaneously reinforce meanings of
each other according to their appearance at different places. Both the concepts are
considered as most vital techniques in the understanding and interpretation of the
Qur’ānic text.


Lyons claims that context carries more potential than the text and establishes
assumption that text is the constituent part of the context which is created and
developed only in the presence of some context. He attaches broader perspectives to
the concept of context and observes that an utterance meaning is crucially dependent
on context that adds coherence and cohesion in a discourse by reinforcing the
meaning with greater clarity. Precisely, we can say that context is indispensable to the
text and utterance and its absence adds ambivalence.


6 George Yule, “The Study of Language” second edition, New York, Australia,
(Cambridge University Press, 1996) P 129. Among different kinds of context, one is
described as linguistic context, also called co-text. It is defined as the set of numerous
words used in one sentence or phrase which generate certain meanings and influence
interpretation of the receptor. These surrounding expressions carry linguistic
implications on the creation of meaning, as for instance, the word bank is a homonym
that carries more than one meaning and we understand the intended meaning of the
word when it is used in a sentence on the basis of its linguistic context. If the word
‘bank’ is used with the ‘flowing of water’ or ‘mountainous ranges’, we can easily
attach the meanings that it is a brink of river or lake. In a similar vein, if someone
says that ‘he is preparing to go to the bank to get cash’, the linguistic context of the
associated words reveal its implications. In addition to this, the word also perceived meaning on the basis of another type of context known as physical context or social context. If the word ‘Bank’ is displayed on the wall of any building in any commercial area, the ‘physical’ or ‘concrete’ implications of the scene will influence individuals' understanding of the word ‘Bank’. Thus, generation of meaning in any discourse or a text is dependent on the context.


10 Eugene A Nida, “Towards a Science of Translating with Special Reference to Principles and Procedures Involved in Bible Translating” Leiden (E.J. Brill. 1964) P 62. According to the traditional phrase-structure grammar, the words with the same form should be dealt in the same sense. Though the constructions from similar classes of words often have similar meanings but this is by no means always the case. There are numerous instances where ‘form’ may be similar but perform different functions, e.g. ‘his car’ (possession means he has a car), ‘his journey’ (performance), ‘his imprisonment’ (goal and action), ‘his humility’ (quality). Generative grammar resolves the problem of different meaningful relationships between the constructions of one category. It manifests the idea that generative grammar is dependent upon certain fundamental kernel sentences and assists a language to create its elaborate structure by using various tools, i.e. permutation, replacement, addition, and deletion. In order to understand numerous transformations and the meaningful relationships of the parts with each other Nida arrived at the understanding that fundamentally there are four instrumental classes of lexical fields, i.e. object words, event words, abstracts and relationals.


In Arabic language eloquence is the twin sister of brevity and compactness, i.e., bringing home an idea in as few words as possible. In Holy Qur’ān compressed lexical expressions are packed with rich meanings and encapsulated in a single word. The Qur’ānic ellipsis is declared by the linguists and the literary critics as a basic feature of its inimitability while the
European scholars perceived such stylistic deletions as rambling and disruptive. In order to retrieve the missing words one has to be familiar with the style of the Holy Qur’ān and has the ability to recognize other similar passages in which the same expression has appeared. Here, Fatani presented irreconcilable views of Muslim and Western scholars regarding form and syntax of the Holy Qur’ān. The Muslim scholars see remarkable things and exquisite subtleties in the distinctive style of the Glorious Qur’ān but the same is perceived by the western scholars as a linguistic defect.

32 ibid, V: VI, Pp 108-111.
34 ibid, V: XIII, P 373.
35 ibid, V: VII, P 93.
37 ibid, V: VII, Pp 93-4.
38 ibid, Abridged V- 5, P 590.
39 ibid, V: IX, P 60.
40 ibid, V: IX, Pp 58-59-60.
41 ibid, V: IX, P 60.
42 ibid, V: IX, P 60.
43 ibid, V: IX, P 223.
44 ibid, V: IX, P 224.
45 ibid.
46 ibid.
47 ibid.
49 ibid, V: X, P 163.
50 ibid, V: X, Pp 162-3.
Muhammad Abdel Haleem, “Understanding the Qur’ān Themes and Style” (I.B Tauris, 1999) P 30. The verse begins with ‘It is God…’ indicates a reminder to the mankind that origin and resources of the fresh water is with God and not man. The point is further supplemented by the pointers, ‘from the sky…’ immediately removing the source of water from the control of man. At the same time, clear elaboration throws light on the manner He sends down water from the sky. The phrase ‘from the sky’ also carries implications that sky contains water held there by the Will of God and He sends it down according to a set measure. As the Holy Qur’ān speaks: “There is not a thing but with Us are the storehouses of it, and We do not send it down except in a known measure.” (15: 21)
72 ibid, V: XII, Pp 26-7.
73 Ibid.
74 ibid, V: XII, Pp 101.
75 ibid, V: XII, Pp 101.
76 Ibid.
77 ibid, V: XII, Pp 203-04.
78 ibid, V: XII, Pp 202-03.
79 ibid, V: XII, P 204.
80 ibid, V: XII, P 331.
81 ibid, V: XII, P 331.
82 ibid, V: XII, P 332.
83 ibid, V: XV, Pp 410-11-12.
84 ibid, V: XV, Pp 410-11-12.
85 ibid, V: XVII, P 163.
86 ibid.
6.1 Summary

In this chapter, a precise reflection of the entire study has been presented that truly mirrors the research in hand. The study in hand, including primordial status of the subject matter carries great insight as it provides opportunities for the individuals to contemplate and reflect. Throughout this study, the researcher has tried to develop a meaningful understanding of the multi-embedded dimensions of the sign of water and also endeavored to explore its diverse manifestations, but still limited and narrow human ability precluded the researcher to touch and bring to the fore far-reaching and wide-ranging perspectives of the topic in hand. It is evident from numerous precedents that at all times and climes scholars have attempted to explore the Qur’ānic text, but still no study claims to have approached its all subtle niceties and intrinsic merits. The summary includes the elaboration of: (i) research problem; (ii) research method; (iii) findings, as follows:

6.1.1 Research Problem

The prime focus of the research in hand is the exploration of Qutb’s claim that *taswīr* (artistic representation) is the preferred method of the Holy Qur’ān, which unfolds its abstract meanings concretely and makes comprehension of the text easy and reflective for the receptor. Qutb was of the view that past Muslim commentators while explaining the miraculous literary aspects of the Holy Qur’ān, ignored its captivating aesthetic style and remained busy in discussions of rhetorical beauty, grammatical, philosophical, and historical aspects. He regretted those who took the Qur’ānic text in discrete segments and analyzed each part separately, thus losing sight of the unitary way of expression of the Holy Qur’ān. In the present study, in order to analyze Qutb’s claim of *taswīr* (artistic representation) different manifestations of the
sign of water in Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’, have been focused.

The ontological reality is that the Holy Qur’ān is a Universal Message with eternal and perennial realities. The comprehension of its meaning and message is crucial for all generations at all times and climes. Translation and commentary of the Holy Qur’ān into different languages by using effective strategies is the only way to communicate its meaning and message with all its diverse and multi-embedded manifestations. It is beyond doubt that no translation and commentary of the Holy Qur’ān, having all merits can ever be a substitute of its original Arabic version rather only a crude approximation of its meaning and message. Since, understanding and comprehension of its meaning and message make it obligatory to disseminate it throughout the world. Hence, the pressing need to communicate its universal Message requires translation and commentary by using effective strategies which seize the heart and soul of the receptor and develop meaningful and reflective comprehension of the Divine text. The ineluctable necessity to communicate its meaning and message in a way which captivate thought and imagination of the receptor, led Sayyid Qutb to formulate his epochal perception of taswīr (artistic representation). Therefore, the above mentioned significant objectives motivated the researcher to undertake the study in hand.

6.1.2 Research Method

The present research is descriptive and not prescriptive. The study is neither purely inductive (for there were no clear assumptions and previous knowledge with the researcher to identify the presence of taswīr (artistic representation) in the sign of water in the Holy Qur’ān) nor deductive (as no research is possible without some initial ideas). Instead, this is a retroductive approach where there is an interplay between both the theories. Similarly, there is a triangulation¹ in the use of research methods, i.e. both qualitative and quantitative methods overlap each other.
6.1.3 Findings

Virtually, answers to all the questions have substantially emerged at different levels of the dissertation while this section only provides a quick glance of those findings. The findings in response to the main research question and subsidiary research questions (see section 1.8 of Chapter 1 in this thesis) obtained from linguistic semiotic analysis of Qutb’s version of Qur’anic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’an Fī Zilāl al-Qur’ān’ on the sign of water, subjective and objective responses received from interview and questionnaire of the religious scholars cum English linguists are discussed on the forthcoming lines.

6.1.3.1 Findings to the main research question (see 1.8, chapter 1 of this thesis)

“What is the significance of the sign of water and its semiotic manifestations in the Holy Qur’an with Sayyid Qutb and Saussure’s strategic frames of reference?”

The findings, to this question are:

Water is a great endowment of God. It precedes as well as proceeds existence. It is not only a sole reason to fashion or create life, but also a substantial element that sustains and restores life. The Holy Qur’ān claims: “We have made out of water every living thing” (21: 30). Mawdūdī accentuated on the cardinal status of water: “it seems that God not only made water a means of life, but also its very basis from which He caused all life to originate in and from.” Thus life owes its origin from water and it is the sole basis from which God figures out the man, the universe, and all the natural phenomena. In the present study, after lexical and syntactic analysis of the sign of water in the Holy Qur’ān with Qutb and Saussure’s frames of reference, interpretation of the responses to the interview and questionnaire, numerous manifestations of the sign of water came to the fore, which are as follows:
(i) Water is a significant element of natural phenomena and has diverse manifestations in the Holy Qur’ān. The entire universe originated from water; it is not only a source of life, but also a means of life. The sign of water does not only entail creative components in its entity, but it also possesses destructive features and attributes. It is one of Allah’s creations granted as a gift and blessing to mankind. It chiefly reflects aesthetics, liveliness and dynamism to reinforce its persuasive manifestations in the Holy Qur’ān. After the creation of the universe, the Holy Qur’ān sketches explicit description of the creation of man and chalks out paramount role of water in shaping primordial being at numerous places.

(ii) The most significant uses of water among its countless functions are that it does not only act as a symbol of life but also possesses elements of destructive nature. Its absence or lack connotes death. As for instance, (a) in verse 2:22, the sign of water figuratively signifies a symbol of life, (b) in the context of verse 2: 74, the sign of gushing and flowing water symbolically signifies pure and virtuous hearts and the sign of hardened rocks signifies indifferent and insensitive hearts, (c ) in verse 6: 99, the sign of water symbolically signifies a life originating and life sustaining substance, (d) figurative and rhetorical implications of the verse 7: 50 reveal that image of water and other life sustaining provisions symbolically signify a reward and pleasure giving substance, (e) in the context of verse 8:11, the image of rain water symbolically signifies a pure and natural element that cleanses the souls and purges them from Satan’s filth, (f) the Holy Qur’ān flashes out ruinous tendency of water from the illustrations of the destruction of Noah and ‘Ad’s nations with calamitous flood. In verse 11:43 the pictographic image of the ‘sailing ark and huge waves’, is iconic in that it invokes the idea of the destruction of evildoers. The sign of water symbolically signifies a destructive substance; (g) the point to note is that in verse 13: 14, the sign of water symbolically signifies illusion as it gives the reflection of mirage to a thirsty man in the desert, (h) in verse 13: 17, sign of putrefied water symbolically signifies a painful substance, i.e., odious and loathsome drink of the inmates
of the hell, (i) In the context of the present discourse, in verse 22:5, the sign of
rain water symbolically signifies the life reviving element, which by the Will
of God revitalizes the dead land and brings forth numerous plants, (j) in verse
47: 15, the sign of water symbolically signifies a delightful treatment in case
of reward and a tormenting element in case of punishment.

(iii) Many traces in the Holy Qur’ān reinforce that water is a single entity and
with the same constituent elements, it produces variety of products of different
tastes.

(iv) The Holy Qur’ān exhibits different kinds of water and provides extensive
references to fresh water and calls man’s attention to observe and reflect on
the sources that generate water and produce its benefits.

(v) In the Holy Qur’ān, the boundless sea is used as a metaphor for the vastness
of God’s power and knowledge.

(vi) Various other manifestations of the sign of water can be traced in Qutb's
commentary, where he observes human emotions and feelings and skillfully
measures the height and depth of these immeasurable elements, as for
instance:

The element of fear and worry in this scene is measured by its depth in the human soul,
in the exchange between father and son. It is also measured by its extent in nature, as
the waves rise high to submerge the tops of the mountains. Both elements are equal.

This is a distinctive feature of artistic imagery in the Qur’ān. 3

In ibid excerpt, the elements of ‘fear’, ‘worry’, ‘depth’, ‘height of waves’, and
‘tops of the mountain’, are evident and can be appreciated by visualizing the
phenomena with naked eyes through taswīr (artistic representation). Qutb
detects contrasting features in the Qur’ānic expression, i.e. ‘depth of fear’, and
‘height of the waves’, former emanates from the deep recesses of human soul
while latter arouses from the nature’s violent and furious action.

(vii) Saussure’s semiotic theory carries great force to apply to any text. The sign
of water clearly manifests semiotic aspects; the attestations of it can be seen in
the analysis of the text of Qutb’s commentary. The presence of signifier and
signified whether abstract or concrete have been explored in the sign of water in the Holy Qur’ān. In Qutb’s concept of *taswīr* (artistic representation), the signifier and signified are purely loaded with Divinity while in Saussure’s linguistic sign both secure the features of mundane language. In linguistic sign, signifier and signified carry linear characteristics, but when the same signifier and signified are attached to the Qur’anic Message, they become Divine signs and manifest vertical and horizontal dimensions. These evidences reinforce the idea that semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure’s semiotic theory are very apparent and stand fully proved.

6.1.3.2 Findings to the subsidiary research question 1

“What is Qutb’s *taswīr* (artistic representation), its aesthetic effects and major characteristic features?”

The responses to this question are concluded as follows:

(a) The Holy Qur’ān utilizes dynamic lexical and syntactic items, rhetorical literary devices, and figures of speech to convey its meaning and message in an impressive and aesthetically remarkable manner. Beside these techniques the Holy Qur’ān employs vivid pictographic sketches in its language to stir the imagination and appeal directly to the senses. The Holy Qur’ān is very rich in imagery. It unravels its subjects and themes through the use of pictures and sensuous images. Meanings are inculcated through attractive and enchanting pictures into the depth of human intellect. In *taswīr* (artistic representation) style, abstract concepts are portrayed in a concrete manner and perceived by the human senses visually and sensuously. Thus, this unique pictographic style is the essence of the miraculous impacts of the Qur’ānic text on the mental psyche of the receptor.

(b) The element of aesthetic expression is very evident in the commentary of Qutb, where he says:

> It is certainly a remarkable scene which cannot be so vividly painted except in this miracle of a book. [...] As the panoramic preview is over, we come back to ourselves after having
been fully absorbed in contemplation of a spectacular scene. We find ourselves back in this present life, after having made a very long trip. It is the trip of this whole life, as well as the gathering, resurrection, reckoning, and reward that follow it. At the beginning, we saw a man as he was created and then we witnessed his fall to this world and his life on it. Thus the Qur'ān makes us travel throughout the universe and across time. It shows us the past, the present and the future in quick snippets [...]\(^4\)

The text transports the receptor to the original theater where he experiences, past, present and future while living in the present life. The magical impacts of *taswīr* (artistic representation) let the receptor forget that he is merely exposed to the text rather imagines it to be a vision presented to his senses and a real event happening before his eyes.

(c) This sense evoking style of the Holy Qur’ān led Sayyid Qutb to proclaim that the Holy Qur’ān is chiefly pictographic in representation of its meaning and message and unravels its abstract meaning through visual and sensuous pictures. He was of the view that pivotal function of the pictographic style of the Holy Qur’ān is so vibrant that through the power of imagination, it transplants the images in the mind of the individual and controls them in such a manner that the receptor also imitates the same experience. Its penetrating aesthetic features open every lock and emancipate heart and soul of the observer by reinforcing its message conclusively.

(d) Qutb brought to the fore six characteristic features of *taswīr* (artistic representation) which, according to him sustain throughout the Holy Qur’ān. These revolutionary paradigms are, viz., *Al-tanāsuq al-fannī* (Artistic harmony or symmetry), *Al-mantiq al-wijdānī* (Emotive logic), *Al-takhyīl* (Imaginative representation), *Al-tajsīm or Al-tashkhīs* (Embodiment or personification), *Al-qissa fī Al-Qur'ān* (Qur'ānic Narrative), and *Namādhiy Insāniyya* (Exemplary human characters), which he exposited in his two epochal works, i.e., *Al-taswīr al-fannī fī Al-Qur'ān*, and *Mashāhid al-Qiyāmah fī Al-Qur’ān* (for detail see section 2.5.3 of chapter two of this thesis).
6.1.3.3 Findings to the subsidiary research question 2

“How does Saussure see a linguistic sign, its indispensable constituent parts and positioning in a structured system of language?”

The findings, to this question include:
(a) Saussure presents his limited notion of language and suggests to localize it within the ambit of speech-circuit where a sound pattern associates with a concept or representation. His linguistic sign is devoid of written aspects of a language and literally focuses on the acoustic image or psychological concept of a sound pattern. This proclamation led to the development of his revolutionary concept of linguistic sign.
(b) His declaration constitutes dyadic concept of linguistic sign and rejects the traditional theory of language, which reinforces the process of assigning names to the objects to which they signify. He does so because such a theory suggests that ideas exist before the words by claiming that there is an inherent link between the words and objects in the world and avoids informing that sound pattern and concept is a psychological image in the head of an individual. His linguistic unit contains two counterparts, i.e., the signifier and the signified, each formed by the association of the other. They both are psychological imprints and reside in the mental frame of an individual through an associative bond. He has gone at length to explain that signifier is not a material sound executed by any human being in a speech, but psychological sketch of a word in an individual’s head. Furthermore, he describes that it is not a unity of an object and a name but sketch of a sound pattern and meaning in the mind of an individual.
(c) Saussure’s theory of language reinforces that all language items are essentially interlinked in a system of structures. He perceives language as a social phenomenon and discovers that meanings do not reside in individual words, but in a complex system of relationships.
6.1.3.4 Findings to the subsidiary research question 3

What are the underlying lexical and syntactic dimensions employed in Qutb’s version of Qur’anic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water, which have pleasing and displeasing effects on the perception of receptor?

As a matter of fact, any translation or commentary of the Holy Qur’ān in any other language is meant to convey its meaning and message to the receptor, who is not familiar with the Arabic language. In the context of present discourse, it is significant to highlight those lexical and syntactic categories which at one end prompt receptor’s reflection and evolve effective communication and at another end generate displeasing effects (increase communication load) which hamper understanding of the receptor. In the forthcoming lines, some lexical and syntactic choices from Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water are highlighted which have their pleasing impacts on the perception of the receptor.

6.1.3.4.1 Findings to the lexical and syntactic categories with effective communication in Qutb’s version of Qur’ānic translation, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ on the sign of water

The findings, to different aspects of lexical and syntactic categories with reference to effective communication are:

(i) In verse 2:22, the lexical items, viz., ‘earth’, ‘couch’, ‘heavens’, ‘ceiling’, ‘water’, ‘sky’ and ‘fruits’, represent a dynamic picture that encompasses the earth, the heavens and numerous enrapturing phenomena.

(ii) The emphatic adverb ‘indeed’, in verse 2: 74, reveals intensity of the message and reinforces warning through syntactic structure, “God is not unaware of what you do”, adds to the scope of communication and comprehension of the text.
(iii) The expression, “the water God sends down from the sky” in verse 2: 164, reveals significant manifestations of God’s awesome power and boundless mercy. Moreover, the construction indicates semantic simplicity and communicates better sense of the Qur’ānic message which certainly evolves reflective comprehension of the receptor.

(iv) In verse 6: 99, the event word ‘behold’, conveys intensity of the message and the entire clause, “Behold their fruit when they come to fruition and ripen”, invites to look at all these blessings attentively and contemplate how God causes all of them to grow and watches over them when they come to fruition.

(v) The abstract word ‘surely’, in the verse 6: 99 “surely in these there are clear signs for people who truly believe”, maintains intensity of the Qur’ānic message and reinforces that it is only faith which opens up people’s heart and mind and establishes a dialectical interaction between them and the universe.

(vi) In verse 13: 4 the syntactic expansion, [they provide] in the clause, “yet some of them are favored above others with regard to the food [they provide]”, may evolve better comprehension and understanding of the Qur’ānic text. Without syntactic expansion [they provide] the total meaning of the text may become hazy.

(vii) The syntactic expansion, [hoping] in the phrase, “[hoping] that it will come to his mouth”, in the verse 13: 14 is a distinctive style for possibly maximum comprehension and better understanding of the message.

(viii) Repetition of the object words in the āyah 14: 32, i.e., “It is God Who ... and Who sends down water... He brings forth fruits”, reveal intensity and emphasis on the Unity, Power and Oneness of God and the presence of His boundless grace and blessings in the universe.

(ix) In verse 18: 45, the phrase, ‘power over all things’, may add to the scope of meaning and refer to the wide-ranging and far-reaching authority of all-embracing Allāh.

(x) The expressions in verse 22: 5, ‘then out’, in clause, ‘then out of a gamete, then out of a clinging cell mass, then out of an organized and unorganized embryo’, when seen in its lexical and syntactic context invoke receptor’s reflection to contemplate on the successive process and movement of the action taken place.
(xi) The rhetorical question posed in the verse 27: 60, ‘Who is it that has created the heavens and the earth, and sends down for you water from the skies ...?’ prompts receptor’s reflection to contemplate on the sources of water and acknowledge absolute powers of the originator of such precious element.

(xii) The verse 39: 21 begins with a question by using the question word, ‘how’, that prompts the receptor’s thought and let him/her reflect on the process through which unique Wisdom of God sends the water down into appropriate and calculated measures.

(xiii) In verse 47: 15, after counting unlimited rewards of the inmates of the paradise, the text poses a rhetorical question and compares their condition with those of the dwellers of hell. The probing question stimulates receptor’s perception and let him contemplate on the two entirely different situations as an outcome of their deeds.

(xiv) The object word, ‘gates’, in the verse 54: 11-12 has been used figuratively to refer to the raining down of the abundant water from the skies and stimulate receptor’s reflection to imagine and visualize the gates, i.e. concrete entity of the heavens.

(xv) The expression, ‘Just think’, in verse 67: 30 stimulates receptor’s imagination and invokes his thoughts to reflect on the majestic powers and prefect design of Almighty Allâh.

The next section is given over to the linguistic and grammatical categories of Qutb’s version of Qur’ânic translation and commentary, translated by Adil Salahi into English in his book, ‘In The Shade of the Qur’ân Fī Zilâl al-Qur’ân’ on the sign of water which have their displeasing impacts (communication load) on the perception of the receptor.
6.1.3.4.2 Findings to the lexical and syntactic categories with communication load in Qutb’s version of Qur’anic translation and commentary, translated by Adil Salahi in English in his book 'In The Shade of the Qur’ān Fī Zilāl al-Qur’ān' on the sign of water

Here the findings are enumerated as follows:

(i) The object word, ‘both’, in verse 7: 50, ‘And the inmates of the fire will cry out to the dwellers of Paradise: Pour some water on us, or give us some of the sustenance God has provided for you. They reply: God has forbidden both to the unbelievers’, creates lexical ambiguity and understood with some communication load, as the expression could be, ‘God has forbidden both (the provisions) to the unbelievers’, dynamically communicates the sense of the message.

(ii) The clause, ‘heralding His coming mercy’, used in the rendering of first part of the verse 7: 57, ‘He it is who sends forth the winds heralding His coming mercy, and when they have gathered up heavy clouds, We may drive them towards dead land and cause the water to fall upon it, and thus We cause all manner of fruit to come forth. Thus shall We cause the dead to come to life, so that you may keep this in mind’, may create difficulty for the common receptor but can be understood with some communication load.

(iii) In verse 10: 24 the object words ‘its’ and ‘it’ have been repeated five times in the same construction, ‘when the earth has been clad with its fine adornments and well embellished, and its people believe that they have full mastery over it and We make it like a field that has been mowed down, as if it did not blossom but yesterday’. Here the repetition of object words is understood with some communication load.

(iv) The object words, ‘them, he, those and who’ in the verse 11: 43, ‘He answered: ‘I shall seek refuge in a mountain, which will afford me protection from the water.’ Said (Noah): ‘Today there is no protection for anyone from God’s Judgment, except those who shall enjoy His mercy.’ Thereupon waves rose up between them and he was among those who were drowned’, indicate lack of identification of participants in discourse and add to the communication load as well as cause comprehension difficulties.
A significant style of delaying the regular verb in rendering of the verse 13: 4, i.e. “And there are on earth adjoining tracts of land; and vineyards, and fields of grains and date-palms, growing in clusters or non-clustered”, gives a dimension of preference to certain words and phrases in the structure of the verse. The regular verb has been relegated three times and it found its place at the end of the sentence, which may often produce displeasing effect on the common English receptor of the message.

In verse 13:14, the underlined lexical and syntactic expressions, (pronoun, demonstrative pronouns, and pronominal (people)), for instance, “To him is due the prayer aiming at the truth. Those whom people invoke besides God cannot respond to them in any way. They are just like a man who stretches his open hands towards water, [hoping] that it will come to his mouth; but it will never reach it. The prayer of those without faith is nothing but wandering in grievous error”, indicate lack of identification of the participants in discourse that may be understood but with some communication load.

A significant style of delaying the regular verb in the rendering of the verse 21: 30, i.e., “Are the unbelievers unaware that the heaven and the earth were once one single entity, which We then parted asunder?”, indicates a dimension of preference to certain words and phrases in the structure of the verse. In first part of the verse the verb has been relegated two times and it finds its place at the end of the sentence, which produces confusion and difficulties for a common receptor of the message.

6.1.3.5 Findings to the subsidiary research question 4

How do Qutb’s *taswīr* (artistic representation) and Saussure’s linguistic sign affect perception of the reader?

It is the hypnotic effects and figurative niceties of the Qur’ānic language that in the process of comprehension, they invoke receptor’s visual sense. These forceful images activate human perception and create specific spiritual impacts on the receptor. After analysis of the text, it revealed that complete insight and contemplation on the Qur’ānic text take the receptor beyond the text and transfigure
his/her conceptual canvass through visual and sensuous pictures. Qutb’s taswīr (aesthetic expression) is analogous to the concept of fine art and literature and owes a great link to them. For instance, any painting or work of art attracts receptor’s attention more than the written text and communicates the message with greater clarity through colors, size, shape, types, comparison and contrast. His proclamation reveals that primarily it focuses on perception and plays a vital role in the transformation of the mental condition of the receptor. Whereas Saussure claimed that his psychological signifier or sound image stimulates imagination and invokes psychological mental concept or idea in the mind of the individual. Precisely, it can be said that Qutb’s taswīr (artistic representation) broadens receptor’s vision and brings permanent spiritual emancipation while Saussure’s psychological perception brings ephemeral changes in the mental state of the observer after contemplating on the psychological pattern of the sound image that helps the individual create transient sensorial concepts.

6.1.4 Implications to the sub-questions

The sub-questions carry significant status in a research work to explore its diverse and multi-embedded dimensions as well as to determine the limitations of the study. In the present work, the subsidiary research questions are, i.e., 1(a)-(b), 2(a)-(b), 3(a)-(b)-(c) (see section 1.8 of chapter 1 of this thesis), derived from the main research question to construct an elaborative research plan as well as to explore and identify the wide-ranging and far-reaching implications of the research in hand. The most wanted and instrumental implications of the sub-questions are as follows:

6.1.4.1 Research sub-question 1 (a)

What are the similarities and differences in Qutb’s concept of taswīr (artistic representation) and Saussure’s linguistic sign?

Qutb’s concept of taswīr (artistic representation) and Saussure’s linguistic sign neither completely corresponds nor entirely differ. However, both provide sufficient grounds for linguistic semiotic analysis and comparison which is
unquestionably an unexplored area of research in the Qur’anic literature. The most significant and critical debate is that one deals with ‘Kalamullah’ and the other with mundane language. Although Syyid Qutb and Saussure’s presentations are subjective hence debatable yet the researcher determined some of the similarities and differences between both the concepts:

a) **Similarities in both the concepts:**

**They both:**

(i) talk about the sign system,
(ii) deal with the text,
(iii) maintain sensorial graphic representations,
(iv) activate human perception through feelings, emotions, intellect, thought and consciousness,
(v) suggest that comprehension of knowledge goes through observation and sense experience,
(vi) Qutb’s concept of *taswīr* (artistic representation) and Saussure’s linguistic sign elaborate system and sub-system of communication, one is between Allah and His servants while the other is man to man respectively.

b) **Differences in both the concepts:**

(i) Qutb’s *taswīr* (artistic representation) is dynamic, universal and eternal whereas Saussure’s linguistic sign is arbitrary,
(ii) The concept of *taswīr* (artistic representation), first of all is vertical and then linear/horizontal but linguistic sign carries only linear dimensions,
(iii) Qutb’s *taswīr* (artistic representation) and Saussure’s linguistic sign (signifier + signified) have quite different effects, wherein ‘*taswīr*’ transforms inner state vigorously but linguistic sign conveys short-lived temporal concepts,
(iv) The concept of *taswīr* (artistic representation) has six dimensions, i.e. artistic harmony/symmetry, emotive logic, imaginative representation,
personification, exemplary human characters and narratives. Contrary to this Saussure’s linguistic sign contains only the entity of signifier and signified,

(v) Qutb’s *taswīr* (artistic representation) focuses on Divine Message but Saussure talks about mundane language,

(vi) Qutb’s concept of *taswīr* (artistic representation) takes the reader beyond the text, whereas Saussure’s linguistic sign (signifier + signified) is limited to conceptual canvass,

(vii) Saussure’s linguistic sign represents two dimensions of parts to the whole, but Qutb’s *taswīr* (artistic representation) has independent, universal and broader perspectives consisting of multifarious vistas.

(viii) The seminal difference between *taswīr* (artistic representation) and linguistic sign is that former appreciates written and auditory manifestations of the Divine text and declares that its observation awakens the intuitive insight and spiritual transformation while the latter only talks about the time span of an acoustic image which carries transient effects.

6.1.4.2. Research sub-question 1 (b)

What are the semiotic manifestations of the sign of water in the Holy Qur’ān with reference to Saussure’s linguistic sign?

The application of Saussure’s semiotic theory of linguistic sign to the study of the sign of water in the Holy Qur’ān cannot be questioned on the well-explored grounds that the lexical and syntactic choices used in the sign of water in the Qur’ān, manifest abstract, visual and concrete images all through linguistic sign as well as Qutb’s concept of *taswīr* (artistic representation). The signifier and signified whether abstract or concrete is present in Qutb’s concept of *taswīr* and Saussure’s linguistic sign. Primarily the focal point is that in the Holy Qur’ān, the lexis and overall diction is purely loaded with Divinity. Furthermore, the lexical items like water, earth, heaven, fruit (see Verse 2:22) are also used in mundane language in everyday life with linear and horizontal characteristics, but when the same signifiers and signifieds are attached to the Qur’anic Message, they become Divine realities addressed and
revealed vertically, i.e. heaven to earth (Allah (SWT) to His slaves). On the touchstone of these evidences, the idea of semiotic manifestation of the sign of water in the Qur’an with reference to Saussure’s semiotic theory of linguistic sign stands fully proved. It can be safely said that Qutb’s concept of *taswīr* (artistic representation) and Saussure’s linguistic sign can be wedged together except that the former portrays Divine and eternal realities and the latter talks about the temporal entities.

### 6.1.4.3. Research sub-question 1 (c)

“How did Qutb manipulate *taswīr* (artistic representation) in his commentary on the sign of water to inculcate reflective and meaningful comprehension of the content of the Qur’ānic text in the mental frame of the receptor?”

In his commentary, Qutb employs aesthetic approach and in this pretext he points out the significant role of heart, mind, intellect, eyes, ears, senses, feelings, emotions, thoughts, imagination and contemplation. Qutb’s *taswīr* (artistic representation) works on these focal points and inculcates effective sketches of abstract meanings in the mind of the receptor. He observes that *taswīr* (artistic representation) paints different scenes in a vibrant manner that the receptor feels everything is taking place in front of his very eyes. Comprehension is accomplished through invoking man’s sense of hearing, sight and intellect as well as by utilizing dramatic mode. The deep contemplation upon the text transports the receptor beyond the text to the original theater where he forgets that he is merely exposed to the written expressions, but imagines it to be a vision presented to his senses and a real event happening before his eyes. The significant excerpt in the commentary on the verses of water, where Qutb expressed his instrumental views about *taswīr* (artistic representation), is as follows:

This unique Qur’ānic approach in addressing the human mind and heart tends to heighten man’s feelings and emotions and makes him behold and contemplate the wonders of the universe. Familiarity may have blunted man’s appreciation of these marvels, but the verses invite him to reflect on the world, as if for the first time, with open eyes and eager senses.
and a conscious heart. The physical world is full of beautiful mysteries and awe-inspiring events that have captivated many an eye and fascinated many a heart.5

He opines that aesthetic perception introduces to the receptor some innovative dimensions of already familiar concepts and ideas as he is watching them for the first time with his open eyes and fervent emotions. Therefore, Qutb alludes many scenes and events artistically in which specific terminology exhibiting his aesthetic philosophy is very evident.

6.1.4.4. Research sub-question 2 (a)

“What is the significance of Saussure’s sign’s arbitrariness in the system of a language?”

Saussure declares that language is a system of signs and those signs are in first instance arbitrary. In investigating its arbitrariness, he posits that sign takes specific forms because of their conventional usage. By claiming that linguistic sign is a double entity consisting of a sound image and a concept he argues that there is no natural or logical relationship between a particular acoustic image and to what it signifies, which combines the two to move together. The form varies in different languages, so we find different words in different languages for the same object. For instance, if there is something inherent in substance ‘water’ that created the word ‘water’ to represent it, then almost all the languages of the world would have the same expression for it. It reinforces the idea that relationship between the word ‘water’ and what it refers to is fundamentally arbitrary and these are only cultural norms which create a particular sound image for any concept.

6.1.4.5. Research sub-question 2 (b)

“What is the nature of Saussure’s linear principle in linguistic sign?”

Saussure divides the linguistic sign into two parts, i.e. the signifier and the signified and prefers the spoken representation over the written symbols, to which he calls an acoustic image. He explains the significance of linear signifier and
emphasizes that entire structure of a language depends on it. He accentuates that auditory signifier only has at its disposal the attribute of time as it represents a duration which is measurable in a temporal dimension. We speak words in a linear fashion, i.e. one after the other and cannot say two words at one time. The constituents of a visual or written signifier appear in a chain of graphic marks while the elements of acoustic signifier follow each other in a sequence of time and this successive association of linguistic units brings forth linear signifier. Saussure’s linear perspective identifies that signifier is linear because its temporal and spatial characteristics present it in a straight line.

6.1.4.6. Research sub-question 3 (a)

“How do Qutb’s taswīr (artistic representation) and Saussure’s linguistic sign activate human perception and invoke conceptual and sensuous meaning in the mental threshold of the reader?”

Qutb explains that intellect and conscience are substantial platforms having power to accomplish transformation, but still their force is much weaker than the persuasive method which appeals to the senses. Binder observes that: “art does not merely reproduce life; it reproduces the immediate experience of life. Therefore, art goes beyond the mere reproduction of what is empirically observed and objectively experienced.” In other words, he posits the functions of art and explains that it does not only present the action of life in front of the spectators rather it let them become active participants. Qutb perceives that concept of taswīr (artistic representation) arouses logical and emotional reaction of the individual as a result of his/her interaction with the text and transforms his/her inner state permanently with forceful spiritual effects, whereas Saussure’s psychological perception evolves ephemeral changes in the mental state of the observer during contemplating the psychological sound image. Thus, they both focus on the role of consciousness, intellect and mind and ultimately convert abstract ideas into living creatures with the force of insight, intuition and contemplation.
6.1.4.7. Research sub-question 3 (b)

“What are the numerous manifestations of the Qur’ānic concept of sign discussed by the religious scholars and its relevance to the present study?”

The word sign (āyāḥ) has no root in Arabic and is very probably a loan-word from Syriac or Aramaic, where it indicates not only the idea of sign and miracle, but also the notions of argument and proof. The word occurs in pre-Islamic poetry in the meaning of a sign or token and in this meaning it also appears in the Holy Qur’ān. The word sign has diverse dimensions in the Holy Qur’ān as for instance; it appears in the form of Qur’ānic verses (āyāt), human beings, natural phenomena, heavens, earth, rain, sun, moon, stars, hell, paradise and the day of resurrection. In the present study, the word 'sign' is significant in the context of verse (āyāḥ, verses of the sign of water) as well as natural phenomena (sign of water). There are numerous functions of the word āyāḥ (sign) in the Holy Qur’ān, as for instance: (a) the word sign has appeared in the Holy Qur’ān for calling people to thank God and also worship Him. (b) The scenes (signs) of the horrors of the Day of Judgment are the best devices to call people to believe in God and His messengers. (c) The Holy Qur’ān attempts to convince people to believe on the commencement of the day of resurrection. The sign of rain water serves as a best analogy that God who has the power to revive the dead earth with the rainwater can also restore the dead to life. (d) The word sign in the Holy Qur’ān also manifests the meaning of a lesson, where in the battle of Badr with the help of God few people overcome many. (e) Numerous scholars enunciated different orientations of the concept of sign and among them Izutsu enumerated two categories. He divided the sign into linguistic and non-linguistic and pointed to the notion that these signs play a vital role in the maintenance of communication and mutual understanding between God and man. (f) The concept of sign refers to the understanding of some Higher Truth, which calls man’s attention to identify the presence of Ultimate Reality. Thus, signs ineluctably prompt man to believe in God and reinforce the notion that it is God’s artistry that is working behind every phenomenon.
6.1.4.8. Research sub-question 3 (c)

“How does sign of water elucidate its meanings in specific contexts and reinforce them through internal relationships in the Holy Qur’ān?”

The Qur’ānic text has been revealed piecemeal over a period of twenty-three years according to the requirement of certain events and situations. So, in order to understand its real manifestations, it is indispensable to probe into the contextual settings of its revelation. The verses of the sign of water have been revealed in different contexts to address certain events and situations of that particular time. As for instance, the verse 2:22 has been revealed to:

(i) explain God's power to maintain pleasant life on the earth;
(ii) describe vast dimensions of the sky;
(iii) acknowledge God's ability in sending down the pure rainwater from the sky;
(iv) sketch growing the crops, vegetations and fruits as provisions for mankind;
(v) admonish mankind in setting up rivals against His absolute Dominion.

In the same manner, the verse 2:74 has been revealed to condemn children of Israel for their rigid and inflexible attitude even after witnessing numerous miracles and signs of God, they denied the truth.

The Holy Qur’ān is self-referential and usually it has been said that it provides arguments on its own language, form, content, Divine origin and style of presentation. And to achieve these objectives, internal relationships play a very crucial role. The concept of internal relationship establishes the point that though individual ayāt of the Holy Qur’ān are explicit, yet a group of the Qur’ānic verses on the same subject clarifies, reinforces and strengthens the meaning of the other verses and at the end a more comprehensive and objective understanding of the topic may emerge. This reinforces the idea that some parts of the Qur’ānic text elaborate and elucidate the meaning of other parts of the text and finally more comprehensive understanding of the topic may emerge. As for instance, the verses, 2:22, 2:164, 6:99 and 7:57 inculcate the same idea by focusing on the point that:
(i) God is omnipotent Lord of the universe;
(ii) He has absolute power to originate and substantiate life in the universe;
(iii) He restores the dead earth to life through rain water that serves as an analogy of His unchallenging power to resurrect the dead on the Day of Judgment.

Hence, it can be said that the principles of context and internal relationships are the best tools and devices to comprehend the true spirit and real manifestations of the Universal Message.

6.2 Conclusion

This section provides some substantial conclusions, based on the findings given in section 6.1.3 of this chapter. The prime objectives of the study were to identify and analyze Qutb’s perception of *taswīr* (artistic representation) and conduct linguistic semiotic analysis of the sign of water in the Holy Qur’ān with Qutb and Saussure’s strategic frames of reference. Qutb emphatically proves his perception of *taswīr* (artistic representation) in the text of the Holy Qur’ān. He contends that *taswīr* (artistic representation) is the preferred style of the Holy Qur’ān that generates persuasive and sensuous sketches in the mind of the individual and unfolds its abstract meaning concretely. The conclusion includes five significant aspects of linguistic semiotic manifestations of the sign of water in the Holy Qur’ān with Qutb and Saussure’s epochal perceptions: (i) Qutb’s *taswīr* (artistic representation) and Saussure’s linguistic sign closely relate to each other. (ii) Qutb’s concept of *taswīr* (artistic representation), reinforces that the Holy Qur’ān unveils its abstract meanings pictographically that seizes the heart and soul of the receptor. (iii) Qutb’s preferred method of the Holy Qur’ān, i.e., *taswīr* (artistic representation) develops better communication and reflective comprehension of the Qur’ānic Message. (iv) Qutb’s perception of *taswīr* (artistic representation) inculcates intellectual ratiocination and transforms inner state of the receptor with forceful effects. (v) Qutb’s concept of *taswīr* (artistic representation) is permeated throughout his commentary in the sign of water in the Holy Qur’ān.
6.2.1 Qutb’s *taswīr* (artistic representation) and Saussure’s linguistic sign closely relate to each other.

The focal point that takes *taswīr* (artistic representation) and linguistic sign together is that at one end, both deal with the text and at another end maintain sensorial graphical representations. They both activate human perception and instil conceptual and sensuous meaning in the mental threshold of the receptor. Qutb’s concept of *taswīr* (artistic representation) and Saussure’s linguistic sign both talked about the sign system and have their focus on consciousness, intellect and mind and ultimately convert abstract ideas into concrete forms and living creatures with the force of intuition and insight. Qutb’s concept of *taswīr* (artistic representation) through its various paradigms affects the mind and heart of the readers and wins them over to its message. Whereas Saussure claimed that his psychological signifier or sound image stimulates imagination and invokes psychological mental concept or idea in the mind of the individual.

6.2.2 Qutb’s concept of *taswīr* (artistic representation) reinforces that the Holy Qur’ān unveils its abstract meaning pictographically that seizes the heart and soul of the receptor.

Qutb aptly said that:

> This unique Qur’ānic approach in addressing the human mind and heart tends to heighten man’s feelings and emotions and make him behold and contemplate the wonders of the universe.7

> The concept of *taswīr* (artistic representation) intends to make the Divine text enchanting and easily perceivable through colorful and persuasive pictures, rhythm and movement. It takes the receptor beyond the text to the living experience of the real world. Qutb's own personal experience while reciting the Holy Qur’ān makes this point more clear: “As for me, I have forgotten myself, and I forgot that I was explicating the artistic aspect of this spectacle; I thought I was witnessing it in reality and not in imagination.”8 In Qutb’s version of Qur’ānic commentary, translated by
Adil Salahi in English in his book ‘In The Shade of the Qur‘ān Fī Zilāl al-Qur‘ān’ on the sign of water, selection of appropriate lexical and syntactic categories portray palpable scene of the great phenomena of life that prompt receptor's reflection and let him/her contemplate with open heart and eager senses. As, for instance:

Now the sūrah takes the human heart by the hand to contemplate some of the great phenomena in the universe, as it is wisely managed by God. For those who look, however, the universe reveals aspects of itself that leave our minds in total amazement when we contemplate them with an open heart and alert senses.⁹

The excerpt addresses those who have sufficient intellect and who are devoid of this, respectively. Those who possess sound reasoning can look and reflect on the great phenomena of the universe and can recognize the ultimate powers of God behind every marvel. Qutb reiterated in his commentary on the stimulation of senses, and startling of heart and mind. Precisely, it can be said that Qutb proved that the Holy Qur‘ān in order to communicate its matchless content comprehensively, employs vivid pictographic sketches in its language, which seizes the heart and soul of the receptor.

6.2.3 Qutb’s preferred method of the Holy Qur‘ān, i.e., taswīr (artistic representation) develops better communication and reflective comprehension of the Qur’ānic Message.

Qutb’s ground-breaking concept of taswīr (artistic representation) is, in fact, a reaction against all those approaches that detract from the Qur‘ān’s direct and simultaneous appeal to the heart, the senses as well as the intellect. It is this concept that represents miraculous style of the Holy Qur‘ān, which through vivid and pictographic sketches conveys its meaning and message in an impressive and aesthetically remarkable manner. Qutb believed that it is this distinctive literary feature of the Holy Qur‘ān, which impressed the Arabs when they first heard the Qur’ānic text.
It appears from the analysis of the sign of water from Qutb’s commentary that *taswīr* (artistic representation) with its distinctive style touches and stimulates human intellect and activates receptor's full contemplation. It does not only persuade intellect and mind, but works vigorously to stir all forms of human emotions and sensory impressions to inculcate transformation. Furthermore, the analysis reveals that due to limited human capability in understanding the abstract concepts, the Holy Qur’ān transforms them into concrete images, shapes and types to heighten reflective understanding of the receptor. The concept of *taswīr* (artistic representation) focuses on senses, intellect and human emotions and inculcates knowledge with the force of observation and sense experience. Last but not least, it brings changes in the perspective of the receptor by generating true essence of the universal Message.

### 6.2.4 Qutb’s perception of *taswīr* (artistic representation) inculcates intellectual ratiocination and transforms inner state of the receptor with forceful effects.

Qutb’s aesthetic expression presents Qur’ānic view through art, and this art is not for art’s sake, but art for the sake of reinforcing highly sublime and ethically perfect miraculous Message. Binder observes that: "Art does not merely reproduce life, it reproduces the immediate experience of life. Hence, art goes beyond the mere reproduction of what is empirically observed and objectively experienced." His *taswīr* (artistic representation) uses various kinds of arguments to persuade its reader. It transports the receptor from written textual graphs to the perceptual world. The receptor during comprehending the text, feels that scene is unraveling before his naked eyes and he himself partakes of it. The graphical representations it creates, arouse logical and emotional reaction of the individual as a result of his/her interaction with the text. It appeals to the senses with a view to appeal to the reason. That is why the impact it creates is not sense pleasure or sensory experience, but the intellectual ratiocination or mental transformation of the receptor. Qutb concedes that the intellect and conscience are among several paths for accomplishing the goals of religious conversion, but their power is much weaker than the method which appeals to the consciousness and the senses. Precisely, it can be said that the power of *taswīr*
(artistic representation) is bigger and larger than the power of intellect and conscience and through this, it emancipates man beyond temporal and spatial boundaries.

6.2.5 Qutb’s concept of *taswīr* (artistic representation) is permeated throughout his commentary in the sign of water in the Holy Qur’ān.

The exploration of the sign of water in Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water, reveals that Qutb abundantly employed his perception of *taswīr* (artistic representation) in his commentary and time and again reiterated about its significance. At numerous places, he names it a: ‘preferred method’, ‘unique approach’, 'literary expression', 'artistic portrayal or representation' and 'aesthetic style' of the Holy Qur’ān. Furthermore, Qutb’s version of Qur’ānic commentary, translated by Adil Salahi in English in his book *In The Shade of the Qur’ān Fī Zilāl al-Qur’ān* on the sign of water carries numerous expressions that fortify the concept of *taswīr* (artistic representation) in the Qur’ānic text, i.e., 'art', 'paint', 'image', 'concept', 'idea', 'music', 'movement', 'rhythm', 'scenes', 'pictures', 'glance' and 'glimpse'. These expressions at one end reinforce his perception of *taswīr* (artistic representation) and at another end play significant role in the persuasion of human senses, feelings, emotions and consciousness. Qutb emphatically admired preferred method of the Holy Qur’ān in his commentary that: “This unique Qur’ānic approach in addressing the human mind and heart tends to heighten man’s feelings and emotions and make him behold and contemplate the wonders of the universe”. He appreciated matchless features of *taswīr* (artistic representation) and the way it addresses human heart and soul and arouses receptor’s emotions to contemplate the mysteries of the universe.

6.3 Recommendations

In any research, the stage of recommendations comes after passing through an arduous task of extensive reading, exploring relevant texts, conducting an in-depth research by filtering in and filtering out the most wanted and unwanted aspects after touching the pinnacles of saturated thoughts. In a word, research is the school of hard
knocks. In the present study, the researcher advanced few recommendations for the commentators of the Holy Qur’ān, receptors of its Message and also suggested numerous aspects for further research and exploration in the field of linguistic semiotic analysis of the Qur’ānic text.

6.3.1 Recommendations for the translator and commentator of the Holy Qur’ān

In this section there are a few recommendations which may certainly help the commentators as well as the receptors towards comprehension of the Qur’ānic message. As, for instance: (i) In interpretation of the Qur’ānic text, topical method helps the receptor to get a thorough understanding of the specific subject area. Qutb utilized this approach in his work 'Mashāhid al-Qiyama', where he successfully used his perception of *taswīr* (artistic representation) to describe events, scenes and sketches of cataclysmic day. In 'In The Shade of the Qur’ān Ḥāfīz al-Qur’ān', he dealt with the text by taking a particular group of the Qur’ānic verses and interpreted them. (ii) Shan-i-nuzūl (social context) adds connotative meaning to the text, so while interpreting the text commentators should keep in mind the socio-cultural context in which the revelation took place as it carries the potential to throw light on the true sense of the Message. (iii) In the Qur’ānic translation and commentary, hadīth should also be considered as a substantial source of interpretation. (iv) The translator and commentator should take into account the sense of the universal Message through contextual meaning. (v) The translator and commentator may use marginal or explanatory notes to explain the lexical and grammatical ambiguities. (vi) He needs to use appropriate anaphoric and cataphoric devices to maintain coherence and cohesion in communication of the Qur’ānic Message. (vii) The translator and commentator may also use appropriate semantic categories as the context demands for an effective communication. (viii) The translator and commentator may utilize lexical componential analysis of the source language as well as of the target language to find out appropriate equivalents. (ix) The translator and commentator should prefer dynamic equivalence acceptable both in source and target language, maintaining true sense of the Message. (x) The translator and commentator should preferably add
parenthetical explanation for lexical and syntactic ellipsis. (xii) The translator and commentator need to be well acquainted with the major expressive method, i.e., taswīr (artistic representation) that best represents unified purpose of the Holy Qurʾān and develop receptor’s comprehension of the meaning and manifestations of the text. He was of the view that commentators who neglected aesthetic aspects had missed the true essence of the Qurʾānic Massage and the receptor become void of the beauty of artistic representation. In this context, we can say that taswīr (artistic representation) develops receptor’s connection with the text through contemplation.

(xiii) The translator and commentator before undertaking the task of interpretation should analyze lexical and syntactic niceties for optimal effect and to attract promising response of the receptor. (xiii) The style of the Qurʾānic text has different aspects, i.e., literary devices and figures of speech, which have significant implications to influence the efficiency of the communication of message and its total impact. The translator and commentator need to have a good understanding of these features of style and their significance in the interpretation of the Qurʾānic text.

6.3.2 Familiarity with the significant features of taswīr (artistic representation)

In order to present the Holy Qurʾān in an attractive and enchanting way, the translator and commentator need to have sufficient acquaintance with Qutb’s six major paradigms of taswīr (artistic representation), for the arduous task of interpreting the Qurʾānic text. The six influential concepts of Qutb’s perception are enumerated here: (i) Al-tanāsuq Al-fannī (artistic harmony or symmetry); (ii) Al-mantiq Al-wijdānī (emotive logic); (iii) Al-takhvīl (Imaginative representation); (iv) Al-tajsim or Al-tashkhis (embodiment or personification); (v) Al-qissa fī al-Qurʾān (Qurʾānic Narrative), and (vi) Namāḍhij Insāniyya (Exemplary human characters). It is also crucially significant for the commentator to know their special functions in the text, i.e., how they effectively communicate meaning of the Qurʾānic text and bring transformation in the beliefs of the receptor.
6.3.3 Recommendations for the receptor of the Holy Qur’ān

If the translator and commentator require certain expertise and knowledge before undertaking interpretation and commentary of the Holy Qur’ān, in the same manner receptor of the Message needs to qualify certain conditions. Some indispensable points are enumerated as follows: (i) the receptor of the Qur’ānic Message should study the Holy Qur’ān with the motive of seeking guidance, only then he will be able to perceive the true spirit of the Message. (ii) In order to understand and appreciate the Qur’ānic Message appropriately, the immature receptor initially should develop his acquaintance with the style of the Arabic text of the Holy Qur’ān. Basic knowledge about the style protects the receptor from confusion and frustration. (iii) The pictographic method more effectively attracts the attention and contemplation of the young receptors who are alien to Islam and the Qur’ānic knowledge. In this process the commentary of the sublime text with effective aesthetic tools and devices helps them in understanding the Message of the Holy Qur’ān.

6.3.4 Recommendations for further research in the area

It is an obvious fact that to write something about any aspect of the Holy Qur’ān is an uphill and arduous task as up till now it came to the fore that no human effort can claim to have encompassed the depth, width, far-reaching and wide-ranging perspectives of the Divine text. Abdullah Yusuf Ali after experiencing the same declared candidly in his translation and commentary of the Holy Qur’ān that:

Qur’ānic literature is so voluminous that no single man can compass a perusal of the whole. [...] There is no Book in the world in whose service so much talent, so much labour, so much time and money have been expended as has been the case with the Qur’ān. 12

Intellectual efforts have been made throughout the history of the Holy Qur’ān to understand its real meaning and manifestations. These endeavours are subjected to all kinds of possibilities and limitations as it is impossible for any human being to encompass the whole range of its meanings and perspectives. The present study is
similar to those attempts in which the researcher barely touched the surface of the topic in hand. Here it is pertinent to mention that the Holy Qur’ān contains numerous reflections and manifestations of natural phenomena that constitute body of powerful signs and provide substantial evidence of God’s creative power and bounty to mankind. The sign of water has been just one dimension, i.e., earth, heavens, sun, moon, stars, winds, clouds, fire, air, light, fruits, vegetables, crops, trees, rivers, seas, lakes, streams, mountains, animals and human beings, etc., among numerous manifestations of the natural phenomena. Further inquiries can be conducted in linguistic semiotic analysis in any of these fields and dimensions.

In the present study, the researcher explored diverse functions and manifestations of the sign of water in Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’. Further studies can be carried out to explore various aspects such as: (i) figurative implications of God’s throne over the water; (ii) creation of the universe with water; (iii) creation of man with water; (iv) rain water and its effects; (v) water is a symbol of life/life originated from water; (vi) destructive nature of water (Noah’s flood); (vii) figurative implications of water; (viii) diverse actions of water; (ix) sources of water; (x) ground water; (xi) sea water; (two bodies of flowing water, i.e., fresh and salt water) (xii) benefits of the sea; (xiii) figurative representations of the sea; (xiv) kinds of water in the Holy Qur’ān; (xv) water and life in the Holy Qur’ān; (xvi) the Holy Qur’ān on seas and rivers; (xvii) the Holy Qur’ān and modern science and so on and so forth.

References/End notes:

¹Triangulation is a unique practice where more than one research methods are used for utilization of a variety of data sources. Through this method cross-check of the collected data is possible which also adds to the validity and reliability of the findings.
Sayyid Abul A‘lā Mawdūdī, ‘Towards Understanding the Qur‘ān” Vol. V (The Islamic Foundation, 1995) P 263. Mawdūdī accentuated on the key role of water that it is not only a sole reason to sustain life on the earth but also a substantial element that fashions and restores life.


ibid, V: VI, P 99.


Sayyid Qutb, V: XII, P 26-7.


BIBLIOGRAPHY


Appendix-A

Transliteration cum translation of the verses of Qutb’s translated English version of the sign of water in the Holy Qur’ān (a transliteration table adopted from local Arabic transliteration software is appended below).

TRANSLITERATION TABLE¹

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(Adopted from local Arabic transliteration software)

(1) Sūrah Al- Baqarah (The Cow) 2: Verse 22

Al-Ladhī ja’ala lakumu al-‘ardu firāshāan wa as-samā’a binā’an wa 'anzalal mina as-samā’i mā’an fa’akhraja bihi mina ath-athamāriti rizqāan lakum falā taj’alū lillahi 'andādāan wa 'antum ta’lamūna (2: 22)
He made the earth a couch for you, and the heavens a ceiling. He sent down water from the sky to bring forth fruits for your sustenance. Hence, do not then knowingly set up equals to God. (2:22)

(2) Sūrah Al- Baqarah (The Cow) 2: Verse 74

Thumma qasat qulūbukum min ba`di ḍhālika fahiya kālījārati `aw 'ashaddu qaswatan ṣ̱ wa `inna mina al-ḥijārati lamā yatafajjaru minhu al-ān'hāru ṣ̱ wa `inna minḥā lamā yashshaqqahu fayakhruju minhu al-mā'u ṣ̱ wa `inna minḥā lamā yahbiṭu min ḍhashyati al-lahi ḍ wa mā al-lahu bighāfilin `ammā ta`malūna (2: 74)

Yet after all this, your hearts hardened, as rocks or even harder; for there are rocks from which rivers gush out, others that split so that water flows out of them, and yet there are rocks that fall down for fear of God. Indeed, God is not unaware of what you do. (2: 74)

(3) Sūrah Al- Baqarah (The Cow) 2: Verse 164

'Inna fī khalqi as-samāwātī wa al-`ardī wa akḥtilāfī al-layli wa an-nahāri wa al-fulki allafi tajrī fī al-bahri bimā yanfa`u an-nāsa wa mā `an-zA al-lahu mina as-samā'i min mā'in fa'afiyā bihi al-ardā ba`da mawthāh wa baththa fīhā min kulli dābbatin wa taṣrīfī ar-riyāhi wa as-sahābi al-musakkhkharī bayna as-samā'i wa al-ardī la`āyatin liqawmin ya`qilūna (2: 164)

In the creation of the heavens and the earth, the alternation of night and day, the vessels that sail across the sea with what is useful for mankind, the water God sends down from the sky, giving life to the earth after it had been lifeless, causing all manner of living creatures to multiply on it,
and in the disposal of wind and the clouds that are driven between sky and earth. There are signs for those who understand. (2: 164)

(4) Sūrah Al-An‘ām (Cattle) 6: Verse 99

Wa huwa al-ladḥī ‘anzala mina as-samā‘i mā‘an fa‘akhranjā bihi nabāta kulli shay‘in fa‘akhranjā minhu khadīrāan nukhrīju minhu ḥabbāan mutarākibāan wa mina an-nakhli min ẓal‘ihā qinwānun dāniyatun wa jannātin min ‘a’nābin wa az-zaytūna wa ar-rummāna mushtabihāan wa ghayra mutashābīhin ⁶ anţurū ‘ilā thamarihi ‘idhā ‘athmara wa yan‘ihi ⁵ ‘inna fī dhālikum la‘āyātin liqawmin yu‘uminūna (6: 99)

And He it is who sends down water from the sky with which We bring forth plants of every type and out of these We bring forth verdure from which We bring forth grain piled tight, packed on one another; and out of the spathe of the palm tree, dates in thick cluster; and gardens of vines; and the olive tree, and the pomegranate: all so alike, and yet so different. Behold their fruit when they come to fruition and ripen. Surely in these there are clear signs for people who truly believe. (6:99)

(5) Sūrah Al-A‘rāf (The Heights) 7: Verse 50


And the inmates of the fire will cry out to the dwellers of paradise: Pour some water on us, or give us some of the sustenance God has provided for you. They reply: God has forbidden both to the unbelievers, (7: 50)

(6) Sūrah Al-A‘rāf (The Heights) 7: Verse 57

Wa huwa al-ladḥī yursilu ar-riyāḥa bushrāaﬁ bayna yaday raḥmatihi ⁶ ˚ḥattā ‘idhā ‘aqallat saḥābāan thiqālāāan suqānu ˚libaladin mayyitin
fa'anzalnā bihi al-mā'a fa'akhrajnā bihi min kulli ath-thamarātī ۵ kadhālika nukhriju al-mawtā la`allakum tadḥakkarūna (7: 57)

He it is who sends forth the winds heralding His coming mercy, and when they have gathered up heavy clouds, We may drive them towards dead land and cause the water to fall upon it, and thus We cause all manner of fruit to come forth. Thus shall We cause the dead to come to life, so that you may keep this in mind. (7: 57)

(7) Sūrah Al-Anfāl (The Spoils of War) 8: Verse 11

'Idh yughashshīkumu an-nu`āsa `amanatan minhu wa yunazzilu `alaykum mina as-samā'i mā'an liyutahhirakum bihi wa yudhīhiba `ankum rijza ash-shayṭānī wa liyarbiṭa `alā qulūbikum wa yuthabbita bihi al-'aqdāma (8: 11)

He made slumber fall upon you, as an assurance from Him, and He sent down water from the sky to cleanse you and to remove from you Satan's filth, to strengthen your hearts and steady your footsteps. (8: 11)

(8) Sūrah Yūnus (Jonah) 10: Verse 24

'Innamā mathalu al-ḥayāati ad-dunyā kamā'in 'anzalnāhu mina as-samā'i fākhtalāţa bihi nabāţu al-'ardī mimmā ya`kulu an-nāsu wa al-'an`ām ḥattā 'idhā 'akhḍhati al-'ardū zukhrufahā wa azzayyanat wa ḥanna 'ahlūhā 'annahum qādirūna `alayhā 'atāhā 'amrunā laylāan 'aw nahārāan faja`alnāhā ḥaṣīdāa an lam taghna bil-amsi ۶ kadhālika nufaşšilu al-āyāti liqawmin yatafakkarūna (10: 24)

This present life may be compared to rain which We send down from the sky, and which is then absorbed by the plants of the earth from which men and animals eat. Then, when the earth has been clad with its fine adornments and well embellished, and its people believe that they have full mastery over it, by night or by day, and We make it like a field that
has been mowed down, as if it did not blossom but yesterday. Thus do We spell out Our revelations to people who think. (10: 24)

(9) **Sūrah Hūd 11: Verse 7**

Wa huwa al-ladēhī khalaqa as-samāwāti wa al-`arḍa fī sittati 'ayyāmin wa kāna `arshuhu `alā al-mā`i liyabluwakum 'ayyukum 'aḥsanu `amalāan  ֶ  wa la`in quulta 'innakum mabʾūthūna min ba`di al-mawti layaqūlanna al-ladhīna kafarū 'in hādhā 'illā siḥrun mubīnun (11: 7)

He it is who has created the heavens and the earth in six days, whereas His throne has rested upon **water**, so that He may test you [to make manifest] which of you is best in conduct. Yet if you say to them: ‘You shall be raised again after death,’ those who disbelieve are sure to say: ‘This is nothing but plain sorcery.’ (11: 7)

(10) **Sūrah Hūd 11: Verse 43**

Qāla sa`āwī ilá jabalin ya`ṣīmunī mina al-mā`i  ֶ qāla lā `āshima al-yawma min 'amri al-lahi `illā man raḥima  ֶ wa ḥāla baynahumā al-mawju fakāna mina al-mughraqīna (11: 43)

He answered: ‘I shall seek refuge in a mountain, which will afford me protection from the **water**.’ Said (Noah): ‘Today there is no protection for anyone from God’s Judgment, except those who shall enjoy His mercy.’ Thereupon waves rose up between them and he was among those who were drowned. (11: 43)

(11) **Sūrah Hūd 11: Verse 44**

Wa qīla yā `arḍu `ablā`i mā`aki wa yā samā`u `aqli`ī wa ghīda al-mā`u wa qudiya al-`amru wa ṣtawat `alá al-jūdīyī  ֶ wa qīla bu`dāan lilqawmi aż-żālimīna (11: 44)
And the word was spoken: ‘Earth, swallow up your waters. Heaven, cease (your rain).’ Thus the waters sank into the earth, and God’s will was done, and the ark came to rest on mount Jūdī. The word was spoken: ‘Away with these evil-doing folk.’ (11: 44)

(12) Sūrah Ar-Ra’d 13: Verse 4

Wa fī al-‘ardī qiṭa‘un mutajāwirātun wa jannātun min ‘a’nābin wa zar‘un wa nakhlūn ṣīnwānun wa ghayru ṣīnwānīn yusqā bimā‘in wāḥidin wa nufaddīlu ba‘dahā ‘alā ba‘dīn fī al-‘ukuli 5  ‘inna fī dhālika la‘ayātin liqawmin ya`qīlūna (13: 4)

And there are on earth adjoining tracts of land; and vineyards, and fields of grains and date-palms, growing in clusters or non-clustered. [All] are irrigated by the same water; yet some of them are favoured above others with regard to the food [they provide]. In all this there are signs for people who use their reason. (13: 4)

(13) Sūrah Ar-Ra’d 13: Verse 14

Lahu da`watu al-ḥaqiq wa 6 al-ladhīna yad`ūna min dūnihi lā yastajībūna lahum bishay`in ‘illā kabāsiṯī kaffāyhi ‘ilā al-mā‘i liyablughā fāhu wa mā huwa bibālīghihi 5 wa mā du`ā‘u al-kāfīrīna ‘illā fī dalālin (13: 14)

To him is due the prayer aiming at the truth. Those whom people invoke beside God cannot respond to them in any way. They are just like a man who stretches his open hands towards water, [hoping] that it will come to his mouth; but it will never reach it. The prayer of those without faith is nothing but wandering in grievous error. (13: 14)

(14) Sūrah Ar-Ra’d 13: Verse 17

‘Anzala mina as-samā‘i mā‘an fasālat ‘awdiyatun biqadarihā fāḥtamala assaylu zabādān rābī‘ān 5 wa mimmā yūqidūna ‘alayhi fī an-nārī
He sends down water from the sky, so that riverbeds flow according to their measure, and the torrent bears a swelling foam. Likewise, from what people smelt in the fire to make ornaments or utensils rises similar foam. Thus does God illustrate truth and falsehood. The scum is cast away, while that which is of benefit to mankind abides on earth. Thus does God set forth His parables. (13: 17)

(15) Sūrah Ibrāhīm (Abraham) 14: Verse 16

Min warā'ihī jahannamu wa yusqā min mā'in ṣadīdin (14: 16)

*Behind* him *stretches hell* where he shall be made to drink putrefied water.
(14: 16)

(16) Sūrah Ibrāhīm (Abraham) 14: Verse 32

Al-Lahu Al-Ladhī khalaqa as-samāwātī wa al-'ardā wa 'anzala mina as-samā'ī mā'an fa'akhraja bihi mina ath-thamarātī rizqāan lakum ۚ wa sakhkharā lakumu al-fulka litajriya fī al-bahri bi'amrihi ۚ wa sakhkharā lakumu al-'anḥāra (14: 32)

It is God who has created the heavens and the earth, and Who sends down water from the sky with which He brings forth fruits for your sustenance. He has placed under your service ships which by His leave sail through the sea, and He has made the rivers subservient to [His law] for your benefit. (14: 32)

(17) Sūrah Al-Hijr 15: Verse 22
We send forth winds heavily loaded, then We send down water from the skies for you to drink. You are not the ones who store it up. (15: 22)

(18) Sūrah An-Nahl (The Bees) 16: Verse 10

Huwa al-ladḥī 'anzala mina as-samā'i mā'an ṣakkum minhu shārubun wa minhu shajaran fihi tusīmūna (16: 10)

It is He who sends down water from the skies. From it you drink, and with it grow the plants on which you pasture your cattle. (16: 10)

(19) Sūrah An-Nahl (The Bees) 16: Verse 65

Wa Allāhu 'anzala mina as-samā'i mā'an fa'aḥyā bihi al-'arda ba'da ṣawrītihā 'inna fi ḏūlika la'āyatīn liqawmin yasma'ūna (16: 65)

And God sends down water from the skies, giving life to the earth after it has been lifeless. In this there is surely a sign for people who listen. (16: 65)

(20) Sūrah Al-Kahf (The Cave) 18: Verse 29

Wa quli al-ḥaqqu min rabbikum ṣāfī faman shā'a falyu'ūmin wa man shā'a falyakfur ṣāfī 'innā 'a'tadnā lilžžālimīna nārāān 'aḥṣāta bihim surādiqūħā ṣāfī wa'in yastaghīthū yughāthū bimā'in kāłmuhli yashhī al-wujūha ṣāfī bi'sa ash-sharābu wa sā'at murtafaqāān (18: 29)

Say: The truth [has now come] from your Lord. Let him who wills, believe in it, and let him who wills, reject it.' For the wrongdoers We have prepared a fire whose billowing folds will encompass them from all sides. If they beg for water, they will be given water [hot] like molten lead,
which will scald their faces. Dreadful is the drink, and evil is the place to seek rest. (18: 29)

(21) Sūrah Al-Kahf (The Cave) 18: Verse 45

Wa ādrib lahum maṭhala al-ḥayāati ad-dunyā kamā‘in 'anzalnāhu mina as-samā‘ī fākhtalaṭa bihi nabātu al-'ardi fa'əshbaḥa ḥashīmān tādhrūhu arriyāḥu ۸ wa kāna al-lahu `alā kulli šay'in muqṭadirāan (18: 45)

Set forth to them a simile about the life of this world: [it is] like the water which We send down from the skies, and which is absorbed by the plants of the earth. In time they turn into dry stubble which the winds blow freely about. It is God alone who has power over all things. (18: 45)

(22) Sūrah Tā Hā 20: Verse 53

Al-ladhī ja‘ala lakumu al-'arda mahdāan wa salaka lakum fihā subulāan wa 'anzala mina as-samā‘i mā'an fa'akhrajnā bihi 'azwājān min nabātin shattá (20: 53)

He it is who has made the earth your cradle, and has traced on it paths for you to walk on, and who sends down waters from the sky with which We bring forth diverse pairs of plants. (20: 53)

(23) Sūrah Al-Anbiyā (The Prophets) 21: Verse 30

'Awalam yará al-ladhīna kafarū 'anna as-samāwāti wa al-'arda kānata ratqāan fafataqnhūmā ۹ wa ja‘alnā mina al-mā‘ī kullā šay'in ḥayyin ۹ 'afalā yu'uminūna (21: 30)

Are the unbelievers unaware that the heaven and the earth were once one single entity, which We then parted asunder? We have made out of water every living thing. Will they not, then, believe? (21: 30)
(24) Sūrah Al-Hajj (The Pilgrimage) 22: Verse 5

Yā 'ayyuhā an-nāsu 'in kuntum fī raybin mina al-ba`thi fa'innā khalaqnākum min turābin thumma min nutfatin thumma min `alaqatin thumma min mudghatin mukhallaqatin wa ghayri mukhallaqatin linubayyina lakum ۚ wa nuqirru fī al-`arhāmi mā nashā'u 'ilā 'ajalin musammāan thumma nukhrijukum țiflāan thumma litablughū 'ashuddakum ۚ wa minkum man yutawaffā wa minkum man yuraddu 'ilā 'ardhali al-`umuri likaylā ya`lama min ṣa`di `ilmin shay'āan ۚ wa tarā al-`arda hāmidatan fa'idhā `anżalnā `alayhā al-mā'a aḥtazzat wa rabat wa 'anbatat min kulli zawji bahījin (22: 5)

Mankind! If you are in doubt as to the resurrection, remember that We have created you out of dust, then out of a gamete, then out of a clinging cell mass, then out of an organized and unorganized embryo, so that We might make things clear to you. We cause to rest in the [mothers’] wombs whatever We please for an appointed term, and then We bring you forth as infants, that you may grow up and attain your prime. Some of you die young, and some live on to abject old age when all that they once knew they know no more. You can see the earth dry and barren; and [suddenly,] when We send down water upon it, it stirs and swells and puts forth every kind of radiant bloom. (22: 5)

(25) Sūrah Al-Mu`minūn (The Believers) 23: Verse 18

Wa 'anżalnā mina as-samā'i mā'an biqadarin fa'askannāhu fī al-`ardi ۚ wa 'innā `alá dhahābin bihi laqādirūna (23: 18)
We send down water from the skies in accordance with a set measure, and We cause it to lodge in the earth; and We are most certainly able to take it all away. (23: 18)

(26) Sūrah An-Nūr (Light) 24: Verse 39

Wa al-ladhīna kaftarū ‘ā`māhum kasarābin biqī’atīn yaḥsabuhu aż-żam‘ānu mā’an ḫattā ‘idhā jā’ahu lam yajid/hu ʃhay‘āan wa wajada al-laha `indahu fawaffāhu ū hisābahu wa allāhu sarī’u al-ḥisābi (24: 39)

As for the unbelievers, their deeds are like a mirage in the desert, which the thirsty traveler suppose to be water, but when he comes near to it, he finds that it is nothing. But he finds that God [has always been present] with him, and He will pay him his account in full; for God is swift in reckoning. (24: 39)

(27) Sūrah An-Nūr (Light) 24: Verse 45

Wa Allāhu khalaqa kullā dābbatin min ṣā‘īn faminhum man yamshī `alā batnihi wa minhum man yamshī `alā rijlayni wa minhum man yamshī `alā ū `arba’in yakhlūqu al-lahu mā ṣā‘ī yashā‘u ‘inna al-laha `alá kulli shay’in qadrīn (24: 45)

God has created every animal from water; and among them are such as creep on their bellies, and such as walk on two legs, and others yet on four. God creates what He wills. Surely God has power over all things. (24: 45)

(28) Sūrah An-Naml (The Ants) 27: Verse 60

'Amman khalaqa as-samāwāṭi wa al-‘ardā wa 'anzala lakum mina as-samā‘ī mā’an fa’anbatnā bihi ḫādā‘īqa dāhā bahu taḥjatin mā kāna lakum ‘an tunbitū ṣhajarahā ū 'a‘ilahun ma‘a al-lahi ū bal hum qawmun ya‘dīlūna (27: 60)
Or, who is it that has created the heavens and the earth, and sends down for you water from the skies, which We cause to grow gardens of delightful beauty? You could have never caused such trees to grow. Could there be any deity alongside God? Nay, they are people who swerve from justice. (27: 60)

(29) Sūrah Al-Qasas 28: Verse 23

Wa lammā warada mā‘a madyana wajada ‘alayhi ‘ummatan mina an-nāsi yasqūna wa wajada min dūnihimu amra‘tayni ṭadḥūdānī ṭū qāla mā ḥaṭbukumā ṭū qālatā lā nasqī ḥattā yuṣdīra ar-rī‘ā’u ṭū wa ‘abūnā shaykhun kabīrun (28: 23)

When he arrived at the wells of Madyan, he found there a large group of people drawing water [for their herds and flocks], and at some distance from them he found two women who were keeping back their flock. He asked them: what is the matter with you two? They said: we can not water [our animals] until the herdsmen drive home. Our father is a very old man. (28: 23)

(30) Sūrah Al-‘Ankabūt (The Spider) 29: Verse 63

Wa la‘in sa‘altuhum man nazzala mina as-samā‘i mā‘an fa‘ahyā bihi al-‘arḍa min ba‘di mawtihā layaqūlunna al-lahu ṭū quli al-ḥamdu lillahi ṭū bal ‘aktharuhum lā ya`qilūna (29: 63)

If you were to ask them: Who is it that sends water from the skies, thus giving life to the earth after it had been lifeless? They will be sure to answer: God. Say: All praise is due to God alone! Yet most of them are without reason. (29: 63)
(31) **Sūrah Luqman 31: Verse 10**

*Khalaqa as-samāwātī bighayri `amadin tarawnahā wa 'alqā fī al-'ardī rawāsiya 'an tamīda bikum wa bāththa fīhā min kulli dābbatin wa 'anzalnā mina as-samā‘ī mā'an fa'ağbatnā fīhā min kulli zawjin karīmin (31: 10)*

He has created the skies without any supports that you can see, and has placed firm mountains on earth, lest it sway with you, and has scattered through it all manner of living creatures. We send down **water** from the skies to cause every kind of goodly plant to grow on earth in pairs. (31: 10)

(32) **Sūrah Al-Sajdah (The Prostration) 32: Verse 8**

*Thumma ja`ala naslahu min sulālatin min mā'in mahīnin (32: 8)*

Then He causes his progeny to be begotten out of the essence of a **humble fluid.** (32: 8)

(33) **Sūrah Al-Sajdah (The Prostration) 32: Verse 27**

'Awalam yaraw 'annā nasūqu al-mā'a 'ilá al-'ardī al-juruzi fanukhriju bihi zarāan ta'kulu minhu 'an`āmuhum wa 'anfūsuhum 'afalā yubṣirūna (32: 27)

Are they not aware that it is We who drive **water** to dry land devoid of herbage, and with it We bring forth crops of which their cattle and they themselves eat? Can they not see? (32: 27)

(34) **Sūrah Al-Zumar (The Throngs) 39: Verse 21**
Have you not considered how God sends down water from the skies, and then causes it to travel through the earth to form springs? He then brings with it vegetation of different colours; and then it withers and you can see it turning yellow. In the end He causes it to crumble to dust. In all this there is indeed a reminder for those endowed with insight. (39: 21)

(35) Sūrah Muhammad 47: Verse 15

Mathalu al-jannati allaftī wu`ida al-muttaqīna ُ fihā `anharun min mā`in ghayri āsinin wa `anharun min labanin lam yataghayyar ta`μuμu μa `anharun min khamrin ladhhdhatin lilshshāribīna wa `anharun min `asalin musaffān ُ wa lahum fihā min kulli ath-thamarāti wa maghfiratun min rabbihim ُ kaman huwa khālidun fī an-nārī wa suqū mā'an ḫāmīmān faqaṭṭa`a `am`ā'ahum (47: 15)

Such is the paradise which the God-fearing are promised: in it are rivers of water for ever pure, rivers of milk the taste of which never alters, rivers of wine, a delight for those who drink, and rivers of honey pure and clarified. In it they shall have all kinds of fruit. And they receive there forgiveness by their Lord. Are they to be compared to those who are to abide in the fire and be given a drink of scalding water that tears their bowels? (47: 15)

(36) Sūrah Al-Qamar (The Moon) 54: Verse 11-12
Fafatahna ‘abwaba as-samai bima’in munhamirin. wa fajjarna al-‘arda
‘uyunnaan faltaqal-ma’u’al-‘al’a’amrin qad qudira (54: 11-12)

So We opened the gates of heaven with water pouring down in torrents,
And caused the earth to burst forth with springs. Thus the waters met for a
preordained purpose. (54: 11-12)

(37) Sūrah Al-Mulk (Dominion) 67: Verse 30

Qul ‘ara’aytum ‘in ‘așbaña ma’uukum ghawraan faman ya’tikum bima’in
ma’inin (67: 30)

Say: Just think: If all your water were to sink underground, who would
give you clear flowing water? (67: 30)

(38) Sūrah At-Tariq (The Night Visitor) 86: Verse 6

Khulqa min maa’in dafiqin (86: 6)

He is created of gushing water; (86: 6)

References/End notes:

Responses to Interview:

Appendix-B

INTERVIEW

Subjects: The Religious cum linguistic scholars available for Interview
Name: Dr. Zia ul Haq
Qualification: Ph. D. in ‘Comparative Linguistics, Comparative Literature, and Comparative Religions’ from Indiana University, Bloomington USA.
Department: Head Department of Islamic/Pakistan Studies, National University of Modern Languages, Islamabad.
1. Saussure advocated that a sign is the union of form and representation and to these two components he called the signifier and signified. Whereas Qutb claims that categorically his *tawwīr* (artistic representation) works like fine arts and literature and its vibrant style instills perceptual and pictographic meanings of the text in the mind of the listener or reader. Do you think that more or less both the perceptions at this particular point bear significant correspondence to each other?

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2. Do you think that Qutb's *tawwīr* (artistic representation) and Saussure's linguistic sign at one end works on the text and at another end maintains sensorial graphical representations?

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3. Qutb's *tawwīr* (artistic representation) and Saussure's linguistic sign both invoke conceptual and sensuous meanings in the mental threshold of the reader or listener. Do you think that they both activate human perception?

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4. Qutb spells out that contemplation on the Qur'ānic text takes the reader beyond the text and transfigures his perceptual canvass by displaying living pictures, scenes, graphs and acting person's whereas, more or less, an analogous claim made by Saussure of his psychological signifier which specifically resides in the mind of the individual and invokes a conceptual signified i.e., its referent. Do you think that *tawwīr* (artistic representation) and linguistic sign begin with observation and sense experience?

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5. Do you think that Qutb’s subliminal concept of *taswīr* (artistic representation) and Saussure’s linguistic sign are empirically oriented notions, which primarily focus on perception?

   Yes, to some extent, not fully

6. Saussure claims that each linguistic sign bears different meanings because of its different form and mould from the rest of the signs in the conventional system of a language. Do you think different constructs and configurations of constituent elements that generate different meanings work in every language and reside in Qutb’s *taswīr* (artistic representation) as well?

   Yes, variations in configuration generally different connotation and this what Sayd Qutab means with the word *taswīr*.

7. Saussure claims that his linguistic sign acquire its value through its relationship to the other signs in the system of a language. Do you think that principle of internal relationship (intertextuality) developed by the scholars of Balagha, (which claims that some parts of the Qurʾān explains the other) carries dynamic force to establish coherent unity in the Qurʾānic text?

   Yes, the topic of *ehrāṣ* is to explain the embedded relationship with the parts of the dynamic text. It leads the reader to the complete coherence in the Qurʾānic text connotatively.

8. How the principle of internal relationships (intertextuality), specifically formulated by the scholars of Balagha, reinforces, clarifies and strengthens the meanings of the Qurʾānic text more emphatically?

   Because the principle of relationship with *ehrāṣ* does focus on the meaning and the situation and correlates them with each other
9. Saussure claims that his psychological signifier is linear as the syntactic elements when executed in a speech moves in a sequence of line, i.e., one after the other and not two at one time. Do you think that linear principle is an inherent feature of every spoken and written language and dwells in Quth’s *taswîr* (artistic representation) as well?

Yes, it does exist in Qur'anic *taswîr*.

10. Why the Qur’anic text should be understood and interpreted within the purview of its contextual backdrop?

Because Qur'an was revealed in accordance with that prevailing situation and it further indicates that the same may be applied to the similar situation in future.

11. Quth claims that captivating features of *taswîr* (artistic representation) seize the heart and soul of the reader or listener and inculcate comprehensive understanding of the Qur’anic text. Do you think that in order to develop reflective and meaningful comprehension of the text, the translators should manipulate Quth’s paradigm in their commentaries?

Not necessarily, may be and may be not.

12. Do you agree with Quth’s claim that *taswîr* (artistic representation) is the preferred method of the Qur’ân which through pictographic representation makes the text captivating, enchanting and easily comprehensible for the reader?

Yes, one can say like this: *Pictograph is actually one method to understand the Qur'ân*. It is not the only one. It's confinement in one is irrational.
13. Do you think that Qutb's aesthetic frame of reference adds dynamic force to communicate the meanings through living and moving pictures and transforms the mental state of the reader more sharply and affectively?

Yes, I think so.

14. How do you perceive Qutb's claim that aesthetic expression instills immediate and effective sketches in the perceptual frame of the reader?

Quran has very strong aesthetic approach. It is only by the reader should utilize this approach. It will definitely help him toward understanding of the text.

15. Do you agree with Qutb's notion that interpretation of the Qur'anic text should be done keeping in view the universal message of the Quran?

Yes, of course, Quran is a universal message. It addresses mankind and conveys this message based on universality.

16. Do you think that Saussure's perception of signs arbitrariness reflects the social and cultural conventions of the particular community?

No, it is not universal.

17. Do you think that Qutb's concept of universal tawār (artistic representation) is perpetual, immutable and whereas Saussure Signification is in a state of flux? And in real sense, both go together with assimilation.

18. Izutsu in his work, enunciated two categories of signs, i.e., verbal (which can be articulated) and the elements of natural phenomena permeated throughout in the
universe to serve man, to them he alternatively calls linguistic and non-linguistic signs. Do you think that his premise bears significant similarity to the present study?

Yes, to some level, but not exactly hundred percent.

19. Do you think that Qutb’s taswir (artistic representation) reinforces efficacy of sign system in the holy Qur’ān?

Yes, this is what he means by the artistic representation.

20. Do you think that the present study, “Sign of water in the holy Qur’ān: A Semiotic study with de-Saussure and Sayyid Qutb’s Strategic frame of reference”, would be a pleasant and novel addition to the realm of the Qur’ānic studies and linguistics?

Of course, it would be an innovation in the Qur’ānic study and will open a new avenue for further study in this regard.

Dr. Zainab Haji
10/5/2010
INTERVIEW

Subjects: The Religious cum linguistic Scholars available for Interview

Name: Dr. Zafar Ishaq Ansari

Qualification: Ph. D. in Islamic Studies from McGill University, Montreal, Canada.

Department: Vice President (Higher Studies and Research), International Islamic
University Islamabad, Director General of Islamic research institute.
Saussure advocated that a sign is the union of form and representation and to these two components he called the signifier and signified. He proclaims that these two **essential** components **signify the two fundamental levels of language** - signifier represents the sound-pattern or acoustic image and signified stands for a mental concept or concrete sensorial image. He **claims that both the signifier and the signified are purely psychological and their association constitute the whole sign.**

**Sign**

**Thought or Reference**

Symbol: /Tree/  
(Signifier)  

Referent:  
(Signified)

Whereas Qutb claims that categorically his **taswīr (artistic representation)** works like fine arts and literature and its vibrant style instils perceptual and pictographic meanings of the text in the mind of the listener or reader. Do you think that more or less both the perceptions at this particular point bear significant correspondence to each other?

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**Yes, it seems so**

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2. Do you think that Qutb’s **taswīr (artistic representation)** and Saussure’s linguistic sign at one end work on the text and at another end maintain sensorial graphical representations?

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**Yes, possibly they both.**

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3. Qutb’s **taswīr (artistic representation)** and Saussure’s linguistic sign both invoke conceptual and sensuous meanings in the mental threshold of the reader or listener. Do you think that they both activate human perception?
4. Qutb spells out that contemplation on the Qur’anic text takes the reader beyond the text and transfigures his perceptual canvass by displaying living pictures and acting person’s whereas, an analogous claim made by Saussure of his psychological signifier which specifically resides in the mind of the individual and invokes a conceptual signified i.e., its referent. Do you think that *taswîr* (artistic representation) and linguistic sign begin with observation and sense experience?

   yes, they both

5. Do you think that Qutb’s subliminal concept of *taswîr* (artistic representation) and Saussure’s linguistic sign are empirically oriented notions, which primarily focus on perception?

   yes, it seems so

6. Saussure claims that each linguistic sign bears different meanings because of its different form and mould from the rest of the signs in the conventional system of a language. Do you think different constructs and configurations of constituent elements that generate different meanings work in every language and reside in Qutb’s *taswîr* (artistic representation) as well?

   yes, it does

7. Saussure claims that his linguistic sign acquire its value through its relationship to the other signs in the system of a language. Do you think that principle of internal relationship (intertextuality) developed by the scholars of Balagha, (which claims that
some parts of the Qur’ān explains the other) carries dynamic force to establish coherent unity in the Qur’ānic text?

Yes, it is.

8. How the principle of internal relationships (intertextuality), specifically formulated by the scholars of Balagha, reinforces, clarifies and strengthens the meanings of the Qur’ānic text more emphatically?

Yes, it is quite evident.

9. Saussure claims that his psychological signifier is linear as the syntactic elements when executed in a speech moves in a sequence of line, i.e., one after the other and not two at one time. Do you think that linear principle is an inherent feature of every spoken and written language and dwells in Qutb’s tarwir (artistic representation) as well?

I can’t say anything on it.

10. Why the Qur’ānic text should be understood and interpreted within the purview of its contextual backdrop?

Yes, the Quranic scholars agreed that context illuminate the text but not limit it.

11. Qutb claims that captivating features of tarwir (artistic representation) seize the heart and soul of the reader or listener and inculcate comprehensive understanding of the Qur’ānic text. Do you think that in order to develop reflective and meaningful comprehension of the text, the translators should manipulate Qutb’s paradigm in their commentaries?

Yes, the person can dream to capture the images but it is hard to achieve.
12. Do you agree with Qutb’s claim that ṭawwūr (artistic representation) is the preferred method of the Qur‘ān which through pictographic representation makes the text captivating, enchanting and easily comprehensible for the reader?

   Yes, it seems so.

13. Do you think that Qutb’s aesthetic frame of reference adds dynamic force to communicate the meanings through living and moving pictures and transforms the mental state of the reader more sharply and affectively?

   Yes, it so

14. How do you perceive Qutb’s claim that aesthetic expression instills immediate and effective sketches in the perceptual frame of the reader?

   Yes, observe it.

15. Do you agree with Qutb’s notion that interpretation of the Qur‘ānic text should be done by keeping in view the universal message of the Quran instead of its literal meanings?

   Yes, it so

16. Do you think that Saussure’s perception of signs arbitrariness reflects the social and cultural conventions of the particular community?

   I cannot say anything on it
17. Do you think that Qutb's concept of universal *taswîr* (artistic representation) is perpetual, immutable and dynamic whereas Saussure Signification is in a state of flux?  

_No, I can't say anything._

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18. Izutsu in his work, enunciated two categories of signs, i.e., verbal (which can be articulated) and the elements of natural phenomena permeated throughout in the universe to serve man, to them he alternatively calls linguistic and non-linguistic signs. Do you think that his premise bears significant similarity to the present study?  

_Yes, it seems so._

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19. Do you think that Qutb's *taswîr* (artistic representation) reinforces efficacy of sign system in the holy Qur'ân?  

*I am not sure._

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20. Do you think that the present study, "Sign of water in the holy Qur'ân: A Semiotic study with de-Saussure and Sayyid Qutb's Strategic frame of reference", would be a pleasant and novel addition to the realm of the Qur'anic studies and linguistics?  

_Yes, it might be._
INTERVIEW

Subjects: The Religious cum Linguistic scholars available for interview

Name: Dr. Riaz Hassan


Department: Dean, Quality Enhancement, Research and Publications, National University of Modern Languages.
1. Saussure advocated that a sign is the union of form and representation and to these two components he called the signifier and signified. Whereas Qub claims that categorically his *tawwir* (artistic representation) works like fine arts and literature and its vibrant style instills perceptual and pictographic meanings of the text in the mind of the listener or reader. Do you think that more or less both the perceptions at this particular point bear significant correspondence to each other?

The similarities are not immediately discernible—however, a case could be made in this light of semiotic theory.

2. Do you think that Qub’s *tawwir* (artistic representation) and Saussure’s linguistic sign at one end works on the text and at another end maintains sensorial graphical representations?

Yes—parallel may be drawn.

3. Qub’s *tawwir* (artistic representation) and Saussure’s linguistic sign both invoke conceptual and sensuous meanings in the mental threshold of the reader or listener. Do you think that they both activate human perception?

Yes

4. Qub spells out that contemplation on the Qur’anic text takes the reader beyond the text and transfigures his perceptual canvass by displaying living pictures, scenes, graphs and acting person’s whereas, more or less, an analogous claim made by Saussure of his psychological signifier which specifically resides in the mind of the individual and invokes a conceptual signified i.e., its referent. Do you think that *tawwir* (artistic representation) and linguistic sign begin with observation and sense experience?

The statement is defensible—I agree with Qub’s assertion. However, picturization is subjective.
5. Do you think that Qutb's subliminal concept of *taswīr* (artistic representation) and Saussure's linguistic sign are empirically oriented notions, which primarily focus on perception?

I cannot comment on this — something 'empirical' might be possible for Saussure's signs, such *picturisation* is too personal.

6. Saussure claims that each linguistic sign bears different meanings because of its different form and mould from the rest of the signs in the conventional system of a language. Do you think different constructs and configurations of constituent elements that generate different meanings work in every language and reside in Qutb's *taswīr* (artistic representation) as well?

This question has too many implications. However, the general proposition is defensible from Saussure's standpoint — *picturisation* is subjective.

7. Saussure claims that his linguistic sign acquire its value through its relationship to the other signs in the system of a language. Do you think that principle of internal relationship (intertextuality) developed by the scholars of Balagha, (which claims that some parts of the Qur'ān explains the other) carries dynamic force to establish coherent unity in the Qur'ānic text?

That 'language' creates a context for 'language' is well known. This statement is acceptable.

8. How the principle of internal relationships (intertextuality), specifically formulated by the scholars of Balagha, reinforces, clarifies and strengthens the meanings of the Qur'ānic text more emphatically?

I cannot answer this question.
9. Saussure claims that his psychological signifier is linear as the syntactic elements when executed in a speech moves in a sequence of line, i.e., one after the other and not two at one time. Do you think that linear principle is an inherent feature of every spoken and written language and dwells in Qutb’s *tawwīr* (artistic representation) as well?

This is arguably linearity is a property of language, but it does not seem to be a property of *tawwīr*.

10. Why the Qur’ānic text should be understood and interpreted within the purview of its contextual backdrop?

Some parts of the Quranic text might need to be seen in context. However, to some extent, it exceeds its own context.

11. Qutb claims that captivating features of *tawwīr* (artistic representation) seize the heart and soul of the reader or listener and inculcate comprehensive understanding of the Qur’ānic text. Do you think that in order to develop reflective and meaningful comprehension of the text, the translators should manipulate Qutb’s paradigm in their commentaries?

No—fidelity to the Arabic text is the first duty of translators (or religious texts).

12. Do you agree with Qutb’s claim that *tawwīr* (artistic representation) is the preferred method of the Qur’ān which through pictographic representation makes the text captivating, enchanting and easily comprehensible for the reader?

No. There are subjective interpolations; they cannot be validated.
13. Do you think that Quth's aesthetic frame of reference adds dynamic force to communicate the meanings through living and moving pictures and transforms the mental state of the reader more sharply and affectively?
   
   Yes — non-representative features of language (musically, imagery, etc.) add to the totality of meaning.

14. How do you perceive Quth's claim that aesthetic expression instills immediate and effective sketches in the perceptual frame of the reader?

   Cannot answer.

15. Do you agree with Quth's notion that interpretation of the Qur'anic text should be done keeping in view the universal message of the Quran?

   Cannot answer.

16. Do you think that Saussure's perception of signs arbitrariness reflects the social and cultural conventions of the particular community?

   Yes.

17. Do you think that Quth's concept of universal *tawīr* (artistic representation) is perpetual, immutable and dynamic whereas Saussure Signification is in a state of flux?

   Quth's idea are interesting however, I see them as extraneous to the Holy Quran.

18. Izutsu in his work, enunciated two categories of signs, i.e., verbal (which can be articulated) and the elements of natural phenomena permeated throughout in the
universe to serve man, to them he alternatively calls linguistic and non-linguistic signs. Do you think that his premise bears significant similarity to the present study?

The idea is interesting
It is relevant to the present study

19. Do you think that Qutb’s tawīr (artistic representation) reinforces efficacy of sign system in the holy Qur’ān?

No

20. Do you think that the present study, “Sign of water in the holy Qur’ān: A Semiotic study with de-Saussure and Sayyid Qutb’s Strategic frame of reference”, would be a pleasant and novel addition to the realm of the Qur’ānic studies and linguistics?

It is interesting, but it should remain an academic exercise

[Signature]

DR RIAZ HASSAN
Dean
Faculty of Quranic Enhancement
Research & Publication
NUML, Rawalpindi
INTERVIEW

Subjects: The Religious cum linguistic Scholars available for Interview

Name: Dr. Anis Ahmad

Qualification: Ph. D. in ‘Comparative Religions’ from the Temple University, Pennsylvania, USA.

Department: Vice Chancellor, Raphah International University, I-14, New Haji Complex Islamabad.
1. Saussure advocated that a sign is the union of form and representation and to these two components he called the signifier and signified. He proclaims that these two essential components signify the two fundamental levels of language - signifier represents the sound-pattern or acoustic image and signified stands for a mental concept or concrete sensorial image. He claims that both the signifier and the signified are purely psychological and their association constitute the whole sign.

   **Sign**
   
   **Thought or Reference**
   
   ![Symbol: Tree](tree.png)
   
   **Referent:**
   
   (Signified)
   
   (Signifier)

Whereas Qutb claims that categorically his *taswîr* (artistic representation) works like fine arts and literature and its vibrant style instils perceptual and pictographic meanings of the text in the mind of the listener or reader. Do you think that more or less both the perceptions at this particular point bear significant correspondence to each other?

Ans: Qutb elaborates on Qur’anic concepts. These concepts can only be visualized and perceived. Yet, it can be said that they create images in the minds of the individuals which inculcate the true spirit of the message and meanings of the text. Hence, it is the excellence and ubiquitous niceties of the Qur’anic language that in the process of reading or listening the sublime text. It invokes the persons visual sense to see and perceive the things and events as if these were happening and being visualized.

2. Do you think that Qutb’s *taswîr* (artistic representation) and Saussure’s linguistic sign at one end work on the text and at another end maintain sensorial graphical representations?-

Ans: Yes, Qutb’s *taswîr* invokes graphical representations but the impact it creates is not sense pleasure or sensory experience but the intellectual ratiocination or mental transformation of the reader or listener.

3. Qutb’s *taswîr* (artistic representation) and Saussure’s linguistic sign both invoke conceptual and sensuous meanings in the mental threshold of the reader or listener. Do you think that they both activate human perception?

Ans: There are two things (i) what Sayyid Qutb understands of the Qur’ân and (ii) how he himself expresses his perception. Qutbs’ as I understand, makes a reader contemplate
and comprehended the message of the Qur'an, creates intellectual impact and appeals to the heart and souls of the reader.

4. Qutb spells out that contemplation on the Qur'anic text takes the reader beyond the text and transfigures his perceptual canvass by displaying living pictures and acting person's whereas, an analogous claim made by Saussure of his psychological signifier which specifically resides in the mind of the individual and invokes a conceptual signified i.e., its referent. Do you think that tawsīr (artistic representation) and linguistic sign begin with observation and sense experience?

Ans: Qutb's own perception of the Qur'anic illustrations leads him to translate his own experience into a language which helps a reader in grasping the message and essence of the Qur'anic assertions.

5. Do you think that Qutb's subliminal concept of tawsīr (artistic representation) and Saussure's linguistic sign are empirically oriented notions, which primarily focus on perception?

Ans: Qutb writes in a high literary style and makes effort to carry his reader with him on topics which are not finite but infinite like uniqueness of Allah.

6. Saussure claims that each linguistic sign bears different meanings because of its different form and mould from the rest of the signs in the conventional system of a language. Do you think different constructs and configurations of constituent elements that generate different meanings work in every language and reside in Qutb's tawsīr (artistic representation) as well?

Ans: Yes, every language has the potential to develop more than one structure of differences through which new forms are generated which lead to the new meanings. But the Qur'anic language is highly sublime, majestic, full of literary devices and is not subjected to the change in form and content through human efforts or societal norms. Its perennial meanings are based on the context of socio-cultural settings of the relevant period and the occurrences of different events and happenings that led to the revelation of this miraculous message.

7. Saussure claims that his linguistic sign acquire its value through its relationship to the other signs in the system of a language. Do you think that principle of internal relationship (intertextuality) developed by the scholars of Balagha, (which claims that some parts of the Qur'an explains the other) carries dynamic force to establish coherent unity in the Qur'anic text?
Ans: The western norms and values are evolutionary and in a continuous process of change; their cultural and societal conventions change with passage of time. Whereas Islamic paradigm contains dynamic and absolute values and are not subjected to the social constraints of any community or society. The principle of internal relationships ubiquitous throughout the Qur’an and establishes nazm (coherent unity) in the divine text. It reinforces the point that the Qur’anic verses are like diamonds and pearls beautifully arranged in an intellectual constellation. Yes one passage of the Qur’an does explain, clarify and reinforce the meanings of other verses in its contextual settings and carries towards one point i.e., Tauheed, unity and Oneness of Allah.

8. How the principle of internal relationships (intertextuality), specifically formulated by the scholars of Balagha, reinforces, clarifies and strengthens the meanings of the Qur’anic text more emphatically?

Ans: Yes, an internal relationship is the principle specifically enunciated by the scholars of Balagha for the interpretation of the Qur’anic text. It establishes the point that while individual ayat of the Qur’an are explicit yet a group of Qur’anic verses on one subject clarify, reinforce and strengthens the meanings of other verses and at the end, a more comprehensive and objective understanding of the topic may emerge.

9. Saussure claims that his psychological signifier is linear as the syntactic elements when executed in a speech moves in a sequence of line, i.e., one after the other and not two at one time. Do you think that linear principle is an inherent feature of every spoken and written language and dwells in Quth’s tawwīr (artistic representation) as well?

Ans: Every language is executed in a linear fashion but Quth’s tawwīr (artistic representation) secure horizontal (linear) as well as vertical dimensions. The revelation of the Divine text from God to man represent vertical manifestations of the message whereas the dissemination and implementation of the universal message to regulate the communal behaviours and to construct the whole gamut of the social life reveals its horizontal dimension.

10. Why the Qur’anic text should be understood and interpreted within the purview of its contextual backdrop?

Ans: The divine text has been revealed, piece-meal over a period of twenty-three years, according to the requirement of certain events and situations. So, in order to understand and comprehend its true and real manifestations, it is indispensable to probe into the contextual settings of the revelation. For instance, in order to understand the writings of Shakespeare, Dante and Wordsworth, it is important to know the environment, social
settings and the situations, which stimulated them to write that particular text. Nevertheless the big difference is, the Qur'an is not locked in history. It makes and changes history, therefore context does help but the message of the Qur'an transcends confines of space and time. It is relevant in all times.

11. Qutb claims that captivating features of taswîr (artistic representation) seize the heart and soul of the reader or listener and inculcate comprehensive understanding of the Qur’anic text. Do you think that in order to develop reflective and meaningful comprehension of the text, the translators should manipulate Qutb’s paradigm in their commentaries?

Ans: Qutb elaborates in al-taswîr al-fannî fi al-Qur’an (artistic representation), the preferred method used by the Qur’an to unfold the essence of meanings in concrete manner. This method and proclamation represents only one dimension of the literary devices utilized by the Qur’an, whereas there are numerous other tools, instruments, structures and figures of speech working in the text to present and convey its marvelous eternal message.

12. Do you agree with Qutb’s claim that taswîr (artistic representation) is the preferred method of the Qur’an which through pictographic representation makes the text captivating, enchanting and easily comprehensible for the reader?

Ans: Yes, the comprehension and understanding of the divine text on what is non-manifest seizes the heart and souls of the reader and transforms the mental and intellectual state of the reader or listener and transmutes his mental canvass with the true light of Tawhid.

13. Do you think that Qutb’s aesthetic frame of reference adds dynamic force to communicate the meanings through living and moving pictures and transforms the mental state of the reader more sharply and affectively?

Ans: Yes, contemplation on the divine text transforms the inner condition of the reader or listener and evolves into intellectual emancipation of the individuals as well as communities.

14. How do you perceive Qutb’s claim that aesthetic expression instills immediate and effective sketches in the perceptual frame of the reader?

Ans: Yes, Qutb rightly claims that aesthetic expression instills and inculcates the effective sketches in the mental threshold of the individual and generates intellection or spiritual emancipation.
15. Do you agree with Qutb's notion that interpretation of the Qur'anic text should be done by keeping in view the universal message of the Quran instead of literal meanings?
   Ans: Yes, Qutb aptly proclaims that comprehension and understanding of the Qur'anic text should be done by perceiving its figurative, bottom and literary meanings, instead of translating it word by word or by appreciating its literal or surface meanings.

16. Do you think that Saussure's perception of signs arbitrariness reflects the social and cultural conventions of the particular community?
   Ans: No Comment, I do not know his position well.

17. Do you think that Qutb's concept of universal tawir (artistic representation) is dynamic, perennial and everlasting whereas Saussure Signification is in a state of flux?
   Ans: Yes, the Qur'an tawir (artistic representation) is perennial and infinite as it is revealed by the Lord of the universe whereas the western thoughts, values and ideas change, evolve and are modified according to the variation in social customs and circumstances. Qutb tried to communicate the universal message of the Qur'an and his dynamic force that unravel and disseminate its content and subject matter effectively.

18. Izutsu in his work, enunciated two categories of signs, i.e., verbal (which can be articulated) and the elements of natural phenomena permeated throughout the universe to serve man, to them he alternatively calls linguistic and non-linguistic signs.
   Do you think that his premise bears significant similarity to the present study?
   Ans: Yes, human language may randomly perceives, though not all of those aspects which are present in the Qur'anic text.

19. Do you think that Qutb's tawir (artistic representation) reinforces efficacy of sign system in the holy Qur'an?
   Ans: Yes, Qutb's own literary excellence in Arabic and concern about his tawir (artistic representation) reinforces that the holy Qur'an uses pictographic in its depiction of different non-material themes, literary figures and elements. He tried to analyze the literary style of the text in a pictographic manner to make it easy and comprehensible for the human beings.

20. Do you think that the present study, "Sign of water in the holy Qur'an: A Semiotic study with de-Saussure and Sayyid Qutb's Strategic frame of reference", would be a pleasant and novel addition to the realm of the Qur'anic studies and linguistics?
   Ans: Water is a significant sign of natural phenomena, as the entire universe originated from it; it is not only a source of life but also a means of life. The sign of water not only
entails creative components in its entity but it also possessed the destructive features and attributes. It is one of Allah's Creations as a gift and blessing for humankind.

Name: Prof. Dr. Anis Ahmad

Vice Chancellor
Riphah International University
Sector 1 – 14 Islamabad
INTERVIEW

Subjects: The Religious cum Linguistic Scholars available for Interview

Name: Dr. Mahmood Ahmad Ghazi (Late)

Qualification: Ph. D. in (Islamic Studies), Faculty of Oriental Learning, University of the Punjab.

Department: Judge, Federal Shariat Court of Pakistan
1. Saussure advocated that a sign is the union of form and representation and to these two components he called the signifier and signified. He proclaims that these two essential components signify the two fundamental levels of language - signifier represents the sound-pattern or acoustic image and signified stands for a mental concept or concrete sensorial image. He claims that both the signifier and the signified are purely psychological and their association constitute the whole sign. Ogden and Richard perceive this relationship as a triangle.

![Thought or Reference](image)

**Symbol:** /Tree/  
(Signifier)  

**Referent:**  
(Signified)

Whereas Qutb claims that categorically his *taswīr* (artistic representation) works like fine arts and literature and its vibrant style instils perceptual and pictographic meanings of the text in the mind of the listener or reader. Do you think that more or less both the perceptions at this particular point bear significant correspondence to each other?  
Ans: Yes, they both are interrelated with each other as the Qur‘ān is something like a kalam-e-nafasi, i.e., the speech in the mind before it is uttered. In this context, Shah Wali-ullah has enunciated three categories of existence, for instance, (1) Physical world; (2) Spiritual world or Alam-ul-amsa‘al; (3) Super gathering. In spiritual world or Alam-ul-amsa‘al, e.g. the concept of the tree exists in Alam-ul-amsa‘al and here in this world all the trees are its reflections. It can be illustrated with another example that, on the day of judgement metaphorically the death has been killed in the shape of an animal but in Alam-ul-amsa‘al it exist in the form of an idea.

2. Do you think that Qutb’s *taswīr* (artistic representation) and Saussure’s linguistic sign at one end work on the text and at another end maintain sensorial graphical representations?  
Ans: Yes, of course.

3. Qutb’s *taswīr* (artistic representation) and Saussure’s linguistic sign both invoke conceptual and sensuous meanings in the mental threshold of the reader or listener. Do you think that they both activate human perception?
Ans: Yes, they both activate human perception but Sayyid Qutb’s perception is far more comprehensive and elaborate than Saussure’s.

4. Qutb spells out that contemplation on the Qur’anic text takes the reader beyond the text and transfigures his perceptual canvass by displaying living pictures and acting person’s whereas, an analogous claim made by Saussure of his psychological signifier which specifically resides in the mind of the individual and invokes a conceptual signified i.e., its referent. Do you think that *taswīr* (artistic representation) and linguistic sign begin with observation and sense experience?

Ans: Yes, but differences exist between both, as Qutb deals with the divine text, so his claim of perceptual images or pictures is perpetual and eternal whereas Saussure discusses human issues which pertains to human experiences and values.

5. Do you think that Qutb’s subliminal concept of *taswīr* (artistic representation) and Saussure’s linguistic sign are empirically oriented notions, which primarily focus on perception?

Ans: Yes to some extent but not absolutely.

6. Saussure claims that each linguistic sign bears different meanings because of its different form and mould from the rest of the signs in the conventional system of a language. Do you think different constructs and configurations of constituent elements that generate different meanings work in every language and reside in Qutb’s *taswīr* (artistic representation) as well?

Ans: It seems to be correct and justified.

7. Saussure claims that his linguistic sign acquire its value through its relationship to the other signs in the system of a language. Do you think that principle of internal relationship (intertextuality) developed by the scholars of Balagha, (which claims that some parts of the Qurʾān explains the other) carries dynamic force to establish coherent unity in the Qurʾānic text?

Ans: Yes, of course, as each sign carries a significant position and in combination with each other constitute a structured system of language. In addition to this, scholars of Balagha have rich and wide interdisciplinary contribution in the interpretation of different manifestations of the Holy Qurʾān.

8. How the principle of internal relationships (intertextuality), specifically formulated by the scholars of Balagha, reinforces, clarifies and strengthens the meanings of the Qurʾānic text more emphatically?
Ans: Yes, the scholars of Balagha have formulated the principle of internal relationships for a comprehensive interpretation and understanding of the Qur’anic text. It reinforces the concept that some parts of the Holy Qur’ân on one subject, topic/theme clarify, and reinforce the meanings of other parts, in order to constitute a comprehensive and objective understanding of the text.

9. Saussure claims that his psychological signifier is linear as the syntactic elements when executed in a speech moves in a sequence of line, i.e., one after the other and not two at one time. Do you think that linear principle is an inherent feature of every spoken and written language and dwells in Qutb’s *taswîr* (artistic representation) as well?

Ans: Apparently, it seems so and in addition to this, in case of Arabic we can say, it carries brevity and terness.

10. Why the Qur’anic text should be understood and interpreted within the purview of its contextual backdrop?

Ans: In order to comprehend true essence of the Qur’anic message, it is inevitable to shed light into the social backdrop of the revelation. But at same time it claims to have an internal relevance, which helps to understand its meaning and message. So, in many cases, for instance, in the universal commandments, “Do not show slackness in writing down the transactions, whether small or large, along with the date of its payment, that is fairest in the sight of Allah; it is best for the testimony and is more likely to exclude all doubts,” and the general principles, e.g. “There is no compulsion in religion,” need not to be deciphered and explored in its context.

11. Qutb claims that captivating features of *taswîr* (artistic representation) seize the heart and soul of the reader or listener and inculcate comprehensive understanding of the Qur’anic text. Do you think that in order to develop reflective and meaningful comprehension of the text, the translators should manipulate Qutb’s paradigm in their commentaries?

Ans: Though Qutb very craftily and skillfully portrays the pictographic style of the Qur’ân but still there is a great need to reconstruct and re-explore the subtleties of its diverse semiotic dimensions.

12. Do you agree with Qutb’s claim that *taswîr* (artistic representation) is the preferred method of the Qur’ân which through pictographic representation makes the text captivating, enchanting and easily comprehensible for the reader?

Ans: Yes, but I am partly agree with his claim, because the Holy Qur’ân does not present all the themes pictographically except few, for instance, only those verses
vividly depicts scenes, events and pictures which deals with the natural phenomena, reward or punishment of the believers or disbelievers respectively, or the theme of resurrection and the commencement of the cataclysmic day.

13. Do you think that Qutb’s aesthetic frame of reference adds dynamic force to communicate the meanings through living and moving pictures and transforms the mental state of the reader more sharply and affectively?
   Ans: Yes, of course the contemplation and reflection on the divine text transforms the mental and spiritual state of the individuals as well as communities.

14. How do you perceive Qutb’s claim that aesthetic expression instils immediate and effective sketches in the perceptual frame of the reader?
   Ans: Yes, Qutb rightly claims that aesthetic expression instills and inculcates effective sketches in the mental threshold of the individual and generates mental and spiritual emancipation. As aesthetics is natural to human beings and the men used to understand everything in terms of its beauty and delicacy. Similarly, the significant proposition reaffirm his claim that: ‘God himself is beautiful and loves beauty.’

15. Do you agree with Qutb’s notion that interpretation of the Qur’anic text should be done by keeping in view the universal message of the Quran instead of its literal meanings?
   Ans: Yes, Qutb aptly proclaims that interpretation and understanding of the Qur’anic text should be done by perceiving Its universal and literary meanings, instead of appreciating Its literal or surface meanings.

16. Do you think that Saussure’s perception of signs arbitrariness reflects the social and cultural conventions of the particular community?
   Ans: Yes, it seems so.

17. Do you think that Qutb’s concept of universal ṭażwīr (artistic representation) is dynamic, perennial and everlasting whereas Saussure Signification is in a state of flux?
   Ans: I can say yes, as Qutb deals with the Eternal Divine Book but at the same time it is worth mentioning that perception of the individuals varies from person to person as well as with the passage of time it transfigures according to the surrounding situation, e.g. fourteen hundred years ago, the person may have a different concept of the register (account of his deeds) of his actions on the day of accountability as compare to the present global world, where the person can imagine that account of his deeds my be handed over to him in a sim or in any flash disk (floppy).

18. Izutsu in his work, enunciated two categories of signs, i.e., verbal (which can be articulated) and the elements of natural phenomena permeated throughout in the
universe to serve man, to them he alternatively calls linguistic and non-linguistic signs. Do you think that his premise bears significant similarity to the present study?

Ans: It seems so, as the Qur’ān unfolds its abstract concepts concretely through visual and sensual pictures to reinforce its meaning and message effectively.

19. Do you think that Qutb’s taswīr (artistic representation) reinforces efficacy of sign system in the holy Qur’ān?

Ans: Yes of course.

20. Do you think that the present study, “Sign of water in the holy Qur’ān: A Semiotic study with de-Saussure and Sayyid Qutb’s Strategic frame of reference”, would be a pleasant and novel addition to the realm of the Qur’ānic studies and linguistics?

Ans: Yes, definitely it will open the new vistas and new horizons to explore the niceties and subtleties of the Qur’ānic language and bring to the light an innovative genre in Qur’ānic and linguistic studies.
INTERVIEW

Subjects: The Religious cum linguistic scholars available for interview

Name: Dr. Muhammad Khan

Qualification: M. A English; M. A TEFL, M. Ed, Ph. D. English (Linguistics)

Department: Punjab Education Department
1. Saussure advocated that a sign is the union of form and representation and to these two components he called the signifier and signified. Whereas Qub talks about 
tawîr (artistic representation) works like fine arts and literature and its vibrant style instills perceptual and pictographic meanings of the text in the mind of the listener or reader. Do you think that more or less both the perceptions at this particular point bear significant correspondence to each other?

2. Do you think that Qub’s tawîr (artistic representation) and Saussure’s linguistic sign at one end works on the text and at another end maintains sensorial graphical representations?

Certainly they function at both ends.

3. Qub’s tawîr (artistic representation) and Saussure’s linguistic sign both invoke conceptual and sensuous meanings in the mental threshold of the reader or listener. Do you think that they both activate human perception?

Yes, but Qub’s tawîr-i-fanni broadens reader’s vision more than Saussure’s linguistic sign.

4. Qub spells out that contemplation on the Qur’ânic text takes the reader beyond the text and transfigures his perceptual canvass by displaying living pictures, scenes, graphs, and acting person’s whereas, more or less, an analogous claim made by Saussure of his psychological signifier which specifically resides in the mind of the individual and invokes a conceptual signified i.e., its referent. Do you think that tawîr (artistic representation) and linguistic sign begin with observation and sense experience?

Yes, mainly this is empirical phenomenon.
5. Do you think that Qub’s subliminal concept of *taswīr* (artistic representation) and Saussure’s linguistic sign are empirically oriented notions, which primarily focus on perception?

Yes, both notions are the outcome of perception understanding.

6. Saussure claims that each linguistic sign bears different meanings because of its different form and would from the rest of the signs in the conventional system of a language. Do you think different constructs and configurations of constituent elements that generate different meanings work in every language and reside in Qub’s *taswīr* (artistic representation) as well?

Yes, this is the whole story of semiotics theory and Qub’s *taswīr-i-Fanni* is no exception.

7. Saussure claims that his linguistic sign acquire its value through its relationship to the other signs in the system of a language. Do you think that principle of internal relationship (intertextuality) developed by the scholars of Balagha, (which claims that some parts of the Qur’ān explains the other) carries dynamic force to establish coherent unity in the Qur’ānic text?

Both coherence and cohesion (intertextuality) make the Qur’ānic message dynamic. Words in isolation give no complete sense.

8. How the principle of internal relationships (intertextuality), specifically formulated by the scholars of Balagha, reinforces, clarifies and strengthens the meanings of the Qur’ānic text more emphatically?

The principle of intertextuality produces the text a coherent whole.
9. Saussure claims that his psychological signifier is linear as the syntactic elements when executed in a speech moves in a sequence of line, i.e., one after the other and not two at one time. Do you think that linear principle is an inherent feature of every spoken and written language and dwells in Qutb’s taswīr (artistic representation) as well?

Yes, linear principle is inherent feature of verbal communication and Qutb’s artistic expression.

10. Why the Qur’ānic text should be understood and interpreted within the purview of its contextual backdrop?

This results in better comprehension and minimum confusion.

11. Qutb claims that captivating features of taswīr (artistic representation) seize the heart and soul of the reader or listener and inculcate comprehensive understanding of the Qur’ānic text. Do you think that in order to develop reflective and meaningful comprehension of the text, the translators should manipulate Qutb’s paradigm in their commentaries?

This aspect would be a novel addition to the world of the Qur’ānic commentaries.

12. Do you agree with Qutb’s claim that taswīr (artistic representation) is the preferred method of the Qur’ān which through pictographic representation makes the text captivating, enchanting and easily comprehensible for the reader?

Yes, all this is meant for better communication and comprehension of the Qur’ānic message.
13. Do you think that Qutb's aesthetic frame of reference adds dynamic force to communicate the meanings through living and moving pictures and transforms the mental state of the reader more sharply and affectively?

Its result is dynamic and effective communication.

14. How do you perceive Qutb's claim that aesthetic expression instills immediate and effective sketches in the perceptual frame of the reader?

Pictographic style extends ever-lasting effects.

15. Do you agree with Qutb's notion that interpretation of the Qur'anic text should be done keeping in view the universal message of the Quran?

Yes, universality has to be depicted through the Quranic interpretation.

16. Do you think that Saussure's perception of signs arbitrariness reflects the social and cultural conventions of the particular community?

Yes, the conventions claim arbitrariness. Shakespeare says, "What is in a name that which we call a rose. By any other name it smells so sweet."

17. Do you think that Qutb's concept of universal taswir (artistic representation) is perpetual, immutable and dynamic whereas Saussure Signification is in a state of flux?

Yes, to a great extent (in both cases).

18. Izutsu in his work, enunciated two categories of signs, i.e., verbal (which can be articulated) and the elements of natural phenomena permeated throughout in the
universe to serve man, to them he alternatively calls linguistic and non-linguistic signs. Do you think that his premise bears significant similarity to the present study?

Yes, his premise exactly corresponds to the present study.

19. Do you think that Qutb's *taswir* (artistic representation) reinforces efficacy of sign system in the holy Qur'ān?

Yes, I think so.

20. Do you think that the present study, “Sign of water in the holy Qur'ān: A Semiotic study with de-Saussure and Sayyid Qutb's Strategic frame of reference”, would be a pleasant and novel addition to the realm of the Qur'ānic studies and linguistics?

Yes, this is the most wanted addition to the existing research.
INTERVIEW

Subjects: The Religious cum linguistic scholars available for interview
Name: Professor Ahsan-ur-Rehman
Qualification: Working towards Doctorate in English (linguistics)
Department: H. O. D of English Department, International Islamic University Islamabad.
1. Saussure advocated that a sign is the union of form and representation and to these two components he called the signifier and signified. He proclaims that these two essential components signify the two fundamental levels of language - signifier represents the sound-pattern or acoustic image and signified stands for a mental concept or concrete sensorial image. He claims that both the signifier and the signified are purely psychological and their association constitute the whole sign.

   **Sign**
   
   **Thought or Reference**

   ![Symbol: Tree](symbol.png)
   
   **Referent:**  
   (Signifier)  
   (Signified)

   Whereas Qub claims that categorically his *taswir* (artistic representation) works like fine arts and literature and its vibrant style instils perceptual and pictographic meanings of the text in the mind of the listener or reader. Do you think that more or less both the perceptions at this particular point bear significant correspondence to each other?  
   
   **They do correspond.**

2. Do you think that Qub’s *taswir* (artistic representation) and Saussure’s linguistic sign at one end works on the text and at another end maintains sensorial graphical representations?  
   
   **Both follow the same line or similar lines.**

3. Qub’s *taswir* (artistic representation) and Saussure’s linguistic sign both invoke conceptual and sensuous meanings in the mental threshold of the reader or listener. Do you think that they both activate human perception?
4. Qutb spells out that contemplation on the Qur'anic text takes the reader beyond the text and transfigures his perceptual canvas by displaying living pictures, scenes, graphs and acting person's whereas, more or less, an analogous claim made by Saussure of his psychological signifier which specifically resides in the mind of the individual and invokes a conceptual signified i.e., its referent. Do you think that *taswir* (artistic representation) and linguistic sign begin with observation and sense experience?

5. Do you think that Qutb's subliminal concept of *taswir* (artistic representation) and Saussure's linguistic sign are empirically oriented notions, which primarily focus on perception?

6. Saussure claims that each linguistic sign bears different meanings because of its different form and mould from the rest of the signs in the conventional system of a language. Do you think different constructs and configurations of constituent elements that generate different meanings work in every language and reside in Qutb's *taswir* (artistic representation) as well?

7. Saussure claims that his linguistic sign acquire its value through its relationship to the other signs in the system of a language. Do you think that principle of internal relationship (intertextuality) developed by the scholars of *Balagha*, (which claims that
some parts of the Qur’ānic explains the other) carries dynamic force to establish coherent unity in the Qur’ānic text?

Yes

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8. How the principle of internal relationships (intertextuality), specifically formulated by the scholars of Balaqha, reinforces, clarifies and strengthens the meanings of the Qur’ānic text more emphatically?

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9. Saussure claims that his psychological signifier is linear as the syntactic elements when executed in a speech moves in a sequence of line, i.e., one after the other and not two at one time. Do you think that linear principle is an inherent feature of every spoken and written language and dwells in Qutb’s taswīr (artistic representation) as well?

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10. Why the Qur’ānic text should be understood and interpreted within the purview of its contextual backdrop?

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11. Qutb claims that captivating features of taswīr (artistic representation) seize the heart and soul of the reader or listener and inculcate comprehensive understanding of the Qur’ānic text. Do you think that in order to develop reflective and meaningful comprehension of the text, the translators should manipulate Qutb’s paradigm in their commentaries?

Yes, they will have to

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12. Do you agree with Qutb’s claim that taswîr (artistic representation) is the preferred method of the Qur’ân which through pictographic representation makes the text captivating, enchanting and easily comprehensible for the reader?

[Handwritten answer]

13. Do you think that Qutb’s aesthetic frame of reference adds dynamic force to communicate the meanings through living and moving pictures and transforms the mental state of the reader more sharply and affectively?

[Handwritten answer]

14. How do you perceive Qutb’s claim that aesthetic expression instills immediate and effective sketches in the perceptual frame of the reader?

[Handwritten answer]

15. Do you agree with Qutb’s notion that interpretation of the Qur’ânic text should be done keeping in view the universal message of the Quran?

[Handwritten answer]

16. Do you think that Saussure’s perception of sign arbitrariness reflects the social and cultural conventions of the particular community?

[Handwritten answer]
17. Do you think that Qutb’s concept of universal taswīr (artistic representation) is perpetual, immutable and dynamic whereas Saussure Signification is in a state of flux? 

Both change accordingly.

18. Izutsu in his work, enunciated two categories of signs, i.e., verbal (which can be articulated) and the elements of natural phenomena permeated throughout in the universe to serve man, to them he alternatively calls linguistic and non-linguistic signs. Do you think that his premise bears significant similarity to the present study?

Yes, it does.

19. Do you think that Qutb’s taswīr (artistic representation) reinforces efficacy of sign system in the holy Qur’ān?

Yes.

20. Do you think that the present study, “Sign of water in the holy Qur’ān: A Semiotic study with de-Saussure and Sayyid Qutb’s Strategic frame of reference”, would be a pleasant and novel addition to the realm of the Qur’ānic studies and linguistics?

Yes, I am sure.

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Department of English (FLL&H)
International Islamic University
Islamabad
Appendix-C

Religious Cum Linguistic Scholars’ Interview

Seven religious scholars cum linguists were approached for a structured interview, namely: (i) Dr. Zia-ul-Haq, Islamabad, (ii) Dr. Riaz Hassan, Islamabad, (iii) Dr. Zafar Ishaq Ansari, Islamabad, (iv) Dr. Anees Ahmed, Islamabad, (v) Dr. Mehmood Ahmed Ghazi (Late), Islamabad, (vi) Dr. Muhammad Khan, Attock, (vii) Prof. Ahsan-ur-Rehman, Islamabad. The interview was designed to obtain well-versed articulations of the erudite religious scholars cum English linguists, seeking validity and reliability of the application of aesthetic perception on linguistic semiotic analysis of the sign of water in the Holy Qur’ān. Their seminal views have also been taken as an evidence to cross examine and underpin the researcher’s hypothesis and determine the scope of the work. The original manuscripts of the answers to various questions posed in the interview have been included in Appendix-B. However, it is indispensable to discuss significant viewpoints given by the religious scholars cum linguists in response to different questions posed in the interview.

Analysis of religious scholars cum English linguists’ responses to the interview

Few religious scholars cum linguists have provided elaborative responses to the questions and some responded precisely. Some questions have been answered simply with, ‘yes’ ‘yes, it seems so’, ‘yes, possibly they both’, ‘yes it is’, ‘yes, it is quite evident’, where more detailed responses were expected. The responses given by the religious scholars cum linguists were analyzed as follows:

Question 1: Saussure advocates that a sign is the union of form and representation and to these two components he calls the signifier and the signified. He proclaims that these two essential components signify two fundamental levels of a language - signifier represents the sound-pattern or acoustic image and signified stands for a mental concept or concrete sensorial image. He claims that both the signifier and the signified are purely psychological and their association constitutes the whole sign. Ogden and Richard perceive this relationship as a triangle.
Whereas Qutb claims that categorically his *taswīr* (artistic representation) works like fine arts and literature and its vibrant style instils perceptual and pictographic meanings of the text in the mind of the receptor. Do you think that more or less both the perceptions at this particular point bear significant correspondence to each other?

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<th>Responses/Comments</th>
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<tbody>
<tr>
<td>1</td>
<td>Zia</td>
<td>Yes, both the perceptions at the above mentioned particular point bear significant correspondence to each other.</td>
</tr>
<tr>
<td>2</td>
<td>Riaz Hassan</td>
<td>The similarities are not immediately discernible –however, a case could be made in the light of semiotic theory.</td>
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<tr>
<td>3</td>
<td>Ansari</td>
<td>It seems so.</td>
</tr>
<tr>
<td>4</td>
<td>Muhammad Khan</td>
<td>Saussure’s concept of sign, i.e., ‘signifier’ and ‘signified’ is finite, but in Qutb’s <em>taswīr al-fannī</em> the readers can easily figure out the phenomenon of primordial creation which is true representative of the reality of ‘Kun fayakūn’. Tangible/concrete things exist even before giving them a sign/word. However, both the perceptions have some corresponding features.</td>
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<tr>
<td>5</td>
<td>Ahsan-ur-Rehman</td>
<td>They do correspond.</td>
</tr>
<tr>
<td>6</td>
<td>Ghazi</td>
<td>Yes, they both are interrelated with each other as the Qur‘ān is something like a kalam-e-nafasi, i.e., the speech in the mind before it is uttered. In this context, Shah Wali-ullah has enunciated three categories of existence, for instance, (1) physical world; (2) spiritual world or Alam-ul-amsa’al; (3) super gathering. In spiritual world or</td>
</tr>
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</table>
Alam-ul-amsa’al, e.g. the concept of the tree exists and in the present world all the trees are its reflections. It can be illustrated with another example that, on the day of judgement metaphorically the death has been killed in the shape of an animal, but in Alam-ul-amsa’al it exists in the form of an idea.

Anees Ahmed elaborates on Qur’anic concepts. These concepts can only be visualized and perceived. Yet, it can be said that they create images in the mind of the individuals which inculcate true spirit of the message and meanings of the Qur’anic text. Hence, it is the excellence and ubiquitous niceties of the Qur’anic language that in the process of comprehending the sublime text, it invokes person’s visual sense to see and perceive the things and events as if these are happening and being visualized.

Analysis of the responses

In response to question 1 of the interview, Dr. Zia, Dr. Ansari, Dr. Khan, Pro. Ahsan, and Dr. Ghazi have strongly emphasized the point in question and commented that both the perceptions bear significant correspondence to each other whereas Dr. Anees kept his response limited to the philosophy of Qutb and reaffirmed his assertion by adding that it is the excellence and ubiquitous niceties of the Qur’anic language that invoke receptor’s visual sense to perceive the things and events as if they are happening in front of person’s naked eyes. By this token, Dr. Riaz was of the view that true sense of identity between the both is not immediate, but can be created in the light of semiotic theory.

**Question 2:** Do you think that Qutb’s *taswîr* (artistic representation) and Saussure’s *linguistic sign* at one end, work on the text and at another end maintain sensorial graphical representations?

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<tr>
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<tbody>
<tr>
<td>1</td>
<td>Zia</td>
<td>Yes, Artistic representation and linguistic sign both at one end</td>
</tr>
</tbody>
</table>
work on the text and at another end maintain sensorial graphic representation.

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<tbody>
<tr>
<td>2</td>
<td>Riaz Hassan</td>
<td>Yes, parallel may be drawn.</td>
</tr>
<tr>
<td>3</td>
<td>Ansari</td>
<td>Yes, possibly they both.</td>
</tr>
<tr>
<td>4</td>
<td>Khan</td>
<td>Certainly they function at both ends.</td>
</tr>
<tr>
<td>5</td>
<td>Ahsan-ur-Rehman</td>
<td>They both follow the same or similar lines.</td>
</tr>
<tr>
<td>6</td>
<td>Ghazi</td>
<td>Yes, of course.</td>
</tr>
<tr>
<td>7</td>
<td>Anees Ahmed</td>
<td>Yes, Qutb’s <em>taswīr</em> invokes graphical representations, but the impact it creates is not sense pleasure or sensory experience, but the intellectual ratiocination or mental transformation of the receptor.</td>
</tr>
</tbody>
</table>

**Analysis of the responses**

In response to question 2 of the interview, all the religious cum linguistic scholars accepted the idea in question by saying that both the philosophies at one pole work on the text and at another pole construct graphical structures, whereas Dr. Anees focuses upon Qutb’s perception and acknowledges everlasting impact of *taswīr* and adds robust manifestations to *taswīr*. He observes that its graphical representations do not only create sense pleasure or sensory experience but also evolve spiritual and mental transformation of the receptor.

**Question 3:** Qutb’s *taswīr* (artistic representation) and Saussure’s linguistic sign both invoke conceptual and sensuous meanings in the mental threshold of the receptor. Do you think that they both activate human perception?

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<tbody>
<tr>
<td>1</td>
<td>Zia</td>
<td>Yes, they activate human perception and also invoke conceptual and sensuous meanings in the mind of the receptor.</td>
</tr>
</tbody>
</table>
Analysis of the responses

In response to question 3 of the interview all the religious cum linguistic scholars agreed on the significant idea addressed in the question and appreciated Qutb’s signification by commenting that it is far more comprehensive, broader and elaborate than that of Saussure’s signification. Dr. Anees specifically adds that Qutb’s perception addresses receptor’s intuition as during comprehension of the Qur’anic text he completely involves his contemplation on the text.

**Question 4:** Qutb spells out that contemplation on the Qur’anic text takes the reader beyond the text and transfigures his perceptual canvass by displaying living pictures, whereas an analogous claim made by Saussure of his psychological signifier which specifically resides in the mind of the individual and invokes a conceptual signified i.e., its referent. Do you think that *taswīr* (artistic representation) and linguistic sign begin with observation and sense experience?
Yes, artistic representation comes after observation and meditation with complete insight, it does not come only with the observation

The statement is defensible – I agree with Qutb’s assertion. However, picturization is subjective.

Yes, they both.

Yes, mainly this is empirical phenomenon.

It is always individual’s perception which is related to his psychic that these relate to.

Yes, but differences exist between both, as Qutb deals with the divine text, so his claim of perceptual images or pictures is perpetual and eternal, whereas Saussure discusses human issues which pertains to human experiences and values.

Qutb’s own perception of the Qur’anic illustrations leads him to translate his own experience into a language which helps a reader in grasping the message and essence of the Qur’anic assertions.

Analysis of the responses

In response to question 4, six religious cum linguistic scholars, viz., Dr. Zia, Dr. Riaz, Dr. Khan, Dr. Anees and Pro. Ahsan acknowledge the question in debate and arrive at the point that artistic representation comes after observation and meditation with complete insight. Moreover, Qutb’s own experience of contemplation and comprehension of the Qur’anic text led him to formulate his perception of artistic representation. Dr. Ghazi partially agrees to the point in question and advances his view that differences exist between the both, as Qutb deals with the divine text so his claim of aesthetic perception is eternal and everlasting while Saussure’s proclamation encompasses ordinary human issues and experiences.

Question 5: Do you think that Qutb’s subliminal concept of *taswîr* (artistic representation) and Saussure’s linguistic sign are empirically oriented notions, which primarily focus on perception?
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<tbody>
<tr>
<td>1</td>
<td>Zia</td>
<td>Yes, to some extent, not fully.</td>
</tr>
<tr>
<td>2</td>
<td>Riaz Hassan</td>
<td>I cannot comment on this – something ‘empirical’ might be possible for Saussure’s signs, but picturization is too personal.</td>
</tr>
<tr>
<td>3</td>
<td>Ansari</td>
<td>Yes, it seems so.</td>
</tr>
<tr>
<td>4</td>
<td>Khan</td>
<td>Yes, both notions are the outcome of perception and meditation.</td>
</tr>
<tr>
<td>5</td>
<td>Ahsan-ur-Rehman</td>
<td>They move similarly.</td>
</tr>
<tr>
<td>6</td>
<td>Ghazi</td>
<td>Yes, to some extent, but not absolutely.</td>
</tr>
<tr>
<td>7</td>
<td>Anees Ahmed</td>
<td>Qutb writes in a highly literary style and makes effort to carry his reader with him on topics which are not finite but infinite like uniqueness of Allah.</td>
</tr>
</tbody>
</table>

**Analysis of the responses**

In response to question 5, Dr. Ansari, Dr. Khan and Pro. Ahsan-ur-Rehman arrived at one point and expressed that both the notions are the culmination of perception, but Dr. Zia and Dr. Ghazi favoured the partial parallelism of the declarations while Dr. Riaz accepted the point in question up to the extent of Saussure whereas Dr. Anees admired Qutb’s highly literary style and his appreciation of the absolute and eternal topics.

**Question 6:** Saussure claims that each linguistic sign bears different meanings because of its different form and mould from the rest of the signs in the conventional system of a language. Do you think different constructs and configurations of constituent elements that generate different meaning work in every language and reside in Qutb’s *taswīr* (artistic representation) as well?

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<tbody>
<tr>
<td>1</td>
<td>Zia</td>
<td>Yes, variations in configuration generate different</td>
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</tbody>
</table>
connotations and this is what Sayyid Qutb means with the word Taswīr.

2 Riaz Hassan This question has too many implications – However, the general proposition is defensible from Saussure’s stand point – picturization is subjective.

3 Ansari Yes, it does.

4 Khan Yes, this is the whole story of semiotic theory and Qutb’s taswīr al-fannī is no exception.

5 Ahsan-ur-Rehman Yes, it does.

6 Ghazi It seems to be correct and justified.

7 Anees Ahmed Yes, every language has the potential to develop more than one structure of differences through which new forms are generated which lead to the new meanings. But the Qur’ānic language is highly sublime, majestic, full of literary devices and is not subjected to the change in form and content through human efforts or societal norms. Its perennial meanings are based on the context of socio-cultural settings of the relevant period and the occurrences of different events and happenings that led to the revelation of this miraculous message.

Analysis of the responses

In answer to question 6 of the interview Dr. Zia, Dr. Ansari, Dr. Khan, Ahsan-ur-Rehman and Dr. Ghazi agreed to the point in question while Dr. Riaz accepted the concept partially to the extent of Saussure whereas Dr. Anees denied the point in question and expressed his perspective with respect to the sublimity of the Qur’ānic language, which is majestic and full of literary devices and independent of all the changes and variations.

Question 7: Saussure claims that his linguistic sign acquires its value through its relationship to the other signs in the system of a language. Do you think that principle of internal relationships (intertextuality) developed by the scholars of Balagha, (which
claims that some parts of the Qur’ān explain the other) carries dynamic force to establish coherent unity in the Qur’ānic text?

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<tr>
<td>1</td>
<td>Zia</td>
<td>Yes, the topic of rhetoric is to explain the embedded relationship with the parts of the Qur’ānic text. It leads the reader to the complete coherence in the Qur’ānic text connotatively.</td>
</tr>
<tr>
<td>2</td>
<td>Riaz Hassan</td>
<td>That ‘language’ creates a context for ‘language’ is well known. This statement is acceptable.</td>
</tr>
<tr>
<td>3</td>
<td>Ansari</td>
<td>Yes, it is.</td>
</tr>
<tr>
<td>4</td>
<td>Khan</td>
<td>Both coherence and cohesion (intertextuality) make the Qur’ānic message dynamic. Words in isolation give no complete sense.</td>
</tr>
<tr>
<td>5</td>
<td>Ahsan-ur-Rehman</td>
<td>Yes</td>
</tr>
<tr>
<td>6</td>
<td>Ghazi</td>
<td>Yes, of course, as each sign carries a significant position and in combination with each other constitutes a structured system of language. In addition to this, scholars of balagha have rich and wide interdisciplinary contribution in the interpretation of different manifestations of the Qur’ān.</td>
</tr>
<tr>
<td>7</td>
<td>Anees Ahmed</td>
<td>The western norms and values are evolutionary and in a continuous process of change. Their cultural and societal conventions change with the passage of time. Whereas Islamic paradigm contains dynamic and absolute values and are not subjected to the social constraints of any community or society. The principle of internal relationships ubiquitous throughout the Holy Qur’ān and establishes nazm (coherent unity) in the divine text. It reinforces the point that the Qur’ānic verses are like diamonds and pearls beautifully arranged in an intellectual constellation. Yes, one passage of the Holy Qur’ān does explain, clarify and reinforce the meanings of other verses in its...</td>
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contextual settings and carry towards one point i.e. Tauheed, Unity and Oneness of Allah.

Analysis of the responses

In answer to question 7, all the seven scholars vigorously supported the stance in debate even Dr. Anees added some more to the dynamism of the Qur’ānic verses by saying that they are like diamonds and pearls beautifully arranged, simultaneously explain and clarify the meanings of each other in their contextual backdrop. In this context, Dr. Riaz beautifully explained the point: “that ‘language’ creates a context for ‘language’,” and Dr. Khan admired the concept that: “both coherence and cohesion (intertextuality) make the Qur’ānic message dynamic. Words in isolation give no complete sense”.

**Question 8:** How does the principle of internal relationship (intertextuality), specifically formulated by the scholars of balagha reinforce, clarify and strengthen the meanings of the Qur’ānic text more emphatically?

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<tr>
<td>1</td>
<td>Zia</td>
<td>Because the principle of internal relationship in rhetoric does focus on meaning and the situation and correlate them with each other.</td>
</tr>
<tr>
<td>2</td>
<td>Riaz Hassan</td>
<td>I cannot answer this question.</td>
</tr>
<tr>
<td>3</td>
<td>Ansari</td>
<td>Yes, it is quite evident.</td>
</tr>
<tr>
<td>4</td>
<td>Khan</td>
<td>The principle of intertextuality produces the text a coherent whole.</td>
</tr>
<tr>
<td>5</td>
<td>Ahsan-ur-Rehman</td>
<td>The context of text and context of the reader makes the meaning.</td>
</tr>
<tr>
<td>6</td>
<td>Ghazi</td>
<td>Yes, the scholars of balagha have formulated the principle of internal relationships for a comprehensive interpretation and understanding of the Qur’ānic text. It reinforces the concept that some parts of the Holy Qur’ān on one subject, topic or theme clarifies, reinforces and strengthens the meaning of other parts, in</td>
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order to constitute an objective understanding of the text.

7  Anees Ahmed  Internal relationship is the principle specifically enunciated by the scholars of balagha for the interpretation of the Qur’ānic text. It establishes the point that while individual ayāt of the Qur’an are explicit yet a group of the Qur’ānic verses on one subject clarifies, reinforces and strengthens the meanings of other verses and at the end, a more comprehensive and an objective understanding of the topic may emerge.

Analysis of the responses

In response to question 8 of the interview, among seven scholars, six strongly agreed to the concept in discussion. They provided an insight that principle of internal relationship focuses on the meaning and situation and correlates them with each other. Dr. Khan perceived that, ‘the principle of intertextuality produces the text a coherent whole’, while Dr. Riaz Hassan did not comment on the point.

Question 9: Saussure claims that his psychological signifier is linear as the lexical and syntactic elements when executed in a speech move in a sequence of line, i.e., one after the other and not two at one time. Do you think that linear principle is an inherent feature of every spoken and written language and dwells in Qutb’s taswīr (artistic representation) as well?

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<tr>
<td>1</td>
<td>Zia</td>
<td>Yes, it does exist in Qutb’s taswīr.</td>
</tr>
<tr>
<td>2</td>
<td>Riaz Hassan</td>
<td>This is arguable. Linearity is a property of language, but it does not seem to be a property of taswīr.</td>
</tr>
<tr>
<td>3</td>
<td>Ansari</td>
<td>I cannot say anything about it.</td>
</tr>
<tr>
<td>4</td>
<td>Khan</td>
<td>Yes, linear principle is inherent feature of verbal communication and Qutb’s aesthetic perception.</td>
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</tr>
<tr>
<td>5</td>
<td>Ahsan-ur-Rehman</td>
<td>Qutb’s perception is cyclic and recursive.</td>
</tr>
<tr>
<td>6</td>
<td>Ghazi</td>
<td>Apparently, it seems so and in addition to this, in case of Arabic we can say, it carries brevity and terseness.</td>
</tr>
<tr>
<td>7</td>
<td>Anees Ahmed</td>
<td>Every language is executed in a linear fashion, but Qutb’s <em>taswīr</em> (artistic representation) secure horizontal (linear) as well as vertical dimensions. The revelation of the Divine text from God to man represent vertical manifestations of the message, whereas its dissemination and implementation to regulate the communal behavior and to construct the whole gamut of the social life reveals its horizontal dimension.</td>
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</table>

**Analysis of the responses**

In response to question 9, Dr. Zia, Dr. Khan and Dr. Ghazi agreed to the point in question while Dr. Riaz Hassan accepted the principle of linearity to the extent of language but not in *taswīr*, Dr. Ansari did not comment on it, Pro. Ahsan-ur-Rehman added new dimensions to Qutb’s perception by perceiving it cyclic and recursive whereas Dr. Anees introduced innovative dimensions to the paradigm in discussion and brought to the fore vertical and horizontal manifestations of the meanings of the Qur’anic text from its revelation to dissemination, respectively.

The scholars’ opinion on question 9 is further illustrated through pie-chart –1 as follows for having a quick gist of the responses of the scholars.
Description Pie Chart -1: The opinion of the scholars in response to question 9 is significant, as it received the average of 43% favouring comments while 29% partially favouring responses and 14% strongly opposing comments by presenting the argument that though every language is executed in a linear fashion but Qutb’s *taswīr* (artistic representation) secure horizontal (linear) as well as vertical dimensions from its revelation to dissemination, alternatively.

Question 10: Why should the Qur’ānic text be understood and interpreted within the purview of its contextual backdrop?

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<tbody>
<tr>
<td>1</td>
<td>Zia</td>
<td>Because the Qur’ān was revealed in accordance with the prevailing situation and it further indicated that the same may be applied to the similar situation in future.</td>
</tr>
<tr>
<td>2</td>
<td>Riaz Hassan</td>
<td>Some parts of the Qur’ānic text might need to be seen in context. However, to some extent it creates its own context.</td>
</tr>
<tr>
<td>3</td>
<td>Ansari</td>
<td>Yes, the Qur’ānic scholars agree that context illuminates the text and does not limit it.</td>
</tr>
<tr>
<td>4</td>
<td>Khan</td>
<td>This results in better comprehension and minimum confusion.</td>
</tr>
<tr>
<td>5</td>
<td>Ahsan-ur-Rehman</td>
<td>As the word cannot be understood without society and context, the Qur’ān is basically dependent on down to earth realities.</td>
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</tbody>
</table>
In order to comprehend true essence of the Qur’ānic message, it is inevitable to shed light on the social backdrop of the revelation. But at same time it claims to have an internal relevance, which helps to understand its meaning and message. So, in many cases, for instance, in the universal commandments, ‘Do not show slackness in writing down the transactions, whether small or large, along with the date of its payment, that is fairest in the sight of Allah; it is best for the testimony and is more likely to exclude all doubts,’ and the general principles, e.g. ‘There is no compulsion in religion’, need not to be deciphered and explored in its context.

The divine text has been revealed, piecemeal over a period of twenty-three years, according to the requirement of certain events and situations. So, in order to understand and comprehend its true and real manifestations, it is indispensable to probe into the contextual settings of the revelation. For instance, in order to understand the writings of Shakespeare, Dante and Wordsworth, it is important to know the environment, social settings and the situation, which stimulated them to write that particular text. Nevertheless the big difference is, the Qur’ān is not locked in history. It makes and changes the history, therefore context does help, but the message of the Qur’an transcends the confines of time and space. It is relevant at all times.

Analysis of the responses

In response to question 10 of the interview, Dr. Zia, Dr. Ansari, Dr. Khan, Ahsan-ur-Rehman and Dr. Anees were strongly agreed to the idea enunciated in the question. In this context Dr. Anees added that context is significant in understanding any text, but the Qur’ānic text is not locked in history, rather it makes and changes the history and transcends the confines of time and space. While Dr. Riaz and Dr. Ghazi partially accepted the point in contention and advanced their perspective that some parts of the Qur’ānic text need to be seen in context while others do not.
Question 11: Qutb claims that captivating features of *taswīr* (artistic representation) seize the heart and soul of the receptor and inculcate comprehensive understanding of the Qur’ānic text. Do you think that in order to develop reflective and meaningful comprehension of the text, the translators and commentators should manipulate Qutb’s paradigm in their commentaries?

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<th>Responses/Comments</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Zia</td>
<td>Not necessarily, may be and may not be.</td>
</tr>
<tr>
<td>2</td>
<td>Riaz Hassan</td>
<td>No, fidelity to the Arabic text is the first duty of translators (of religious texts).</td>
</tr>
<tr>
<td>3</td>
<td>Ansari</td>
<td>Yes, the person can dream to capture the image, but it is hard to achieve.</td>
</tr>
<tr>
<td>4</td>
<td>Khan</td>
<td>This aspect would be a novel addition to the commentaries.</td>
</tr>
<tr>
<td>5</td>
<td>Ahsan-ur-Rehman</td>
<td>Yes, they will have to.</td>
</tr>
<tr>
<td>6</td>
<td>Ghazi</td>
<td>Though Qutb skillfully portrays the pictographic style of the Qur’ān but still there is a great need to reconstruct and re-explore the subtleties of its diverse semiotic dimensions.</td>
</tr>
<tr>
<td>7</td>
<td>Anees Ahmed</td>
<td>Qutb elaborates in <em>al-taswīr al-fannī fī al-Qur‘ān</em> (artistic representation), the preferred method used by the Holy Qur’ān to unfold the essence of meaning in concrete manner. This method and proclamation represent only one dimension of the literary devices utilized by the Holy Qur’ān, whereas there are numerous other tools, instruments, structures and figures of speech working in the text to present and convey its marvelous eternal message.</td>
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</table>

Analysis of the responses

In response to question 11, Dr. Ansari, Dr. Khan, Dr. Ghazi and Ahsan-ur-Rehman strongly recommended that translator or commentator should manipulate Qutb’s paradigm in their commentaries (preferred method of the Holy Qur’ān to unfold its meaning and message effectively) to establish reflective understanding of the receptor.
Furthermore, Dr. Ansari believed that the person can only dream of it as the task is arduous and toilsome to achieve practically. Khan appreciated that this aspect would be a novel addition to the commentaries while Dr. Zia differed in his opinion and recommended to leave the choice on the priority of the translator or commentator whereas Dr. Riaz strongly recommended fidelity to the message of the Holy Qur’ān instead of using any methodology to mould or configure the content or essence of the text. Dr. Anees argued vehemently that the Holy Qur’ān in its entirety has numerous and diverse devices and structures and also contains manifold embedded layers of meanings while Qutb’s paradigm is its only one dimension.

**Question 12:** Do you agree with Qutb’s claim that *taswīr* (artistic representation) is the preferred method of the Holy Qur’ān which through pictographic representation makes the text captivating, enchanting and easily comprehensible for the reader?

<table>
<thead>
<tr>
<th>S. No</th>
<th>Religious Scholars cum linguists</th>
<th>Responses/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Zia</td>
<td>Yes, one can say like this. But this is actually one method to understand the Qur’ānic text. It is not the only one. Its confinement in one is irrational.</td>
</tr>
<tr>
<td>2</td>
<td>Riaz Hassan</td>
<td>No, these are subjective interpolations, they cannot be validated.</td>
</tr>
<tr>
<td>3</td>
<td>Ansari</td>
<td>Yes, it seems so.</td>
</tr>
<tr>
<td>4</td>
<td>Khan</td>
<td>Yes, all this is meant for better communication and comprehension of the Qur’ānic message.</td>
</tr>
<tr>
<td>5</td>
<td>Ahsan-ur-Rehman</td>
<td>Yes, that means going into the original text as much as possible.</td>
</tr>
<tr>
<td>6</td>
<td>Ghazi</td>
<td>Yes, but I partly agree with his claim because the Holy Qur’ān does not present all the themes pictographically except a few, for instance, only those verses vividly depict scenes, events and pictures which deal with the natural phenomena, reward or punishment of the believers or disbelievers respectively, or the theme of resurrection and the commencement of the cataclysmic day.</td>
</tr>
</tbody>
</table>
Yes, the comprehension and understanding of the Divine text on what is non-manifest seizes the heart and soul of the reader and transforms his/her mental and intellectual state. It simultaneously transfigures receptor’s mental canvass with the true light of Tawhīd.

Analysis of the responses

In response to question 12 of the interview five scholars, viz., Dr. Zia, Dr. Ansari, Dr. Khan, Ahsan-ur-Rehman and Dr. Anees, validated the point in debate that *taswīr* (artistic representation) is meant to evoke better communication and reflective comprehension of the Qur’ānic message. In this vein, Dr. Ghazi partly agreed as he was of the view that Qur’ānic text manifests some themes pictographically and not all while Dr. Riaz denied the point in question.

**Question 13:** Do you think that Qutb’s aesthetic frame of reference adds dynamic force to communicate meaning through living and moving pictures and transforms mental state of the receptor more effectively?

<table>
<thead>
<tr>
<th>S. No</th>
<th>Religious Scholars cum linguists</th>
<th>Responses/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Zia</td>
<td>Yes, I think so.</td>
</tr>
<tr>
<td>2</td>
<td>Riaz Hassan</td>
<td>Yes, non-representative features of language (musicality, imagery, etc.) add to the totality of meaning.</td>
</tr>
<tr>
<td>3</td>
<td>Ansari</td>
<td>Yes, it seems so.</td>
</tr>
<tr>
<td>4</td>
<td>Khan</td>
<td>Its result is dynamic for effective communication.</td>
</tr>
<tr>
<td>5</td>
<td>Ahsan-ur-Rehman</td>
<td>Yes, I strongly feel.</td>
</tr>
<tr>
<td>6</td>
<td>Ghazi</td>
<td>Yes, of course the contemplation and reflection on the Divine text transforms the mental and spiritual state of the individuals as well as communities.</td>
</tr>
<tr>
<td>7</td>
<td>Anees Ahmed</td>
<td>Yes, contemplation on the divine text transforms the inner condition of the reader or listener and evolves into intellectual emancipation of the receptor.</td>
</tr>
</tbody>
</table>
Analysis of the responses

In response to question 13 of the interview, all the scholars strongly agreed to the point in discussion and in this context Dr. Riaz Hassan highlighted significance of the non-representative features of language, viz., musicality and imagery add to the totality of meaning while Dr. Ghazi and Dr. Anees brought to the fore its emancipative and transformative implications on the intellect.

**Question 14:** How do you perceive Qutb’s claim that aesthetic expression instils immediate and effective sketches in the perceptual frame of the reader?

<table>
<thead>
<tr>
<th>S. No</th>
<th>Religious Scholars cum linguists</th>
<th>Responses/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Zia</td>
<td>The Holy Qur’ān has very strong aesthetic approach. That is why the reader should utilize this approach. It will definitely help him towards an understanding of the text.</td>
</tr>
<tr>
<td>2</td>
<td>Riaz Hassan</td>
<td>I cannot answer.</td>
</tr>
<tr>
<td>3</td>
<td>Ansari</td>
<td>Yes, obviously.</td>
</tr>
<tr>
<td>4</td>
<td>Khan</td>
<td>Aesthetic style extends ever-lasting effect.</td>
</tr>
<tr>
<td>5</td>
<td>Ahsan-ur-Rehman</td>
<td>I agree with it.</td>
</tr>
<tr>
<td>6</td>
<td>Ghazi</td>
<td>Yes, Qutb rightly claims that aesthetic expression instils and inculcates effective sketches in the mental threshold of the individual and generates mental and spiritual emancipation. As aesthetics is natural to human beings and the man used to understand everything in terms of its beauty and delicacy. Similarly, Qutb's concept can be reinforced by the idea that: ‘God Himself is beautiful and loves beauty.’</td>
</tr>
<tr>
<td>7</td>
<td>Anees Ahmed</td>
<td>Yes, Qutb rightly claims that aesthetic expression, instills and inculcates effective sketches in the mental threshold of the individual, and generates intellection or spiritual emancipation.</td>
</tr>
</tbody>
</table>
Analysis of the responses

In response to question 14 all the scholars strongly affirmed the idea claimed by Qutb and appreciated its everlasting impacts and emancipative dimensions while Dr. Riaz Hassan did not answer the question.

**Question 15:** Do you agree with Qutb’s notion that interpretation of the Qur’ānic text should be done by keeping in view the universal message of the Holy Qur’ān instead of its literal meanings?

<table>
<thead>
<tr>
<th>S. No</th>
<th>Religious Scholars cum linguists</th>
<th>Responses/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Zia</td>
<td>Yes, of course, the Holy Qur’ān is a universal message. It addresses mankind and conveys its message based on universality.</td>
</tr>
<tr>
<td>2</td>
<td>Riaz Hassan</td>
<td>Cannot answer.</td>
</tr>
<tr>
<td>3</td>
<td>Ansari</td>
<td>Yes, it’s so.</td>
</tr>
<tr>
<td>4</td>
<td>Khan</td>
<td>Yes, universality is to be depicted through the Qur’ānic interpretation.</td>
</tr>
<tr>
<td>5</td>
<td>Ahsan-ur-Rehman</td>
<td>Yes.</td>
</tr>
<tr>
<td>6</td>
<td>Ghazi</td>
<td>Yes, Qutb rightly claims that interpretation and understanding of the Qur’ānic text should be done by perceiving its universal and literary meanings, instead of appreciating its literal or surface meanings.</td>
</tr>
<tr>
<td>7</td>
<td>Anees Ahmed</td>
<td>Yes, Qutb aptly proclaims that comprehension and understanding of the Qur’ānic text should be done by perceiving its figurative, bottom and literary meanings, instead of translating it word-for-word.</td>
</tr>
</tbody>
</table>

Analysis of the responses

In response to question 15 of the interview, all the scholars accepted the idea in question that the Qur’ānic interpretation needs to be based on the concept of universality of the
Message which knows no man-made-boundaries. However, Dr. Riaz Hassan did not answer the question.

**Question 16:** Do you think that Saussure’s perception of sign’s arbitrariness reflects social and cultural conventions of a particular community?

<table>
<thead>
<tr>
<th>S. No</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Zia</td>
<td>Yes, it is not universal.</td>
</tr>
<tr>
<td>2</td>
<td>Riaz Hassan</td>
<td>Yes</td>
</tr>
<tr>
<td>3</td>
<td>Ansari</td>
<td>I can’t say anything about it.</td>
</tr>
<tr>
<td>4</td>
<td>Khan</td>
<td>Yes, the conventions claim arbitrariness.</td>
</tr>
<tr>
<td>5</td>
<td>Ahsan-ur-Rehman</td>
<td>I don’t think so.</td>
</tr>
<tr>
<td>6</td>
<td>Ghazi</td>
<td>Yes, it seems so.</td>
</tr>
<tr>
<td>7</td>
<td>Anees Ahmed</td>
<td>No Comment, I do not know his position well.</td>
</tr>
</tbody>
</table>

**Analysis of the responses**

In response to question 16 of the interview Dr. Zia, Dr. Riaz Hassan, Dr. Khan and Dr. Ghazi agreed to the arbitrariness of Saussure’s linguistic sign and believed that all communities establish their signs according to their cultural norms and constraints whereas Dr. Ansari and Dr. Anees gave no response to this question.

**Question 17:** Do you think that Qutb’s concept of universal *taswīr* (artistic representation) is dynamic, perennial and everlasting whereas Saussure’s signification is in a state of flux?

<table>
<thead>
<tr>
<th>S. No</th>
<th>Religious Scholars cum linguists</th>
<th>Responses/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Zia</td>
<td>Not in real sense. Both go together with assimilation.</td>
</tr>
<tr>
<td>2</td>
<td>Riaz Hassan</td>
<td>Qutb’s ideas are interesting – however, I see them as extraneous to the Holy Qur’ān.</td>
</tr>
<tr>
<td>3</td>
<td>Ansari</td>
<td>No, I can’t say anything.</td>
</tr>
<tr>
<td>4</td>
<td>Khan</td>
<td>Yes, to a great extent (in both cases).</td>
</tr>
<tr>
<td>5</td>
<td>Ahsan-ur-</td>
<td>Both change accordingly.</td>
</tr>
<tr>
<td>Rehman</td>
<td>Ghazi</td>
<td>I can say yes, as Qutb deals with the Eternal Divine Book but at the same time it is worth mentioning that the perception of the individuals varies from person to person as well as with the passage of time it transfigures according to the surrounding situation, e.g. fourteen hundred years ago, the person may have a different concept of the register (account of his deeds) of his actions on the Day of Accountability as compared to the present global world, where the person can imagine that account of his deeds may be handed over to him in the form of a sim or in any flash disk (floppy).</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Anees Ahmed</td>
<td>Yes, the Qur’anic taswīr (artistic representation) is perennial and infinite as it is revealed by the Lord of the universe, whereas the western thoughts, values and ideas can be changed and modified according to the variation in social customs and circumstances. Qutb tried to communicate the dynamic force of the universal Message of the Holy Qur’ān that unravels and disseminates its content and subject matter effectively.</td>
<td></td>
</tr>
</tbody>
</table>

**Analysis of the responses**

In response to question 17, Dr. Khan endorsed the idea discussed in the question, while Dr. Zia was of the view that both work in assimilation, Dr. Ansari didn't answer. Dr. Ghazi and Prof. Ahsan-ur-Rehman contended that both change accordingly. Dr. Ghazi quoted an example that perception varies from person to person as well as changes with the passage of time, e.g. fourteen hundred years ago, a person may have a different concept of the Day of Accountability as compared to the present modern world, where a person can imagine that account of his deeds may be handed over to him in a sim or floppy. Dr. Riaz Hassan perceived the idea extraneous to the Qur’ān whereas Dr. Anees agreed about the perennial and everlasting significations of Qutb’s perception and mutative features of the western norms, values and signification.

The scholars’ opinion on question 17 is further illustrated through pie-chart – 2 to get a quick glance and understanding about the responses.
**Pie Chart -2**

![Pie Chart](attachment:image.png)

**Description Pie Chart -4:** It seems very significant to highlight that question 17 obtains 42.85% promising responses in case of Qutb’s *taswīr* (artistic representation) and the significations of Saussure’s linguistic sign. Dr. Ghazi gives an example that individual’s perception varies from person to person as well as changes with the passage of time.

**Question 18:** Izutsu in his work, enunciated two categories of signs, i.e., verbal (which can be articulated) and the elements of natural phenomena, i.e. permeated throughout the universe to serve man, to them he alternatively called linguistic and non-linguistic signs. Do you think that his premise bears significant similarity to the present study?

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Zia</td>
<td>Yes, to some extent, but not exactly a hundred percent.</td>
</tr>
<tr>
<td>2</td>
<td>Riaz Hassan</td>
<td>The idea is interesting. It is relevant to the present study.</td>
</tr>
<tr>
<td>3</td>
<td>Ansari</td>
<td>Yes, it seems so.</td>
</tr>
<tr>
<td>4</td>
<td>Khan</td>
<td>Yes, his premise exactly corresponds to the present study.</td>
</tr>
<tr>
<td>5</td>
<td>Ahsan-ur-Rehman</td>
<td>Yes, it does.</td>
</tr>
<tr>
<td>6</td>
<td>Ghazi</td>
<td>It seems so, as the Qur’ān unfolds its abstract concepts concretely through visual and sensuous pictures to reinforce its meaning and message effectively.</td>
</tr>
<tr>
<td>7</td>
<td>Anees Ahmed</td>
<td>Yes, human language may randomly perceive, though not all of those aspects which are present in the Qur’ānic text.</td>
</tr>
</tbody>
</table>
Analysis of the responses

In response to question 18 of the interview, almost all of the scholars accepted the point in question that Izutsu’s bifurcation of sign associated with the central premise of the present study, though not hundred percent, said Dr. Zia.

**Question 19:** Do you think that Qutb’s *taswîr* (artistic representation) reinforces efficacy of sign system in the Holy Qur’ān?

<table>
<thead>
<tr>
<th>S. No</th>
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<th>Responses/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Zia</td>
<td>Yes, this is what he means by the artistic representation.</td>
</tr>
<tr>
<td>2</td>
<td>Riaz Hassan</td>
<td>No.</td>
</tr>
<tr>
<td>3</td>
<td>Ansari</td>
<td>I am not sure.</td>
</tr>
<tr>
<td>4</td>
<td>Khan</td>
<td>Yes, I think so.</td>
</tr>
<tr>
<td>5</td>
<td>Ahsan-ur-Rehman</td>
<td>Yes.</td>
</tr>
<tr>
<td>6</td>
<td>Ghazi</td>
<td>Yes, of course.</td>
</tr>
<tr>
<td>7</td>
<td>Anees Ahmed</td>
<td>Yes, Qutb’s own literary excellence in Arabic and concerns about his <em>taswîr</em> (artistic representation) reinforce that the Holy Qur’ān uses pictographic representation in its depiction of different non-material themes, literary figures and elements. He tried to analyze literary style of the text in a pictographic manner to make it easy and comprehensible for the human beings.</td>
</tr>
</tbody>
</table>

Analysis of the responses

In response to question 19 of the interview Dr. Zia, Dr. Khan, Ahsan-ur-Rehman, Dr. Ghazi and Dr. Anees endorsed the idea in question, while Dr. Anees added that it is the literary excellence felt by Qutb himself, which led him to enunciate the perception of *taswîr* (artistic representation) and motivated him to interpret abstract themes concretely in a pictographic manner. Dr. Ansari did not answer the question.

**Question 20:** Do you think that the present study, “Sign of water in the Holy Qur’ān: A Semiotic study with de-Saussure and Sayyid Qutb’s Strategic Frames of Reference”,
would be a pleasant and novel addition to the realm of the Qur’ānic studies and linguistics?

<table>
<thead>
<tr>
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<th>Responses/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Zia</td>
<td>Of course, it would be an innovation in the Qur’ānic study and will open a new avenue for further study in this regard.</td>
</tr>
<tr>
<td>2</td>
<td>Riaz Hassan</td>
<td>It is interesting, but it should remain an academic exercise.</td>
</tr>
<tr>
<td>3</td>
<td>Ansari</td>
<td>Yes, it might be.</td>
</tr>
<tr>
<td>4</td>
<td>Khan</td>
<td>Yes, this is the most wanted addition to the existing research.</td>
</tr>
<tr>
<td>5</td>
<td>Ahsan-ur-Rehman</td>
<td>Yes, I am sure.</td>
</tr>
<tr>
<td>6</td>
<td>Ghazi</td>
<td>Yes, definitely it will open the new vistas and new horizons to explore the subtle niceties of the Qur’ānic language and bring to the light an innovative genre in the Qur’ānic literature and English linguistics.</td>
</tr>
<tr>
<td>7</td>
<td>Anees Ahmed</td>
<td>Water is a significant sign of natural phenomena, as the entire universe originated from it; it is not only a source of life but also a means of life. The sign of water does not only entail creative components in its entity, but it also possesses destructive features and attributes. It is one of Allah’s Creations as a gift and blessing for humankind.</td>
</tr>
</tbody>
</table>

**Analysis of the responses**

In response to question 20 of the interview almost all of the scholars strongly validated the research in hand and embraced it as the most wanted addition in the realm of existing research and anticipated that it shall prove to be an innovative study which would open new horizons in the field of the Qur’ānic study as well as linguistics.
Appendix-D

Questionnaire on Qutb’s translated English version of the sign of water in the Holy Qur’ān, Saussure’s linguistic sign, Abdel Haleem’s elaboration of the principles of Qur’ānic interpretation and Izutsu’s categorization of the concept of sign (ayāh).

INTRODUCTION

The topic of research is “Sign of Water in the holy Qur’ān: A Semiotic Study with De-Saussure and Sayyid Qutb’s Strategic frames of reference”. In present work, the researcher has utilized different research tools/devices to gather diverse forms of authentic/reliable data related to the delimited area of the study in hand. The questionnaire is developed with maximum closed ended questions to get the opinion and choices of the religious cum linguistic scholars. The topic deals with the perception of two prolific scholars, i.e., Sayyid Qutb (commentator of Fī Zilāl al-Qur’ān) and the other is Ferdinand de-Saussure, who brought to the fore his revolutionary concept of linguistic sign. In this research tool/technique the respondents are required to mark the choices about Qutb and Saussure’s declarations respectively. A brief introduction of their ideologies has been provided in the forth coming lines.

Ferdinand de-Saussure, a Swiss linguist, was born on November 26, 1857, in Geneva, Switzerland. In the 20th century his epochal ideas greatly contributed in the development of modern linguistics. Saussure’s central thesis was his idea of language as a system of signs and his declaration that every sign is made up of two components, i.e., the signifier and the signified. The signifier being the purely psychological sound image and signified is the concept or representation of the sound pattern in the mind of the individual; both refer to the perceptual sensorial world. He claims that both the signifier and the signified are purely psychological and create abstract/sensuous pictures/images in the mental psyche of the person.

Sayyid Qutb Ibrāhīm Husayn Shādhilī (1906- 1966), was an Egyptian writer, educator, religious leader, a member of Muslim Brotherhood and one of the most influential and revolutionary ideologues of modern Islamic resurgence. Qutb’s ground breaking assertion was his declaration that *taswīr* (artistic representation) is the
preferred method of the Holy Qur’ān and the essence of its magical impacts on its audience. He was of the view that the Holy Qur’ān employs vivid pictographic sketches in its language which stir the imagination and appeal directly to the senses. This sense evoking style of the Holy Qur’ān has led Sayyid Qutb to proclaim that the Holy Qur’ān is chiefly pictographic in the presentation of its different themes, meanings and message and unravel them by employing sensuous and visual pictures. He claims that pivotal function of pictographic style of the Holy Qur’ān is so vibrant that through power of imagination it transplants the images in the mind of the receptor and controls them in such a manner that the listener and reader also imitate the same experience. Thus, the Qur’ānic style transforms abstract and theoretical concepts to concrete forms and configures real personality by assigning them true features, sentiments and attributes.

Subjects: The Religious cum Linguistic Scholars Available for Questionnaire

Name:________________________________________________________________

Qualification:______________________________________________________________

Department:________________________________________________________________

Note: The study in hand is related to the holy Qur’ān, so it is humbly requested to furnish your well thought responses.

Key to abbreviations:

A= Agreed
SA= Strongly agreed
D= Disagree
SD= Strongly disagreed
NA= Not attempted

<table>
<thead>
<tr>
<th>S/No</th>
<th>Questions</th>
<th>A</th>
<th>SA</th>
<th>D</th>
<th>SD</th>
<th>N A</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Saussure advocated that a sign is the union of form and representation and to these two components he called the signifier and the signified. He proclaims that these two essential components signify the two fundamental levels of language -</td>
<td></td>
<td></td>
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</tbody>
</table>
signifier represents the sound-pattern or acoustic image and signified stands for a mental concept or concrete sensorial image. He claims that both the signifier and the signified are purely psychological and their association constitute the whole sign.

Thought or Reference

Symbol: /Tree/

Referent:

Whereas Qutb claims that categorically his *taswîr* (artistic representation) works like fine arts and literature and its vibrant style instils perceptual and pictographic meanings of the text in the mind of the listener or reader. Do you think that more or less both the perceptions at this particular point bear significant correspondence to each other?

2. Do you think that Qutb’s *taswîr* (artistic representation) and Saussure’s linguistic sign at one end work on the text and at another end maintain sensorial graphical representations?

3. Qutb’s *taswîr* (artistic representation) and Saussure’s linguistic sign both invoke conceptual and sensuous meanings in the mental threshold of the reader or listener. Do you think that they both activate human perception?

4. Qutb spells out that contemplation on the Qur’ânic text takes the reader beyond the text and transfigures his perceptual canvass by displaying living pictures and acting person’s whereas, an analogous claim made by Saussure of his psychological signifier which specifically resides in the mind of the individual and invokes a conceptual signified i.e., its referent. Do you think that *taswîr* (artistic representation) and linguistic sign begin with observation and sense experience?

5. Do you think that Qutb’s subliminal concept of *taswîr* (artistic representation) and Saussure’s linguistic sign are empirically oriented notions, which primarily focus on perception?

6. Saussure claims that each linguistic sign bears different meanings because of its different form and mould from the rest of the signs in the conventional system of a language. Do you think different constructs and configurations of constituent elements that generate different meanings work in every language and reside in Qutb’s...
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<tbody>
<tr>
<td><strong>7.</strong></td>
<td>Saussure claims that his linguistic sign acquire its value through its relationship to the other signs in the system of a language. Do you think that principle of internal relationships (intertextuality) developed by the scholars of Balagha, (which claims that some parts of the Qur’ān explains the other) carries dynamic force to establish coherent unity in the Qur’ānic text?</td>
</tr>
<tr>
<td><strong>8.</strong></td>
<td>Do you think that principle of internal relationships (intertextuality), specifically formulated by the scholars of Balagha, reinforces, clarifies and strengthens the meanings of the Qur’ānic text more emphatically?</td>
</tr>
<tr>
<td><strong>9.</strong></td>
<td>Saussure claims that his psychological signifier is linear as the syntactic elements when executed in a speech moves in a sequence of line, i.e., one after the other and not two at one time. Do you think that linear principle is an inherent feature of every spoken and written language and dwells in Qutb’s <em>taswīr</em> (artistic representation) as well?</td>
</tr>
<tr>
<td><strong>10.</strong></td>
<td>Do you agree that Qur’ānic text should be understood and interpreted within the purview of its contextual backdrop?</td>
</tr>
<tr>
<td><strong>11.</strong></td>
<td>Qutb claims that captivating features of <em>taswīr</em> (artistic representation) seize the heart and soul of the reader or listener and inculcate comprehensive understanding of the Qur’ānic text. Do you think that in order to develop reflective and meaningful comprehension of the text, the translators should manipulate Qutb’s paradigm in their commentaries?</td>
</tr>
<tr>
<td><strong>12.</strong></td>
<td>Do you agree with Qutb’s claim that <em>taswīr</em> (artistic representation) is the preferred method of the Qur’ān which through pictographic representation makes the text captivating/enchanting and easily comprehensible for the reader?</td>
</tr>
<tr>
<td><strong>13.</strong></td>
<td>Do you think that Qutb’s aesthetic frame of reference adds dynamic force to communicate the meanings through living and moving pictures and transforms the mental state of the reader more sharply and affectively?</td>
</tr>
<tr>
<td><strong>14.</strong></td>
<td>Do you think that Qutb’s aesthetic expression instils immediate and effective sketches in the perceptual frame of the reader?</td>
</tr>
<tr>
<td><strong>15.</strong></td>
<td>Do you agree with Qutb’s notion that interpretation of the Qur’ānic text should be done by keeping in view the universal <em>taswīr</em> (artistic representation) as well?</td>
</tr>
<tr>
<td></td>
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<tr>
<td>---</td>
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</tr>
<tr>
<td>16.</td>
<td>Do you think that Saussure’s perception of signs arbitrariness reflects social and cultural conventions of a particular community?</td>
</tr>
<tr>
<td>17.</td>
<td>Do you think that Qutb’s concept of universal <em>taswīr</em> (artistic representation) is perpetual, immutable and fixed whereas Saussure Signification is in a state of flux?</td>
</tr>
<tr>
<td>18.</td>
<td>Izutsu in his work, enunciated two categories of signs, i.e., verbal (which can be articulated) and the elements of natural phenomena permeated throughout in the universe to serve man and to them he alternatively calls linguistic and non-linguistic signs. Do you think that his premise bears significant similarity to the present study?</td>
</tr>
<tr>
<td>19.</td>
<td>Do you think that Qutb’s <em>taswīr</em> (artistic representation) reinforces efficacy of sign system in the holy Qur’ān?</td>
</tr>
<tr>
<td>20.</td>
<td>Do you think that the present study, “Sign of water in the holy Qur’ān: A Semiotic study with de-Saussure and Sayyid Qutb’s Strategic frames of reference”, would be a pleasant and novel addition to the realm of the Qur’ānic studies and linguistics?</td>
</tr>
</tbody>
</table>
Appendix-E

Analysis of Religious Scholars cum English Linguists’ Responses to the Questionnaire

Analysis of questionnaire includes the sign of water in Qutb’s version of Qur’ānic translation and commentary, translated by Adil Salahi in English in his book ‘In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’ from the perception of two prolific scholars, i.e., Sayyid Qutb and Ferdinand De-Saussure. The researcher developed the questionnaire with maximum closed ended questions on Qutb’s subliminal perception of *taswīr* (artistic representation), Saussure’s linguistic sign, Izutsu’s exposition of two kinds of sign in the Holy Qur’ān and Abdel Haleem’s instrumental formulation of the principles of the Qur’ānic interpretation, i.e., context and internal relationships. The representative sample of the determined population for the study includes hundred learned religious cum linguistic scholars for questionnaire to obtain erudite scholars’ views. Their instrumental views have been taken as an evidence to compare and cross-examine religious scholars cum English linguists’ opinions with one another. The results of the analysis are encouraging for further research for linguistic semiotic analysis of other aspects of the Qur’ānic text. The implications drawn from the analysis are promising towards further modification in the interpretation and commentary on the Holy Qur’ān. The responses of the participants vary in different questions according to their perceptions, which have been analyzed to ascertain the validity and reliability of the topic in hand with reference to the groundbreaking assertions of Qutb and Saussure and application of their perceptions on the sign of water.

Questionnaire on Qutb’s *taswīr* (artistic representation) and Saussure’s linguistic sign

Presumably a well-read religious scholar cum English linguist does not only have a well grasp of Saussure’s linguistic sign, but also an in depth understanding of Qutb’s ideology of *taswīr* (artistic representation), which he formulated in his two epochal works, *taswīr al-fannī fī al-Qur’ān*, (1945) and *Mashāhid al-Qiyāmah fī al-Qur’ān*, (1947). Qutb applied the main concepts of these two works to his tafsīr in ’In The Shade of the Qur’ān Fī Zilāl al-Qur’ān’.” Through questionnaire with maximum choices on Qutb’s aesthetic perception, Saussure’s linguistic sign, Izutsu’s categories of signs and Abdel Haleem’s explanation of the precepts of context and internal
relationships, the researcher collected the required data to cross-examine the perspectives of religious scholars cum English linguists with one another. The questionnaire was administered personally by the researcher at: (i) Punjab University, Lahore (ii) Fatima Jinnah (Women) University, Rawalpindi, (iii) International Islamic University, Islamabad, (iv) University of Peshawar and (v) National University of Modern Languages, Islamabad. The total numbers of examinees were 100 (20 from each university). The ratio of attempted questionnaire is 75%, while 25% did not respond. The questionnaire comprises 20 questions, containing Qutb and Saussure’s perceptions, Izutsu’s proclamation of the kinds of sign and Abdel Haleem’s instrumental elaboration of the principles of context and internal relationships. The last two questions were on the efficacy and immediacy of the sign system in the Holy Qur’ān and the scope of the study in hand from the Qur’ānic and linguistic semiotic dimensions respectively. The responses to the questions have been analyzed and displayed in table 1. The graphs have also been created which further illustrate overall percentage of the responses. The original manuscript of the questionnaire has been included in Appendix-C. A brief description of distinctive ratios of the responses, shown in the table 1, has also been given.

**Table-1: Distinctive ratio of readers’ responses to questions 1-20 of the questionnaire**

<table>
<thead>
<tr>
<th>Q No.</th>
<th>Total Responses</th>
<th>Agree/%age</th>
<th>Strongly Agree/%age</th>
<th>Disagree/%age</th>
<th>Strongly Disagree/%age</th>
<th>Not attempted/%age</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>75%</td>
<td>53/71%</td>
<td>17/23%</td>
<td>3/4%</td>
<td>2/3%</td>
<td>_</td>
</tr>
<tr>
<td>2</td>
<td>ditto</td>
<td>37/49%</td>
<td>26/35%</td>
<td>5/7%</td>
<td>2/3%</td>
<td>5/7%</td>
</tr>
<tr>
<td>3</td>
<td>ditto</td>
<td>41/55%</td>
<td>29/39%</td>
<td>_</td>
<td>5/7%</td>
<td>_</td>
</tr>
<tr>
<td>4</td>
<td>ditto</td>
<td>43/57%</td>
<td>19/25%</td>
<td>7/9%</td>
<td>6/8%</td>
<td>_</td>
</tr>
<tr>
<td>5</td>
<td>ditto</td>
<td>38/51%</td>
<td>26/35%</td>
<td>4/5%</td>
<td>3/4%</td>
<td>4/5%</td>
</tr>
<tr>
<td>6</td>
<td>ditto</td>
<td>39/52%</td>
<td>25/33%</td>
<td>6/8%</td>
<td>2/3%</td>
<td>3/4%</td>
</tr>
<tr>
<td>7</td>
<td>ditto</td>
<td>30/40%</td>
<td>31/41%</td>
<td>3/4%</td>
<td>3/4%</td>
<td>6/8%</td>
</tr>
<tr>
<td>8</td>
<td>ditto</td>
<td>36/48%</td>
<td>32/43%</td>
<td>2/3%</td>
<td>-</td>
<td>5/7%</td>
</tr>
<tr>
<td>9</td>
<td>ditto</td>
<td>35/47%</td>
<td>19/25%</td>
<td>10/13%</td>
<td>5/7%</td>
<td>6/8%</td>
</tr>
<tr>
<td>10</td>
<td>ditto</td>
<td>36/48%</td>
<td>31/41%</td>
<td>1/1%</td>
<td>5/7%</td>
<td>2/3%</td>
</tr>
<tr>
<td>11</td>
<td>ditto</td>
<td>36/48%</td>
<td>23/31%</td>
<td>5/7%</td>
<td>6/8%</td>
<td>5/7%</td>
</tr>
</tbody>
</table>
Description table-1

(1) Question 1, probes into the instrumental notion of Qutb’s *taswīr* (artistic representation) and Saussure’s universal declaration of linguistic sign. In response to this question, 94% respondents accepted the point in question, wherein 7% disagreed to the point in debate.

In addition to this, a column graph has also been developed by the researcher to show average %ages of some distinctive responses to evaluate an overall appropriateness and acceptability of the point in question. The respondents’ opinion on question 1 is further highlighted through column graph-1, to provide a quick glance of the responses.

Column Graph-1
(2) In response to question 2, 49% respondents were agreed and 35% strongly agreed and only 9% disagreed to the point in questions. However, approximately 7% did not attempt it. All this indicates that majority validated the idea in debate and affirmed that both the renderings at one end knock at the text and at another end construct pictographic representations.

(3) The central premise of question 3 is the perception that Qutb’s *taswīr* (artistic representation) and Saussure’s linguistic sign invoke conceptual and sensuous meanings in the mental threshold of the receptor. In response to this question 94% respondents were agreed and only 7% disagreed to it. This indicates that maximum respondents acknowledged that both the propositions activate human perception.

(4) The Question 4 speaks about the working of observation and sense experience in Qutb's perception of *taswīr* (artistic representation) and Saussure's linguistic sign. The question received different responses wherein 82% were agreed to the question in debate and 17% disagreed. Maximum respondents appreciated Qutb’s concept of *taswīr*.

(5) Question 5 elicits the opinion of the respondents on empirical notion of Qutb’s *taswīr* (artistic representation) and Saussure’s linguistic sign. In response to this query 51% embraced the point positively, 35% strongly validated while 9% invalidated the concept. The maximum responses were encouraging.

(6) In question 6 the respondents were asked about Saussure’s differential precept and in response to this problem 52% respondents were agreed, 33% strongly agreed, 11% nullified it. The maximum encouraging responses are in favour of the concept in question.

(7) The question 7 inquires about Saussure’s concept of the value of a linguistic sign in the system of a language. In response to this question, 40% respondents were agreed, 41% were strongly agreed while 11% opposed the question.
In question 8, the concept of intertextuality, specifically formulated by the scholars of balagha was inquired from the respondents. In response to this question, 48% respondents were agreed, 43% strongly agreed while 3% disagreed the point in debate.

The question 9 examines the significance of linear nature of Saussure’s signifier. In this backdrop, the ratio of readers’ responses varies, wherein 47% accepted the point in debate, 25% strongly favoured it and approximately 20% opposed the idea.

In question 10, the readers were asked about the influential concept of context and its implications in the interpretation of the Qur’ānic text. The responses of the readers were varying, i.e. 88% agreed and 8% strongly disagreed to the idea in debate and 3% left the question un-attempted.

The question 11 probes into Qutb’s instrumental assertion that captivating features of *taswīr* (artistic representation) seize the heart and soul of the receptor and inculcate comprehensive understanding of the Qur’ānic text. The maximum respondents accepted the stance in debate, i.e. 79% favour this paradigm, 15% disagreed to the point in question, and 7% left the query un-attempted.

The prime issue explored in question 12 was Qutb’s universal declaration that *taswīr* (artistic representation) is the preferred method of the Holy Qur’ān which through pictographic representations, makes the text captivating, enchanting and easily comprehensible for the receptor. In this context, maximum respondents, i.e., 86% agreed to the stance of Qutb, 13% denied the point in debate and 3% left the question unanswered.

In response to question 13, in which the readers were asked about the vitality of Qutb’s aesthetic frame of reference and its dynamic impacts on the mental state of the receptor. Here 86%
respondents favoured the idea in question, whereas 9% disagreed while 8% left the question un-marked.

(14) The question 14 probes into Qutb’s claim that aesthetic expression instils immediate and effective sketches in the perceptual frame of the receptor, and evolves reflective comprehension of the Qur’anic message. In response to this question 73% respondents approved the idea in debate, while 18% respondents disapproved it and 9% did not attempt the point in question.

The respondents’ opinion on question 14 is further illustrated through column graph-2 as follows for having a quick gist about the opinions.

**Column Graph-2**

(15) The significant idea exoposed by Qutb is explored in question 15, which reinforced the point that the Qur’anic text should be interpreted by understanding the universal message instead of its literal meanings. In response to the concept in debate 86% respondents favoured the stance in question, whereas 5% disagreed and 8% left the point un-attempted.

(16) Question 16 probes into the arbitrariness of Saussure’s linguistic sign and its social and cultural implications. The concept received 81% favouring responses, wherein 14%
disfavoured it while 5% left the question un-marked. Here most of the readers of Islamic study indicated their un-familiarity with the concept of arbitrariness.

(17) The focal point in question 17 is the perennial and everlasting nature of Qutb’s *taswīr* (artistic representation) and Saussure’s signification of linguistic sign. At this culminating point Qutb and Saussure’s perspectives are opposite to each other, i.e., perennial and unceasing features of *taswīr* (artistic representation) and fluctuating values of the linguistic sign. The query received 80% promising responses while 19% disagreed to the idea and 15% left the query unanswered.

(18) In response to question 18, which focuses on Izutsu’s two categories of sign, 76% strongly agreed to the idea in question, whereas 13% disagreed to the point in question and 11% respondents left the question un-attempted.

(19) The majority of the respondents, viz., 80% favoured that Qutb’s *taswīr* (artistic representation) reinforces efficacy of sign system in the Holy Qur’ān. They appreciated enchanting strategy employed by Qutb in his exploration of the Holy Qur’ān, which through pictures unravel the abstract meaning and seize the heart and soul of the receptor. In purview of the present question, 10% respondents disagreed to the point in hand while 11% left it un-marked.

(20) In response to question 20, 97% respondents appreciated the research in hand and envisaged that it is an innovative study, which in their view will open new avenues in linguistic semiotic exploration of the Qur’ānic text while 3% disagreed to the scope of research in hand.
Appendix -F

TERMS

1. Abstract
The term reflects a conceptual idea, non-physical world or inner/mental state of an individual. An abstract concept is one which can not be comprehended or perceived by the five senses: life and death, love and hate, good and evil. Abstract ideas are opposite to the concrete objects or from configurative physical world. Constructing or demolishing some physical structure/entity refers to the notion of concrete objects/referents. “The distinction between concrete and abstract, therefore, is expressed in the two levels of meaning: in the figurative (superficial) level of manifestation and on the deep level”, (Bronwen Martin and Felizitas Ringham).

2. Aesthetics
It’s a complicated term carries rich implications. The word has its root in Greek word aisthēta, ‘things perceptible by the senses’; and the Greek aisthētēs refers, ‘one who perceives’. “The term aesthetic has come to signify something which pertains to the criticism of the beautiful or to the theory of taste. An aesthete is one who pursues and is devoted to the ‘beautiful’ in art, music and literature. And aestheticism is the term given to a movement, a cult, a mode of sensibility (a way of looking at and feeling about things in the 10th century”, (J. A. Cuddon).

It is a branch of philosophy that deals with the appreciation and essential characteristics of beauty, art, and taste. Scientifically it can be defined as the study of sensory values and sometime perceived as judgment of sentiments, emotions, feelings and taste. In broader perspectives the scholars perceived it as, “critical reflection on art, culture and nature”, (http://en.wikipedia.org/wiki/Aesthetics, 7th Jan. 2011).

3. Anaphora
“A term used in GRAMMATICAL description for the process or result of a linguistic unit referring back to some previously expressed unit or meaning. ‘Anaphoric reference’ is one way of marking the identity between what is being expressed and what has already been expressed.” It is used in contrast to the cataphora where the words refer to
the forward and sometime with exophora, where the expressions signify to some extra-linguistic situation, (David Crystal).

4. **Animate**

It pertains to the semantic category of concrete objects which are alive and having shape, form and movement as opposed to inanimate objects or things.

5. **Ayā (verse/sign)**

The word ayā literally means ‘signs’, proof, portents or wonders. It is a piece of evidence which provides implicit and explicit argument to support and supplement various forms of statements, commandments, narrations, historical precedents and arguments. In the Holy Qur’ān, the word ayā is used in four corresponding perspectives, i.e., sign, miracle, token/indication, and the verse of the Holy Qur’ān. “In technical language it is the shortest division of the Qur’ānic text, i.e. a phrase or sentence. The revelation is guidance from God to mankind and it is therefore not at all surprising to find that its smallest divisions are called (guiding) ‘signs’. The term ‘verse’ is not appropriate since the Qur’ān is not poetry”, (Ahmad Von Denfer).

6. **Binary opposition**

A binary opposition refers to a relationship of two opposite terms as for instance, high vs low, hot vs cold, night vs day. “Binarism is an epistemological concept which holds that the structure of binary opposition is one of the characteristics of the human mind. […] There are two types of binary opposition: (a) that of contradiction: cold versus no cold; and (b) that of contrariety: cold versus hot.” The term has been developed by Greimas in his semiotic square to highlight elementary structure of meaning, (Bronwen Martin and Felizitas Ringham).

7. **Cataphora**

The term serves to produce coherence and integrity in the text by developing a chain of internal references. Unlike the term anaphora, cataphora marks a forward reference to a term which is mentioned later in a network of sentence or sentences. More precisely, it can be said that cataphora refers forward whereas anaphora refers backward to any linguistic unit used in a sequence of sentence. “‘Cataphoric reference’ is one way of marking the identity between what is being expressed and what is about to be expressed”, (David Crystal).
8. **Coherence**

The term coherence refers to the organic unity and cohesive relation between the elements of a discourse/text unlike a set of unrelated linguistic units or utterances. Cohesion differs from coherence, as the former indicate explicit relation between parts of a text whereas coherence refers to the implicit links such as cultural and historical context or background knowledge. It other words it can be said that coherence includes those implicit assumptions or presuppositions without which a text cannot make sense, (Bronwen Martin and Felizitas Ringham).

9. **Cohesion**

Cohesion refers to explicit cohesive devices in a text which develop anaphoric and cataphoric references and through which continuity in meaning can be achieved. “Cohesion describes the process whereby sentences or utterances are linked together to form a text.” There are four ways through which cohesion is created in a text. Three are related to the grammar, i.e., reference, ellipsis and conjunction and the fourth is lexical. Common cohesive devices are the pronouns, repetition, synonym and collocation, (Bronwen Martin and Felizitas Ringham).

10. **Communication**

The act of disseminating or conveying a message to a receptor; the nearer the understanding between the intended meaning of the speaker or sender and the more effective comprehension of the receptor is called the communication. “Communication refers to the transmission of INFORMATION (a ‘message’) between a source and receiver using a signaling system.” He added that in linguistic context, source and receiver are the human participants and the system denotes to the language. The psychologists have developed a contrast between the ‘verbal’ and ‘non-verbal’ communication, which pertain the linguistic vs non-linguistic features of the communication, the later being referred to the gestures and facial expressions including man and animals, (David Crystal).
11. **Communication load**

The remote correspondence/understanding between the intended sender’s meanings and the perception of the receptor within a given text/discourse is called communication load. “The degree of difficulty of a message, as measured by the ratio between the number of units of information and the number of formal units (i.e. words). An overloaded message can be made easier by the controlled addition of redundancy, which makes the ratio smaller”, (Eugene A. Nida).

12. **Conceptual**

It refers to the mental or perceptual state of abstract ideas in the mental threshold/frame of the individual. The conceptual is opposite to the figurative, which includes the elements or objects representing the concrete physical world that can be perceived through five senses.

13. **Concrete**

The term concrete refers to an object in the real physical world and which can only be perceived by the five senses. They refer to the figurative level of meanings as opposed to abstract meaning reside in the deep level. Concrete terms have wealth of meanings according to their context in which they are used and posses high semic density whereas abstract terms are restricted in meanings because of their low semic density, (Bronwen Martin and Felizitas Ringham).

14. **Connotative meaning**

That aspect of meaning which concerns the emotional attitude of the author and the emotional RESPONSE of a receptor. It can be good or bad, strong or weak; words with very strong connotations, either good or bad, often become TABOO, (Eugene A. Nida).

15. **Context**

“The total setting in which a word is used, including the CULTURAL CONTEXT and the linguistic context, which in turn consists of the SYNTACTIC CONTEXT and the SEMOTACTIC CONTEXT”, (Eugene A. Nida). One significant objective of the context is to choose the single appropriate meaning for every word in order to avoid ambivalence/confusion in a discourse.

“A general term used in LINGUISTICS and PHONETICS to refer to specific parts of an UTTERANCE (or TEXT) near or adjacent to a UNIT which is the focus of attention.
The occurrence of a unit (e.g. a sound, word) is partly or wholly determined by its context, which is specified in terms of the unit’s relations, i.e. the other features with which it combines as a sequence”, (A Dictionary of Linguistics and Phonetics).

16. Cultural context

“That part of the context which includes both the total culture within which a communication takes place and the specific non-linguistic circumstances of the communication”, (Eugene A. Nida).

17. Decoding

It is the operation by which reader/receptor interpret/dissect the information provided in a text or discourse and comprehend real manifestations of the message. “Decoding means identifying the code used to transmit a message and to translate the message concerned into everyday language”, (Bronwen Martin and Felizitas Ringham). In textual analysis of a discourse it is perceived as a synonym of understanding and interpretation of a text.

18. Denotation

Denotative meanings of a word are its dictionary meanings as opposed to its connotative meanings which refer to the additional contextual and social meanings. The word rose denotatively carries the meaning of a flower but connotatively it may refer to the love or the beauty/aesthetics or fragrance.

19. Differential principle

Saussure claims in his work, *Course in General Linguistics* (1916) that without differences there can be no meanings. In other words, it can be said that he claims that in a system of language sign perceives meaning in a structural relationships. A. J. Greimas developed differential principle and proclaimed that binary oppositions constitute the most elementary relation of differences within a language, (Bronwen Martin and Felizitas Ringham).

20. Discourse

“A specimen of linguistic material displaying structural and semantic coherence, unity, and completeness, and conveying a message; also called text”, (Eugene A. Nida).

“At its most general sense, a discourse is a behavioural UNIT which has pre-theoretical status in linguistics: it is a set of utterances which constitute any recognizable SPEECH
event (no reference being made to its linguistic STRUCTURING, if any) e.g. a conversation, a joke, a sermon, an interview”, (A Dictionary of Linguistics and Phonetics).

21. Discourse-type markers
It is most important that in any discourse the reader know what type of account to expect, e.g., parable, proverb, poem, description, or conversation. "In linguistics, a discourse marker is a word or phrase that is relatively syntax-independent and does not change the truth conditional meaning of the sentence, and has a somewhat empty meaning. Examples of discourse markers include the particles "oh", "well", "now", "then", "you know", and "I mean", and the connectives "so", "because", "and", "but", and "or", (http://en.wikipedia.org/wiki/Discourse_marker)

22. Discourse-transition markers
When the account shifts from one episode or section to another. Discourse-transition markers can create powerful links between ideas and can help a reader understand logic of a text. "Markers that show progression from one point to another. They are also known as connectors. They are used to join ideas together. They help to make writing more coherent. Examples: and, but, or, nor, so, yet, however, therefore, (http://wiki.answers.com/Q/What_is_the_definition_of_transitional_markers_and_show_some_examples?#slide=5)

23. Dynamic equivalence
It pertains to the standard or quality of translation or interpretation in which the meaning of the source text is transferred into the receptor’s language in a manner that it develops understanding of the receptor essentially similar to that of the source text receptor. “Frequently, the form of the original text is changed; but as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful”, (Eugene A. Nida).

24. Efficiency
“In communication, the maximum understanding by the receptor at the cost of the least effort; opposed to special effects”, (Eugene A. Nida).
25. **Ellipsis**
Systematic omission of some information or structural element from a text/discourse is called the ellipsis. The omission can only be understood by referring to an element in the preceding text. In other words, it can be said that a sentence can be understood in relation to another utterance that carries the missing element. “A term used in GRAMMATICAL analysis to refer to a sentence where, for reasons of economy, emphasis or style, a part of the structure has been omitted, which is recoverable from a scrutiny of the context”, (David Crystal).

26. **Empirical**
From the Latin *empiricus*, meaning ‘experience’, empirical has come to mean opposite of theoretical: that which is derived from, guided by or based on observation, experiments or experience rather than ideas or theories.” Many academic research perspectives have been based on empiricism, which reinforce that all knowledge is derived from sense experience as opposed to rational thinking. (Jonathan Grix).

“Qualitative inquiry, including case study, ethnography, life history, oral history and the like, is empirical research because it deals with the data of experience. Its claims are based on the evidence of observation, both those of the inquirer and the reports of people studied, that rely on the senses”, (Qualitative Inquiry A Dictionary of Terms).
When the qualitative researcher advances a proposition about an event, project, process, person, or so on and furnishes a testimony in support of that claim, indicating its relationship to experience then that qualitative researcher is said to perform empirical inquiry.

27. **Empiricism**
The term denotes to the “family of theories of epistemology that generally accept the premise that knowledge begins with sense experience.” Unlike rationalism who claims that reason or rational thinking is the basis of acquiring knowledge, (Qualitative Inquiry A Dictionary of Terms).

28. **Encoding**
It is the process by which a sender plans/creates a message and composes a discourse to convey it, unlike decoding, (Eugene A. Nida).
29. Epistemology
It pertains to the science of the method of knowledge. “Derived from the Greek words episteme (knowledge) and logos (reason), epistemology is the theory of knowledge. Epistemological considerations depend on beliefs about the nature of knowledge. Also, assumptions about forms of knowledge, access to knowledge and ways of acquiring and gathering knowledge are epistemological issues”, (Jonathan Grix). In the pretext of semiotic theory, it denotes to the analysis of not only scientific discourse but all discourse since all type of discourse implicitly or explicitly suggest to a theory of knowledge.

30. Equivalence
It denotes to the close similarity or affinity in meanings as contrast to similarity in form of the source language text and the target language text.

31. Exegesis
“A discipline whose methods and techniques aim at understanding a text”, (Eugene A. Nida).

32. Figurative
It is that aspect of a text that refers to the concrete physical world and can be apprehended by the five senses, i.e. vision, hearing, smell, touch and taste. They are crucially important in the construction of reality or conception of a real world.

33. Grammar
It is “that part of the structure of a language which specifies the structure of words, phrases, clauses and sentences; distinguished from semantics and phonology. That part of grammar which deals with the structure of phrases, clauses and sentences is called SYNTAX, that dealing with the structure of words is called phonology”, (Eugene A. Nida).

34. Hadīth
The term refers to the actions/deeds and sayings of the Prophet Muhammad (SAAW), his implicit and explicit approval/reaction over the actions of the companions. In this pretext, the Holy Qur’ān offers the legal precepts and injunctions for the do's and don’t's and sunnah or hadīth of the Prophet Muhammad (SAW) describes their practical
implementation. As for instance, how to offer a prayer, perform hajj or umrah, fund charity, and so on.

“The word hadīth means news, report or narration. [...] technically the word hadīth means in particular the reports (verbal and written) about the sunna of the Prophet Muhammad (SAAW)”, (‘Ulūm al-Qur’ān An Introduction to the Sciences of the Qur’ān).

35. Icon

According to the American Philosopher C. S Pierce, “an icon is a sign which resembles the object it signifies. A portrait, for example, is an icon because it resembles the subject represented.” Iconic representation refers to pictographic representation, which construct the conception of sensory perception. The term iconic refers to the figurative level of a text which corresponds to the physical world, (Bronwen Martin and Felizitas Ringham).

36. Intradiscourse transition marker

The connection (a word, phrase, clause, sentence, or entire paragraph) between two parts of a piece of writing, contributing to cohesion. Transitional devices include pronouns, repetition, and transitional expressions. "A transition is anything that links one sentence or paragraph to another”, (http://grammar.about.com/od/tz/g/transitionterm.htm)

37. Inter-sentence markers

Intersentence marker is used to connect the sentences and specifically designed to develop efficiency in communication of the message. If the connections between the sentences can be marked by such terms as, 'moreover', 'therefore', 'according', 'in this way', etc. the reader can comprehend the relationship more easily, (Eugene A. Nida)

38. Kernel

“A sentence pattern which is basic to the structure of a language, and which is characterized by (a) the simplest possible, in which OBJECTS are represented by NOUNS, EVENTS BY VERBS, and ABSTRACTS by ADJECTIVES, ADVERBS, or special verbs (according to the genius of the language), (b) the least ambiguous expression of all RELATIONS, and (c) the EXPLICIT inclusion of all INFORMATION. Each language has only 6-12 types of kernels. Kernels are discovered
in a surface structure by BACK TRANSFORMATION; they are converted into a surface structure by TRANSFORMATION”, (Eugene A. Nida)

39. Language
“The term language refers to any signifying whole (system) be it verbal, musical, visual, gestural, etc”, (Bronwen Martin and Felizitas Ringham). For Saussure language brings into play the relationship of signifier and signified while for Hjelmslev’s expression and content. The language always contained two inseparable facets, i.e. form and content, for instance if we take the example of traffic lights: the colours green-amber and red at one end constitute the signifiers while their corresponding signifieds are move ahead, see around and carefully move and the last indicates to stop, respectively. Saussure makes the revolutionary distinction between langue and parole. He claims that langue is a set of abstract rules and conventions governing a language whereas parole refers to the manner in which individual’s make use of this system.

40. Langue and parole
The Swiss linguist Ferdinand de-Saussure has developed a theory of linguistic sign in which he made the distinction between language and parole. He used “the term langue to denote the abstract set of rules and conventions which underlies a given language, while parole designates the actual manner in which each individual speaker makes use of this system”, (Bronwen Martin and Felizitas Ringham).

“It refers to the language SYSTEM shared by a community of speakers, and is usually contrasted with parole, which is the concrete act of speaking in actual SISTUATIONS by an individual speaker”, (David Crystal).

41. Lexical
Pertaining to the selection and use of words as units bearing meaning; related to SEMOTACTIC, but often more arbitrary than systematic, (Eugene A. Nida). A unit or element of vocabulary is generally considered as a lexical item, or lexeme.

42. Linguistic context
It denotes to that aspect of the context which contains the syntactic context and the semotactic context of a text or discourse.
43. Marker
(grammatical): a device, e.g. affix, copula, preposition, determiner, etc., which indicates the grammatical nature or function of a word or construction, (Eugene A. Nida).

44. Meaning
The term, “meaning’ refers to that which is conveyed by a word, a gesture or an operation. It is seen as a synonym of sense, content or referent.” Structuralism claims that meaning reside in systematic and structural relations of sign which indicates that meanings are the property of a text beyond the intentions of the author, historical context and of readers’ perception, (Bronwen Martin and Felizitas Ringham).

45. Message
“The total meaning or content of a discourse; the concepts and feelings which the author intends the reader to understand and receive”, (Eugene A. Nida).
Generally it pertains to the description “of any item of cultural information transmitted in any code. In a more restricted sense a message usually refers to a verbal or written communication by an addressee to an addressee”, (Bronwen Martin and Felizitas Ringham).

46. Morphology
Generally it pertains to the study of forms and particularly of words. “Morphology is thus one of the two fundamental components of grammar, with syntax representing the other. The description of conjugations, verb tenses, adverbs and adjectives or the declension of noun forms part of morphology, while syntax is concerned with clauses and sentences”, (Bronwen Martin and Felizitas Ringham).
“The branch of grammar which studies the STRUCTURE or FORMS OF WORDS, primarily through the use of the MORPHHEME construct. It is traditionally distinguished from syntax, which deals with the rules governing the combination of words in sentences”, (David Crystal).

47. Ontology
It is the branch of metaphysics deals with the nature of being. In other words, it can be said that it constitutes the social reality of being and deals with the way they view the world. “It refers to philosophical statements about the nature of the things that make up our reality and about their division into separate entities”, (Bronwen Martin and
Felizitas Ringham). “Ontological claims are ‘claims and assumptions that are made about the nature of social reality, claims about what exists, what it looks like, what units made it up and how these units interact with each other’, (Jonathan Grix).

48. **Phonocentrism**
It refers to the preference of oral or spoken word over writing.

49. **Pragmatics**
It pertains the way an utterance is interpreted by perceiving its social and contextual meanings beyond considering its dictionary meanings. In other words, it can be said that pragmatics focuses on the intended addressee’s meaning. Charles Morris divided Semiotics into three significant branches, i.e. syntactics, semantics, and pragmatics.

50. **The Qur’ān**
The word *qur’ān* lexically means ‘reading’ and came to refer to ‘the text which is read’. The Muslim scripture often calls itself ‘kitāb’; lexically this means ‘writing’ and came to refer to ‘the written book’, (Understanding the Qur’ān Themes and Style).
The Arabic word *qur’ān* has its root in qara’a, which signifies numerous meanings such as to read and to recite, etc. In its broadest meanings, it implies the oral revelation from Allah to the Prophet Muhammad (SAAW) and not limited to the written form in the shape of a book, in its present form.

51. **Receptor**
It refers to a person who comprehends or intended to comprehend the message of the sender or speaker.

52. **Receptor language**
The term refers to the language into which meaning and message of the source or original language is translated or transferred.

53. **Referent**
“The referent is the entity to which a word refers or which it stands for in the outside world, or in extra-linguistic reality. The referent can be an object, a quality, actions or real events. The referent of the word ‘cow’ is the animal cow”, (Bronwen Martin and Felizitas Ringham).
“A term used in philosophical LINGUISTICS and SEMANTICS for the entity in the external world to which a linguistic EXPRESSION refers; for example, the referent of the WORD table is the object ‘table’”, (David Crystal).

54. Rendering
The form or structure of a portion of a translation in the target language which represents a corresponding portion of the original or source language text.

55. Rhetoric
“The term rhetoric designates the theory and practice of eloquence, the artful use of language as a means of persuasion.” One of its examples is the proceeding in court, where both the prosecution and defence are arguing not only with true facts but also with beautiful and effective words and speeches to convince the jury, (Bronwen Martin and Felizitas Ringham).

56. Restructuring
It pertains to change in form of a discourse/text without changing the theme/message of the text.

57. Semantico-syntactic interrelation
Semantico-syntactic interrelation is a prototypical feature of Qur’ānic discourse; this is where the meaning of a Qur’ānic structure is signaled through syntactic elements like prepositions.

58. Semiotics
Semiotics is the theory of signification, that is, of the generation or production of meaning. In contrast to semiology, which studies sign systems and their organization (e.g. traffic codes, sign language), semiotics concerns itself with how meaning is produced. In other words, what interests the semiotician is what makes an utterance meaningful, how it signifies and what precedes it on a deeper level to result in the manifestation of meaning. “This is the theory of signs or the theory investigating the relationship between knowledge and signs. A ‘sign’ is understood to be an entity or object that carries information, for example, a word, gesture, map, road sign, model, picture, diagram. A sign is a unity of signifier and signified. A signifier is an acoustic image of a spoken word as heard or read by a recipient of a vocal, written, or otherwise displayed message. The signified is the meaning called forth in the mind of the recipient
resulting from the stimulation of the signifier”, (Qualitative Inquiry A Dictionary of Terms).

Semiotic theory is based on the belief that meaning is not inherent in objects but depends on a competent subject/observer capable of perceiving and giving ‘form’ to objects. Currently, “the study of semiotics has come to be applied to the analysis of patterned human COMMUNICATION in all its sensory modes, i.e. hearing, sight, taste, touch and smell.” The vocal auditory mode has received the most popularity through phonetics and linguistics. In this context, visual communication is called kinesics, the study of touch is known as proxemics and gustatory and olfactory are studied in relation to animal communication, (David Crystal).

59. Semotactic context

It denotes to "that aspect of linguistic context which pertains to the meaning of terms surrounding a given term. The semotactic context acts with syntactic context to select for each word the most appropriate meaning", (Eugene A. Nida)

60. Sign

In Semiotics, the sign carries all-inclusive manifestations as it is defined as ‘the science of signs’. “In linguistic discussion, the most wide-spread sense is when linguistic EXPRESSIONS (WORDS, SENTENCES, etc.) are said to be ‘signs’ of the entities, states of affairs, etc. which they stand for. This relationship between sign and thing, or sign and concept, is traditionally known as signification.” The linguistic sign is used to distinguish it from other kinds/forms of sign (olfactory, tactile, gustatory, and auditory). In this context, Ferdinand de-Saussure has presented a terminological distinction which carries substantial importance in the field of linguistics. He introduced a contrast between signifier and signified and emphasized arbitrariness between the form and meaning of the signs, (David Crystal).

61. Signification

It carries the relational aspect of meaning and refers to the relationship between a signifier and signified. “In semiotic theory, signification has both a dynamic and a static aspect. It implies the process of generating meaning as well as the meaning that has been produced.” The term signification also pertains to the meaning of sign as used by Pierce, (Bronwen Martin and Felizitas Ringham).
62. **Signifier and signified**

Saussure perceives that “words are not symbols corresponding to referents but signs made up of two components: a mark or signifier and a concept or signified. Things themselves, therefore, play no part in the language system”, (Bronwen Martin and Felizitas Ringham).

The words carry their significance only in a structural relationship. According to him signifier and signified represent two fundamental levels of language. The term signifier refers to the sound pattern or image while signified refers to the idea or concept expressed by the sound image. The relationship between the signifier and the signified is like that of a front and back of a piece of paper. They assume reciprocal relationship like form and content and cannot be disassociated from each other.

63. **Structuralism**

As an intellectual moment, it indicates its instrumental concerns that sign is the unity of the signifier and the signified and meaning resides only differences. It claims that individual have no meanings and they only perceive meaning by virtue of their contrast with other elements within a structure. The structuralist method is characterized by a search of underlying meanings and structures. It is from the structuralist method that semiotics has emerged, (Bronwen Martin and Felizitas Ringham).

“This is both a way of thinking about the world and a methodology for investigating the world that is concerned with identifying and describing its underlying structures that cannot be observed but must be inferred”, (Qualitative Inquiry A Dictionary of Terms). It has its roots in the work of Swiss Linguist Ferdinand de Saussure, which is further adapted by an anthropologist Claude Lévi-Strauss from the analysis of language into the analysis of culture.

64. **Syntactic context**

It refers to that aspect of a linguistic context which denotes to the grammatical implications of the word or symbol. The syntactic context maintains grammatical classes and functioning of words in those categories. It also helps the semotactic context in determining the meaning of each word, (Eugene A. Nida).
65. **Time deixis**
An expression used to point to a time (now, then, tonight, last week) are examples of
time deixis, (George Yule)

66. **Translationese**
"An artificial form of a receptor language, in violation of normal grammatical and
semotactic patterns, caused by an excessive effort toward formal correspondence".
(Eugene A. Nida)
Biographies

(1) Sayyid Qutb Ibrāhīm Husayn Shādhilī

Sayyid Qutb Ibrāhīm Husayn Shādhilī (1906-1966), was an Egyptian writer, educator, poet, religious leader, a member of Muslim Brotherhood and one of the most influential and revolutionary ideologues of modern Islamic resurgence. He authored 24 books, including literary art, critique, novels and works on education. His most revolutionary works recognized in Islamic world are, ‘Social Justice’ and ‘Ma‘alim fī-l-Tariq’ (Milestones), containing social and political role of Islam. His literary masterpiece, ‘Fī Zilāl al-Qur‘ān’ (In the Shade of the Qur‘ān, (1952 -1959)) consists of 30 volumes of translation and commentary of the Holy Qur‘ān. His school of thought is known as Qutbism. Qutb grew up in a pious Muslim family in the village of Mūshā, in the district of Asyūt in Upper Egypt. His father was a landowner and a family estate administrator, but he showed his inclination towards politics and in the understanding of the Holy Qur‘ān. In quite a young age, he learned melodic illustrations of the Holy Qur‘ān, which further led him to explore the literary artistic manifestations of the Qur‘ānic text. He was a model of modern Islamic radicalism and had an acclaimed writing career as a litterateur in Egypt in 1930-1940.

Before joining the ministry of public education, he went to Cairo for his regular academic career between 1929-1933. Later on, from 1948 to 1950, he went to the United States on a scholarship to study their educational system and stayed there for several months at Colorado State College of Education in Greeley. During his stay in America he worked in several institutions, i.e., Wilson Teachers’ College in Washington, D. C., Colorado State College for education in Greeley and Stanford University. He disapproved the society and cultural norms of the United States and perceived Americans as obsessed with materialism and violence. His stay in the United States led him to reject the western values and culture. On his return to Egypt, he published an article titled, “The America that I have seen”. He criticized many aspects of the American life, as for instance, its materialism, immoral relationship of men and women, economic system, racism, brutal
boxing matches, superficiality in conversation and friendship, enthusiasm for sports, vulgar mixing of the sexes and strong support for the new Israeli state. After coming back from the United States, he resigned from the civil service and joined Muslim Brotherhood in 1950 and later on became editor-in-chief of Al-Ikhwan al-Muslimīn as well as member of the working committee and guidance council, which was the highest branch of the organization.

In 1952 Jamal Abdel Nasser’s party of Free Officers Movement has overthrown Egypt’s pro-Western government. At that time, ‘Muslim Brotherhood’ expected that Nasser’s party will establish an Islamic government but their secular ideology was incompatible with the Islamic bent of Brotherhood, as they refused to ban alcohol and regulate other Islamic precepts. In 1954 after Nasser’s assassination, the Egyptian government justifies suppression and restriction on Muslim Brotherhood and in this backdrop they arrested Qutb and many others for their open opposition against the government policies. He was badly tortured during his first three years in confinement but later on he was allowed to move and also got opportunity to write. He produced his best works in 1950s, when he was in prison. During this time he completed two major works, i.e., his magnum opus of ‘Fī Zilāl al-Qur’ān’ (In the Shade of the Qur’ān) and ‘Ma’alim fī l-Tariq’ (Milestones). These works established his reputation and brought to the fore his radical anti-secular and anti-western thoughts based on the interpretation of the Holy Qur’ān and Islamic history. He has gone at length to explain social and political problems of Egypt. In 1964 he acquitted from the prison on the order of Iraqi Prime Minister Abdul Salam Arif for eight months but re-arrested in August 1964. He was accused of plotting to over throw the government and of many other charges taken as a documentary proof from his work, ‘Ma’alim fī l-Tariq’ (Milestones) and to them he did not deny. Later on, he and six other members of Muslim Brotherhood sentenced to death penalty. The accusation proved against him was planning of the assassination of the president Nasser including other high officials and personalities. On 29 August 1966, he was sentenced to death.

Different views have been advanced as to how Qutb changed from secular reformist to Islamic extremist. One significant explanation given was that in prison he experienced torture and also witnessed assassination of Muslim Brothers, which led him to believe
that the government established on pure Islamic Laws can only ensure to prevent such abuses and maltreatment. During his stay in America, he also observed ill-treatment with the dark coloured people and insufficient anti-Western policies of Nasser’s regime developed his extreme love/inclination towards Islam and vice versa. In ‘Ma’alim fi-l-Tariq’ (Milestones), he explained that an ideal society can be established only by observing and maintaining the Islamic code of law (Shariah) and any government which is devoid of it, is fake and untrustworthy. In this context, we can say that Qutb’s experience as an Egyptian Muslim, his childhood, professional life, and an activist of Muslim Brotherhood left luminous and gleaming mark on his theoretical and literary religious works. Qutb’s autobiography of his childhood in his work ‘Tīfī min al-Qarya’ (A Child from the Village) reveals little mentioning of his Islamic and political bent and can be typically categorized as a secular literary work. It provides references to village mysticism, fantasies, enchantment from the Holy Qur’ān and events of oppression and inequality. His later works reflect similar kinds of theme involving social justice, political system in Islam and the Qur’ānic exegesis.

In ‘al-taswīr al-fannī fī al-Qur’ān’ (1945), Qutb developed his literary appreciation, i.e., taswīr (Artistic representation), preferred method of the Holy Qur’ān for translating/interpreting the Qur’ānic text. His writings were greatly influenced from his perception of taswīr (Artistic representation). He applied his philosophy in his commentary of the Holy Qur’ān, i.e., Fī Zīlāl al-Qur’ān (In the Shade of the Qur’ān), which is the basis of the development of his thought in ‘Ma’alim fi-l-Tariq’ (Milestones). He integrated his personal experiences and intellectual development in his revolutionary work ‘Ma’alim fi-l-Tariq’ (Milestones), to which he considered religious and political platform, primarily indispensable to establish a true Islamic system. In this book he condemned Abdul Nasser’s secular regime in Egypt on being legitimating man’s authority rather than divine sovereignty. This work established Qutb’s reputation as a leading Islamist’s of the 20th century. He exposited the idea of a political system, devoid of government and dictatorship, which purely implement Shariah laws. He always focused on Islam to which he perceived a complete system of ethics, observation of equality and just governance. His political views strongly affect judicial system, governance and his projection of Islam as a complete code of life. Qutb contradicted with
many modernist and reformist Muslims who claimed the validity of democracy in Islam on the basis of Qur’ānic system of Shūra (legislation) which favoured elections and democracy. He declared that this system was established during the Mekkan period and provides no solution to the problems of governmental system based on cabinet, executive and legislation.

Now have a quick glance over his declaration of literary artistic representation of the Holy Qur’ān, different stages of its development and his understanding of the concept. Since his early childhood, he continually remained in touch with the recitations of the Holy Qur’ān. He himself acknowledged that in his initial efforts to comprehend the Holy Qur’ān, its words, images, rhythm, and music enchanted him even without proper understanding of its verses. He claimed that pictures were sketched out before his immature imagination, which captivated his thoughts and prompted him to comprehend the Holy Qur’ān. At the age of ten years, he had learned the Holy Qur’ān by heart. In his formal education in Cairo, where he read books of tafsīr and heard Qur’ānic exegesis from his professors, the Holy Qur’ān appeared to him very complicated. Later on, his curiosity led him to the direct reading of the Holy Qur’ān and exploration of its aesthetic fantasies, in order to understand its meaning and manifestations and learn the secrets of its literary spells. He acknowledged time and again that the Holy Qur’ān draws impressionable pictures through words which even the eyes of colorful cameras cannot capture. He added that now he attained enthralling taste of poorly understood Qur’ān of his childhood in his mature frame of reference. For this very purpose his ideology of taswīr (Artistic representation) has been chosen for the study in hand.

academic and scholarly works of political and religious concerns. Yet he accomplished to write a commentary on the Holy Qur’an titled, ‘Fī Zilāl al-Qur’ān’ (In the Shade of the Qur’an, 1952-1959), manipulating two basic principles, i.e. the preferred method of the Holy Qur’an is artistic exposition and that this art develops an organic unity in the Qur’anic text.

(2) **Ferdinand De-Saussure**

Ferdinand De-Saussure, a Swiss linguist added a corner stone in the history of English linguistics. He prescribed his notion of language within the ambit of speaking circuit, where an auditory image is associated with a concept. In language each linguistic term has an idea which is fixed in a sound and a sound becomes the sign of an idea. This assertion led to the development of epochal perception that linguistic sign is an association of signifier and signified. The linguistic entity can only be retained through the association of both. The absence of any one vanishes the entity of a linguistic sign. The important aspect of a linguistic sign is the indissoluble relationship between these two components which makes up any given sign. His revolutionary theory of linguistic sign and its two components are purely psychological and do not correspond to an object in the real world. For this very reason his linguistic sign has been chosen for the present study.

Now have a sharp look at detailed biography of the linguist, so that the reader may easily approach and understand his meritorious attempts in the field of English linguistics. Ferdinand Mongin de-Saussure was born on 26 November 1857, in Geneva, Switzerland. His father was Henri Louis Frédéric de Saussure, a taxonomist, mineralogist and entomologist. He belongs to a family of scientists and initially enrolled as a student of natural sciences at the University of Geneva. He studied physics, chemistry and linguistics and established his reputation in learning many languages, i.e., Sanskrit, Greek, German, Latin, French, and English. His epochal ideas greatly contributed in the development of modern linguistics. He cultivated the historical doctrine of systematic study of language and investigated language as an interrelated and interdependent structured system of signs. The course in General linguistics is his most instrumental work, which was published posthumously in 1916 by his students Charles Bally and
Albert Sechehaye on the basis of notes taken from Saussure’s lectures. The exploration became one of the seminal linguistic premises of the 20th century not because of its contents but rather for the innovative phenomena that Saussure has introduced. Its core concerns were that language is a system of differences and oppositions and not the process of assigning names to the objects to which they signify. He does so because such a theory suggests that ideas exist before the words by claiming that there is an inherent link between the words and objects in the world and avoids informing that the name and concept is a sound image in the head of the individual.

In 1880 and 1890 he tried to write a book on general linguistic matters. Some of his articles and unfinished essays were discovered in 1996 and published in *Writings in General Linguistics*, though much material of this book had already been published in Engler’s critical edition of the course in 1967 and 1974. In 1878, at the age of 21 years he published an important work in proto-Indo-European vocalic system that suggested the existence of ghosts called *Sonant coefficients*. To which later on Hermann Möller perceived that these might be laryngeal consonants leading to the development of laryngeal theory. The critics acknowledged his instrumental work, which determined his reputation as a new expert in the field of comparative linguistics. He received his doctoral degree in 1880, at the University of Leipzig. Soon afterwards he left for Paris, where he taught first Germanic languages, Gothic and then comparative grammar, and also served as a secretary of linguistic society of the Paris (1881–1891). He taught there for 11 years before returning to Geneva in 1891. Saussure instructed Sanskrit and Indo-European languages at the University of Geneva for the rest of his life. It was not until 1906 that Saussure started teaching the Course of General Linguistics, which consumed greater part of his time and attention until his death in 1913.

Now have a short discussion about the development of structuralism and Saussure’s contribution in it. In Europe and America two currents of thought developed independently of each other and the outcome of each paves the way for the development of Structural linguistics. Saussure’s works are regarded as seminal not only with regard to the language but for its far-reaching impacts on French thought in general. His scientific approach led to the development of French structuralism. He elaborated that linguistic unit contains two counter parts, each form by the association of the other. They both are
psychological imprints and reside in the mental frame of the individual through an associative bond. He has gone at length to explain that signifier is not a material sound executed by any human being in a speech but psychological sketch of the word (symbol) in individual’s head. He described linguistic sign that it is not a unity of an object and a name but a sketch of sound pattern and meaning in the mind of the individual. By nature the sign contains abstract properties and not concrete, as Saussure stated: “A sign is not a link between a thing and a name, but between a concept and a sound pattern”.3

He contended that language is a system of signs and those signs are in first instance arbitrary. All the languages function in a similar manner, the linguistic items they contain are arbitrary in nature and have their own concepts and sound images, i.e., the signifier and the signified. The most essential feature of Saussure’s linguistic sign is that being inherently arbitrary, it is determined through differences with coexisting signs of the same nature in a structured system of language. In investigating its arbitrariness, he posited that sign takes specific forms because of their conventional usage. He claimed that linguistic sign is a double entity consisting of a sound image and a concept and alleged that there is no natural or logical relationship between a particular acoustic image and to what it signifies, which combines the two to move together. The form varies in different languages, so we find different words in different languages for the same object. It manifests the idea that these are socio-cultural conventions or norms which determine specific symbol for any concept. To understand it with an illustration, as for instance the word ‘water’, ‘eau’, and ماء’ are different sound images used simultaneously in English, French and Arabic respectively, but both signify one concept or meaning which clearly establish their arbitrary relationship, i.e. different structures or forms of the same concept. In a similar context, Saussure’s theory of language reinforces that all language items are essentially interlinked in a system of structures. He viewed language as a social phenomenon and discovered that meanings do not reside in individual words, but in a complex system of relationships.

His ground breaking works are, i.e., ‘Writings in General Linguistics’(2002), ‘Memoir on the Primitive System of Vowels in Indo-European Languages’(1878), ‘Course in General Linguistics’ (1916), ‘Recueil des publications scientifiques de F. de Saussure’ (1922),
and ‘Saussure’s Third Course of Lectures in General Linguistics’, (1910-1911): ‘Language and Communication series, volume, 12’, etc. In the latter half of the 20th century, Saussure’s many ideas were under heavy criticism. Noam Chomsky declared Saussurean linguists’ as being poor and having insufficient knowledge of true spirit of the language while Marcuse Michell in 1984 stated that according to my knowledge structural linguistics is basically shortsighted and unable to encompass full range of natural languages. Moreover, regarding his influence outside linguistics, the principles and methods introduced by Saussure’s structuralism were shortly after adopted by literary scholars such as Roland Barthes, Jacques Lacan, and Claude Lévis-Strauss and applied in their research. However, their application of structural principles to non-linguistic fields of study such as semiology or anthropology produced theoretical difficulties and finally led them to proclaim its inapplicability in those disciplines. Precisely, we can say that Saussure was the one who developed seminal concepts of semiotics, containing sign, signifier, signified, and referent, which play an instrumental role in the development of structuralism.

References/End notes