

A Rhetoric-Thematic Analysis of “Waqi’a”

Roghayeh Farsi
University of Neyshabur
rofarsi@yahoo.com

Mostafa Morady Moghaddam
University of Tabriz, Iran
mostafa_morady@yahoo.com

The thematic, stylistic, and rhetorical versatility of the Holy Qur’an has led to rich scholarship of Qur’anic studies. Approached as a scripture, this book has mostly been focused on thematically. Comparatively, studies on its rhetorical dimensions and their contribution to its various themes are less in number. The present study deals with both rhetoric and thematic aspects of this book and evinces they both complement one another. The methodology is a hybrid one which adopts and adapts El-Awa’s textual analysis, Michel Cuypers’ rhetoric study, and John Swales’ move analysis. While the first two methods deal with the Qur’anic text, the third one has developed out of the study of scientific texts. This paper picks up the advantages of each method to account for thematic diversities in a sura like “Waqi’a”. The argument of the study is that far from being a disintegrated text, “Waqi’a” cherishes thematic unity which is realized by deploying rhetorical devices like symmetry and rhyme profile.

Key words: The Qur’an, “Waqi’a”, rhetoric, symmetry, rhyme

1. Introduction

The Qur’an has been attractive to many scholars for its thematic, stylistic, and rhetorical diversities. There are many debates on the non-linear and ostensibly fragmented structure of the Qur’anic text. This diversity has culminated in the rise of various interpretations. A major part of the Qur’an studies deals with interpretation and is thus theme-oriented. The rhetorical aspects of this scripture have relatively received less attention from scholars. Those who have approached the Qur’an aesthetically have run the risk of losing sight of its subject matters. The question which arises here is whether one can pay equal attention to both rhetoric and thematic dimensions of the Qur’an, and if so, which procedures are required. Finding these procedures would help a better appreciation of the non-linear structure of the Qur’an in form and content. Moreover, it provides a wider scope which brings different sort of diversities to a unified state and justifies the interrelations between its fragments. Therefore, the present paper argues for thematic and rhetoric integrity which reigns over the Qur’an text despite their fragmentation and diversities.

The Qur’an consists of 114 suras which are divided by many exegetes based on the place of their revelation into Meccan and Medinan. This study selects one of the Meccan suras entitled “Waqi’a” and analyzes its rhetoric and thematic features as a sample of the Qur’an genre. “Waqi’a” comprises 96 verses and has an eschatological thematic core. Not only is this theme reflected in the title of the sura, but it also starts with apocalyptic narrative of life on the earth on the Day of Judgment and the fate of different groups of people. However, “Waqi’a” is not restricted to these. Like many other suras, it covers several other subject matters which may not necessarily be related to a text on eschatology. This characteristic has given rise to sense of confusion among scholars and interpreters. At times, overemphasis on the thematic aspects of the

sura marginalizes the rhetorical dimension and its contribution to its subject matters. This paper provides a solution for this problem by adopting and adapting three different methods to analyze the theme and rhetoric of “Waqi’a”.

The paper shows that the thematic diversity of “Waqi’a” is marked by specific switch makers. These shift indicators are rhetorical devices that make the sura cohesive and simultaneously draw cross-sura links. These switch indicators may appear either in the beginning of a verse or at the end. Whenever a rhetorical shift occurs, a new subject matter is introduced. An analysis of these shifts brings rhetoric and thematic issues together. Therefore, the methodology of the paper is a hybrid one which gives equal attention to both rhetoric and thematic dimensions of “Waqi’a”.

2. Literature Review

The versatility and inexhaustibility of the Qur’an has resulted in the rise of a huge body of studies. Most Qur’an scholars have addressed the Qur’an text on a macro level instead of working specifically on any one of the suras. First, they have tried to find a chronological order of the suras. Then they divide the suras into groups and study the thematic concerns of each group. Noldeke has proved influential in this regard by proposing a chronological division of the suras into the first, middle, and late Meccan suras. Then he divides all the suras in terms of their verse length and overall text length. The verse length is measured in syllables per verse. Many scholars like Nicholai Sinai (2010) and Nora K. Schmid (2010) have followed Noldeke’s lead and based their studies on his division.

Nora K. Schmid (2010) applies a quantitative text analysis to the Holy Qur’an and devotes her analysis to the linguistic elements that lie beyond the limits of conscious awareness. These elements are syllables and sounds.¹ Schmid then counts the syllables in all suras in each periodic phase and shows their comparisons in diagrams. Schmid further on measures the attraction between short and long verses of the suras. She models her analysis on Wilhelm Fucks’ method which allows for computing the “force of attraction” (correlation index) or “repulsion” (coefficient of correlation) between short and long verses. Her statistics reveal a comparatively marked attraction between verses; this statistical result confirms the literary unity of the Qur’anic text (p. 457). While her method may be conducive for proving the literary coherence of the Qur’an, it does not deal with relations of linguistic elements to their semantic overtones.

A critic of Noldeke’s chronology, Islam Dayeh (2010) votes for the order of revelation on which most exegetes have agreed. This scholar detects thematic interrelations among the suras by studying them intertextually. Dayeh thus looks for complementarity-based coherence, that is, “a surah complements one surah and is complemented by another” (2010, p. 462). This Qur’an scholar revives literary considerations instead by identifying parallel formula and their role in maintaining textual cohesion. As defined by Milman Parry, a formula is “a group of words which is regularly employed under the same metrical conditions to express a given essential idea” (2010, p. 468). Dayeh’s investigation concerns only with cross-sura reference rather than inner-sura reference. What he is trying to prove is the interrelatedness of the suras across the Qur’anic text. His method may be useful for those who want to work on the macro levels of the Qur’an.

Dayeh’s emphasis on parallel formula resembles him to Michel Cuypers who devotes his study mostly to the rhetorical composition of the Qur’an. Cuypers’ main concern is with the major Semitic rhetorical feature, that is, symmetry and symmetrical patterns of the Holy Qur’an. He defines parallelism as the pattern which occurs when the related terms have a same arrangement

¹ For an in-depth analysis of prosody and syllable structure, see Salmani Nodoushan, 2009b; 2010; Salmani Nodoushan & Birjandi, 2005.

like AB/A'B'. If the related terms are arranged in an inverted order, AB/B'A', it is a case of mirror composition. When a central element is placed between the two related terms, ABC/X/A'B'C', he calls it concentric composition (p. 21). The signs that Cuypers enumerates for parallelism are, but not restricted to, a simple repetition, a synonym, an antithesis, an assonance or a paronymy, and having a same grammatical form. In proportion to the degree of parallelism, Cuypers refers to two types: total and partial symmetry. When all or most of the terms of symmetry correspond, it is total symmetry; but if only some of the terms correspond, it is partial symmetry (p. 21). Cuypers' method of dividing the suras is rhetoric-oriented and gives thematic concerns a secondary status.

In contrast to Cuypers, Salwa M. S. El-Awa assigns a primary status to thematic interrelations in terms of their contextuality. El-Awa is a practitioner of relevance theory. He suggests a method of "looking at text relation and a new definition of coherence" which is specific to the Qur'anic genre. He bases his approach on the "effect of each item of information on the context of other items within a *sura*" (100). Unlike many other scholars, El-Awa works on individual suras. In his analysis, he looks for potential paragraph markers which he thinks are indicators of subject change; he considers subject changes "as a constructive addition to the context of some plausible concepts developing throughout" (100). El-Awa makes observation of particles/words that tie the *sura* cohesively. For him, a new item of information is relevant "if it improves the cognitive environment of its recipients, and the more contextual effects an utterance has the more relevant it is" (p. 29). His methodology is conducive for the appreciation of thematic interrelations within the *sura*.

The other figure to mention is not a Qur'an scholar and his major concern is with academic texts.² But his methodology proves to be quite useful in drawing thematic links. John Swales is one of the expounders of genre analysis whose seminal book has emerged out of his close observation of academic texts (See also Allan & Salmani Nodoushan, 2015; Bhatia & Salmani Nodoushan, 2015; Capone & Salmani Nodoushan, 2014; Johns & Salmani Nodoushan, 2015; Salmani Nodoushan, 2011a,b; 2012; 2013; 2014a,b; 2015; 2016a,b; 2017; Salmani Nodoushan & Khakbaz, 2011, 2012; Salmani Nodoushan & Mohiyedin Ghomshei, 2014; Salmani Nodoushan & Montazeran, 2012). His study of such texts has led him to formulate the notion of genre and its schemata. The main feature of his analysis is his stress on the "communicative purpose" of a text. He calls this purpose a "move" which as "a functional term" refers to "a defined and bounded communicative act that is designed to contribute to one main communicative objective, that of the whole text" (Lores 2004, p. 282). In the introduction section of research articles (1990), Swales identifies a moves-steps model which he calls CARS (Create a Research Space) model. What resembles El-Awa's methodology to Swales' genre analysis is his focus on thematic shifts which occur in the *sura*. In a Swalsian terminology, each subject matter shift can be taken as a move. While this approach gives the thematic division/analysis of the *sura* a systematic and formulaic pattern, it fails to account for the non-linearity of the *sura*. Cuypers' and El-Awa's methods can help to address this feature in "Waqi'a".

3. Methodology

The method of the paper is a hybrid one. For its rhetoric analysis, Cuypers' method of detecting parallel structures is deployed. John Swales' genre analysis gives enough room for analyzing thematic diversity of the *sura*, and El-Awa's approach provides the necessary tools to interlink

² The structure and functions of academic texts are explained in Birjandi, Alavi & Salmani Nodoushan 2004; Salmani Nodoushan, 2007a,b,c,d; 2009a; Salmani Nodoushan & Alavi, 2004

the rhetoric with the thematic aspects. Based on the identification of major shift indicators in “Waqi’a”, the sura is divided into 8 parts. Since each part has its own communicative purpose, each part is called a move. While El-Awa looks for contextual contribution of each section/paragraph, here the emphasis is on the theme which is communicated. Then each move is analyzed both rhetorically and thematically. Rhetorically, the parallel structures which give the move a symmetrical pattern are studied. In this regard, cases of repetition of words and sounds which occur either in the beginning or at the end of the verses are pinpointed. Besides, there is an observation if such repetitions interlink the move to the preceding or following ones. The paper also investigates if the sura has thematic symmetry and how this symmetry is related to its rhetorical parallel structure. For this end, the paper analyzes each move in terms of its speaker, context, and addressee. The significance of these elements lies in the fact that a shift in either one of them leads to a new subject matter.

4. Analysis and Discussion

The present paper divides the sura, “Waqi’a”, into 8 content-based passages. Since each passage aims to communicate a specific point, each section is called a move. The criterion for deciding the moves has been based on the indicators of the shifts of subject matters. “Waqi’a” starts with “Edza” meaning “When” which ties the first six verses together; these verses describe the occurrence of Day of Judgment and the revolutionary changes it brings to the whole universe. Verse 7 starts with an abrupt grammatical change as it addresses the people “And ye shall be sorted out into three classes”. From here, a new move starts which runs up to verse 56. The communicative purpose of this move is to classify people based on their deeds; it enumerates the deserving reward or punishment that waits them on this Day. In verse 57, the speaker who is God starts referring to Himself in first-person royal plural pronoun, “نحن”, “We”, hence a new move starts which ends up in verse 73. In this move, God refers to natural signs, creation of man, plants, death, fire, tree as signs of his authority. Verse 74 takes an imperative tone and addresses the Prophet and thereby every other person to celebrate with praises His Lordship. This verse by itself bears the cohesive relation in the connector “So”, as if drawing a logical conclusion from what has been said in the previous lines. But it bears no tie with the following verse.

Table 1

Verses of “Waqi’a” divided into moves

Move/Switch-maker	Speaker (God)	Addressee	Verses
1= When	Third-person	All people	1-6
2= And ye	Third-person	All people	7-56
3= We	Third-person	All people	57-73
4= So, then ye	First-person royal plural	All people	74
5= Furthermore, I	Third-person	All people	75-80
6= Is it such a message	Third-person	All people	81-87
7= Thus, then if he	First-person royal plural	People around the dying man	88-95
8= So, then ye	Third-person	All people	96

The sudden change in the plural pronoun of “We” to “I” marks the beginning of a new move which occurs in verse 75 and continues till verse 80. This move accentuates the revelation of the

Holy Qur'an and its Divine significance. The use of a rhetorical question in verse 81 with its accusative tone targeted at non-believers marks the beginning of a new move which ends up in verse 87. Verse 88 starts with "Fa Amma" meaning "Thus, then" which does two contrastive things simultaneously. On the one hand, it is linked to the previous move because it centers on the dying man; on the other hand, God as the speaker diverts His focal attention from the non-believers to the dying man and at times addresses him; thus a new move commences which ends in verse 95. The thematic concern of this move with its focus on the man who may belong to either class mentioned in the beginning of the sura unifies the whole sura. "Waqi'a" ends with the repetition of the single line move in verse 74 which commands all addressees to celebrate the praises of God. Table 1 shows these moves in sequence.

4.1. Move 1: Describing and warning against the Event: This move consists of the first 6 verses. This move communicates the inevitability of Day of Judgment. The speaker is God using Third-person point of view and addressing all people. This view gives the subject matter authenticity and certainty since it keeps an objective profile and reveals the Inevitable Event as a matter of fact. The verb tenses are all in simple present tense; this tense choice renders the verbs timeless and eternalizes them. The move starts with "Edza" meaning "When" and has a parallel structure. The first three verses rhyme together while the second three ones link to each other by way of their rhymes. This rhyming scheme (*aaa/bbb*) gives the move sort of balance which is in contrast to the content it conveys. Thematically, the move informs of the time when everything becomes topsy-turvy and all balance and order is lost. The adjectives "خافضه" and "رافعه" both modify the Event as a disruptive occurrence. The earth and mountains, which are the most solid and firm substances, are "crumbled into atoms". The balanced form realized by rhymes and even by number of the words included in each verse runs in contrast to the imbalance of which the move in time of the Event foretells. This technique is the literary figure of irony that renders the whole move a site of tension between form and content and thereby makes it dynamic. The textual tension can be taken as a reflection of the real tension of the Event.

Phonologically, the move abounds in consonants which convey a sense of harshness. Interestingly, each two verses almost have alliteration together in their Arabic sounds. In the first two verses, sounds related to /v/, /qh/ and /'a/ are heard three times. In the second couple verses, "/r/" sound is heard three times, and in the last two verses, /s/ sound is heard in three words. This alliteration interlinks verse 3 from the first rhyming group to the verse 4 from the second rhyming group, hence unity of sounds despite diverse rhymes.

Figuratively, the move draws on hyperbole to display the infinity and greatness of the Event and its effects on the earth and mountains. Exaggeration is used in the second three verses in a way to render the Event as something which cannot be expressed in words. Just as the first verse refuses to name the Inevitable Event, because it cannot be reduced to a mere name, the Event's destructive effects also cannot be expressed, hence overstatement. Unlike literary works which utilize hyperbole by magnifying the scope of the entity, the sura puts no limits to the infinity of the Event. Thus it draws on the verbs, "shake" and "crumble", changes them into adjectives to modify their intensities.

The move proffers the Event, after which the whole sura has been named, pragmatic significance. In English, it is capitalized and modified by an adjective like "Inevitable"; although it occurs for the first time in the body of the sura, it gets "Al" whose English equivalence is "the". God, the sole speaker all through the text, refers to the Event in a way that He is sure His addressees can easily comprehend which event is the point here. The tone of the verses is both informative and warning; yet the warning force, conveyed through overstatements, is much

bolder; it seems as if the speaker intends to instigate a strong sense of dread and fear in the addressees, and simultaneously, He is implying His authority and power over the whole cosmos. The authoritative tone of the whole move, especially the second verse, directly nullifies any negating force/voice which may lead to doubt on the behalf of the addressee.

4.2. Move 2 (7-56): Classifying the addressee: Speaking directly to the addressees by using second-person plural pronoun, “you”, marks the switch to the second move. In His third-person point of view, the speaker keeps the same authoritative, objective, and detached tone in verse 7 when He informs and warns the people of their being classified into three groups: the companions of the Right hand (اصحاب اليمين), the Companions of the Left hand (اصحاب الشمال), and the Foremost (السابقون). The move comprises three main steps and in each step each class of people is described.

4.2.1. Step 1 (10-26): Introducing the first class of people in terms of their deeds and their end: this step revolves on the Foremost, who are the nearest to God. They will reside in Garden of Bliss, enjoying the heavenly pleasures.

The verbs are in simple present tense. The adoption of third-person point of view is an attempt to indicate God’s impartial judgment in nominating and rewarding these people.

4.2.2. Step 2 (27-40): Introducing the second class of people in terms of their deeds and their end: this step focuses on the Companions of the Right Hand. These people will, like the previous group, happily reside in the Garden.

The verbs are in simple present tense. Except for verse 35 in which there occurs a switch to first-person royal plural and continues in verse 36, the rest of verses are in third-person point of view. It is only in these two verses that two verbs are used; the other verses consist only of a modifier and the modified (adjectives and nouns). This pronoun shift is not a major one since it occurs in the middle of the whole move. Contextually and relatively, this shift is minor. God uses this royal pronoun as the subject for the only two verbs in the move, “create” (انا انشانهم انشاء) and “make virgin” (فجعلنهم اباكارا) this, albeit minor, has a pragmatic bearing as it can be interpreted as God’s special attention to every aspect of the people’s needs and pleasures.

4.2.3. Step 3 (41-56): Introducing the third class in terms of their deeds and their end: they are Companions of the Left Hand who are the Evil-doers. These people will be exposed to extreme Divine punishments.

This step shows linguistic variety more than the previous ones. From verse 45, the class is described in terms of verbs referring to their deeds like “persisting obstinately” (46) وكانوا, “saying” (47). The peculiarity of verses 47 and 48 lies in their totally different structure; here, the Evil-doers are quoted directly: “What! When we die and become dust and bones, Shall we then indeed/Be raised up again?”.

وكانوا يقولون انذا متنا و كنا ترابا و عظاما انا لمبعوثون

This shift renders the verses conversational. The direct quotations demand answers. Thus verses 49-55 bear the replies to these questions; but God is not directly addressing them; rather, His reply comes through the Prophet. This strategy is among those enumerated by Cuypers as the Qur’an’s literary form. He calls verses that start with “Say” as “say passages” (passages that are introduced by the imperative ‘say’ and are addressed to the Prophet.) (5). “Say passage” renders indirect God’s reply, and paradoxically, it realizes His presence as a first-person speaker. In a literary sense, it can be taken a literary trick, signifying God is present in the dialogue, but He

speaks only to the Prophet. The dialogical style puts the Evil-doers face to face with God. But the fact that God chooses not to reply them Himself but wants His Prophet to convey His message shows His aversion from and reluctance to speak with these people. Technically, also a dialogical setting serves, in Kirill Dmitriev's words, "the purposes of both preaching and instruction" (2010, p. 354). In verse 56, there is the shift back to indirect address to this group.

Stylistically, the move develops out of a comparative parallel that it draws between the three groups and the fates that will be determined for them on Day of Judgment. The movement of the text is one of descending; it starts with the best and comes down to the worst. Following the beginning verses in move 1, the verses of this move are short, concise, unified by their rhyme schemes. Although each step has its own rhyme scheme, the whole move can be said to have total symmetry. The rhyming strategy renders the reading of the verses smoothly.

This move lacks the strict rhyme scheme of the previous move. One reason can be its being rather longer than the first move. However, this does not mean the whole move lacks the rhymic balance. If we show the ending word of verse 10 (السليقون) as *d*, it is repeated at least 11 times in different verses in the move; the word (avaleen), shown by *f*, is likewise rhymed in the move ten times. Apart from these, other verses hark back to each other by different rhyming sounds. What is remarkable is that one cannot locate even one verse which does not rhyme with at least another verse.

4.3. Move 3: (57-73): Describing natural signs. The whole move is a literary form based on Cuyper's view who calls passages like this as "sign passages" which are "reminders of 'signs' God has left in Nature or in History" (5). The switch-marker of this move is the shift of God as third-person speaker to first-person royal point of view. Using "We", God directly speaks to His addressees who are thus the referents of second plural "You". The other distinct feature of this move is the recurrence of rhetorical questions. The rhetorical questions mostly function as reminders to the audience highlighting the signs of God's power in different aspects of man's life. The whole tone of the speaker with respect to the auditors is accusative and admonishing. In verse 57, people are blamed for not having "witnessed the Truth"; verse 62 refers to limitations of man's knowledge, blaming them for not knowing about the changing forms. In verse 63, people are warned for not celebrating His praises. Verse 65 talks of people's state of wonder which arises from their lack of knowledge. Verse 70 refers to people's ingratitude. As the survey shows, most of the verses target the limited scope of man's knowledge. Like the previous verses, the rhyming patterns are there, hence symmetry. But in comparison to the previous moves, the verses are longer and have more lexical density. The fact that syntactically, these verses are in simple present tense shows the addresses of God cannot be restricted to the people of the Prophet's time; it rather encompasses everybody everywhere and every time. What this implies is that being ingratitude to their Creator and having a quite limited scope of knowledge are common to all, just as ignorance and inattentiveness to signs of God's power are shared by all.

The technique of communicating the message through rhetorical questions accords the move a dialogical tone in which God as the sole speaker carries out three objectives: first, He enumerates His mercies on people; second, He shows the superiority of His power over people; third, the warning gesture of the questions and their replies reminds people of their ignorance, negligence, and ingratitude. The whole move tends to reach the conclusion which itself composes another separate move for its significance both structurally and thematically.

Despite being lexically denser than move 2, verses of this move cherish a more organized rhyme scheme. The interesting point is that except for the last two verses (72 and 73), the other verses

rhyme with the verses on السابقون (or the foremost), that is, their rhyme is shown by *d*. Not only does this rhyme symmetry interlink the verses from this move phonetically with those from the second move, but there is also a thematic note to it. Of the three groups God enumerates, the foremost is the best and nearest to God. The rhythmic parallel between this move and that group implicitly puts them in contrast to each other. The addressee of this move is all people who ignore His signs in nature; this puts them in drastic contrast to the foremost who find nothing but God everywhere.

4.4. Move 4: (74): Concluding with God's signature. Although this move comprises only one verse, it is highly significant because it is repeated twice all through the sura. It is with the same verse the whole sura comes to an end. Thematically, this verse bears the whole gist of the Holy Qur'an. This verse with its imperative tone invites people to "celebrate with praises /The name of thy Lord,/The Supreme!" The fact that the verse comes after 3 moves in which God enumerates His mercies on people and His power both here and hereafter, gives the verse a logical conclusion. Although the tone is imperative, it is far from a dictatorial command; rather it comes as a natural expectation in the sense that now that people have come to know about God and have realized their impotence before Him, His mercies and powers, it comes as no wonder to acknowledge their sense of servitude and submission to Him. The fact that this verse bears no rhyme with the preceding or following verses singles it out. We call this move as God's signature, in the sense that after arguing about many issues so far, the invitation to celebrate His praises testifies to, puts a seal on, or confirms what has gone on up to this point in the sura.

4.5. Move 5: (75-80): Attesting the revelation of the Holy Qur'an. While the previous move contains God's signature, this move has His oath. Thematically, therefore, there is a sense of continuity between the two moves. Cuypers takes verses containing oaths as literary forms (5). Following his lead, we also assign literary significance to verse 75 but within the Qur'anic genre. The switch-indicator of this move is pronoun shift; God speaks not in the royal plural pronoun, but in first-person point of view, "I" *فلا أقسم بمواقع النجوم*. This move is on the revelation of the Holy Qur'an, its singularity, and its Divine origins. The move starts with God expressing His intention not to swear by the Stars, since it is a "mighty adjuration". The immediate effect of this negative statement is highlighting the significance of swearing and of the Stars as well as of the claim that is to be sworn about. In Arab culture, swearing is regarded with awe and admiration, as it brings on the swearer a heavy sense of responsibility.

Bearing the significance of an oath, it is no wonder that God shifts to first-person point of view, because the context involves God as the sole One who can ever bear the responsibility for the great claim He is going to swear about.

The first verse which ends in النجوم rhymes with verses 43 (يحموم) and verse 50 (المعلوم). The next two verses end-rhyme together; and verses 78 and 80 end-rhyme together. Comparatively, therefore, this move retains phonetic harmony.

4.6. Move 6: (81-87): Accusing the addressee of negligence toward the Holy Qur'an. Verse 81 directly addresses people, so a thematic shift occurs here and it marks the switch in God's focal point from the authenticity and genuineness of the Holy Qur'an to its audience. The addressees are blamed for not paying the Holy Book its due respects. The direct address accentuates the high esteem of the Holy Book and people's lack of proper respect for it. This move presents the situation of a dying man for whom the people around can do nothing. Asking people "Then why do ye not intervene when (the soul of the dying man) reach the throat?" (verse 83), God is

actually challenging the people whose claims to power are all in vain. Pinpointing people's impotence to do anything for the dying man, God shows his authority by contrasting Himself with those around: "But We are nearer to him than ye, and yet see not" (verse 85). In verse 87, God wants people to "call back the soul" if they are true.

Table 2
Summary of the Analyzed Moves, Steps, and Themes

Moves	Steps	Themes
Move 1	-----	Describing and warning against the Event Step 1= Introducing the first class of people in terms of their deeds and their end
Move 2	3 steps	Step 2 = Introducing the second class of people in terms of their deeds and their end Step 3 = Introducing the third class in terms of their deeds and their end
Move 3	-----	Describing natural signs
Move 4	-----	Concluding with God's signature
Move 5	-----	Attesting the revelation of the Holy Qur'an
Move 6	-----	Accusing the addressee of negligence toward the Holy Qur'an
Move 7	-----	Returning to the classification of people in move 2
Move 8	-----	Concluding with God's signature

The move comprises the rhetorical questions which have a revelatory, accusing, challenging tone. This challenging tone harks back to move 3 which likewise presents the limitations of man's power. We call this interlink across the sura as thematic symmetry. This thematic symmetry bears the same rhetorical technique as move 3, which is likewise full of rhetorical questions, hence rhetorical symmetry. The only difference that the questions in this move have with those of move 3 is that here God invites His addressee to a challenge. This shows the wrath that He has towards His ungrateful creatures. The fact that people do not acknowledge the truthfulness and authenticity of the Holy Qur'an despite God's momentous oath opens space for God to bring more proofs for their impotence; hence the story of the dying man is introduced.

The verses in this move also end rhyme together. The first five verses, with the exception of verse 83 ending in “الحلّوم” which rhymes with “النجوم” and “المعلوم” from previous moves, all end in “ون” sound. This dominant end-rhyme again brings forward its first occurrence in “السابقون” and links to the foremost thematically also.

4.7. Move 7 (88-95): Returning to the classification of people in move 2. Although this move is the continuation of the case of the dying man, it is distinguished from the previous move because here God’s focal attention diverts from the people around him to the dying man himself. So the shift in the addressee here becomes the switch maker. This move indicates the situation of the dying man in the afterlife based on his deeds. Verses 88 and 89 mention if he is of the first class of people, A Garden of Delights awaits him. In verses 90 and 91 God says if he belongs to the Companions of the Right hand, God Himself would salute him. Verses 92-94 do not predict him a good fate if he belongs to the third group, the Companions of the Left hand. The last verse of the move certifies the claims of the previous ones and simultaneously through the diexis “this”, it may imply two other points: it can refer to God’s verdict about the dying man and attest His justice; or it may refer to The Holy Qur’an and testify to its certainty and truth. The first point draws a line of continuity between this verse and the rest verses on the people around the dying man and thereby brings the move to a logical conclusion. The second implication interlinks this move with move 5 on a smaller scale and with the whole Book, on a larger scale, reasserting and re-emphasizing the authenticity, truthfulness, and certainty of the Qur’an.

Almost all verses in this move somehow rhyme together as they all end in the sounds “يم” or “ين”. Through this end rhyme they are interlinked to all the previous verses which bear the same sounds.

4.8. Move 8: (96): Concluding with God’s signature. The single verse of the move is the reiteration of the verse 74. The significance of verse 74 is in bringing the previous verses to a logical conclusion; the same applies to verse 96 which stands as a logical conclusion to the previous verses. In comparison to its first occurrence in verse 74, the repetition of it in verse 96 bears a double significance because with it the whole sura is ended. As the ending verse of the whole sura, this verse stands not only as the conclusion to the preceding verses, but also to the previous moves. And since the overall communicative purpose of the Holy Qur’an lies in encouraging people to acknowledge the Lordship of God and His superiority, verse 96 in fact reiterates and re-accentuates this purpose and thereby interlinks “Waqi’a” to the macro move of the Holy Qur’an.

5. Conclusion

The present paper attempts to highlight some important points about the Qur’anic genre. Rhetorically speaking, the Qur’anic text lacks the necessary cohesive ties; this lack adds to its aesthetic beauties of the text and concurrently it slows down the reading speed and demands the reader to take time for further thinking and contemplation. Some critics have pointed to this feature as a drawback in this genre. Our attempt here has been to nullify this false claim by showing how the links and interlinks can be detected in the ostensibly different parts of a sura, here “Waqi’a”. The adoption of the hybrid methodology has had some merits for our study: first, it helps us pay due attention to all aspects of the sura, both on macro and micro levels. Second, it contributed to our understanding of thematic diversity within the sura and how this diversity is unified on two levels: the micro level of the sura, and the macro level of the Holy Qur’an. Third, more than showing the strengths and weaknesses of each adopted methodology, attempt has been

to utilize their strength in making the sura more comprehensible and pleasurable for its aesthetic merits.

References

- Adonis. (1990). *An introduction to Arab poetics*. London: Saqi.
- Allan, K., & Salmani Nodoushan, M. A. (2015). Pragmatics: The state of the art (An online interview with Keith Allan). *International Journal of Language Studies*, 9(3), 147-154.
- Bell, R. (1937). *The Qur'an, translated, with a critical re-arrangement of the surahs*. Edinburgh: T. & T. Clark.
- Bhatia, V. K., & Salmani Nodoushan, M. A. (2015). Genre analysis: The state of the art (An online interview with Vijay Kumar Bhatia). *International Journal of Language Studies*, 9(2), 121-130.
- Birjandi, P., Alavi, S. M., & Salmani Nodoushan, M. A. (2004). *Advanced writing*. Tehran: Zabankadeh publications.
- Capone, A., & Salmani Nodoushan, M. A. (2014). On indirect reports and language games: Evidence from Persian. *Rivista Italiana di Filosofia del Linguaggio*, 8(2), 26-42.
- Cuypers, M. (2015). *The composition of the Qur'an: Rhetorical analysis*. Trans. by Jerry Ryan. London, New Delhi, New York, Sydney: Bloomsbury.
- Dayeh, I. (2010). Al-Hawamim: Intertextuality and coherence in Meccan surahs. In *The Qur'an in context*. 461-498.
- Dmitriev, K. (2010). An early Christian Arabic account of the creation of the world. In *The Qur'an in context*. 349-388.
- El-Awa, S. M. S. (2006). *Textual relations in the Qur'an: relevance, coherence and structure*. London and New York: Routledge.
- Graham, W. A., & Kermani, N. (2007). Recitation and aesthetic reception. In *The Cambridge companion to the Qur'an*. 115-144.
- Johns, A. M., & Salmani Nodoushan, M. A. (2015). English for Specific Purposes: The state of the art (An online interview with Ann M. Johns). *International Journal of Language Studies*, 9(2), 113-120.
- Kynsh, A. (2007). Multiple areas of influence. In *The Cambridge companion to the Qur'an*. 211-234.
- McAuliffe, J. Ed. (2007). *The Cambridge companion to the Qur'an*. Cambridge: Cambridge University Press.
- Neuwirth, A., Sinai, N., & Marx, M. (2010). Eds. *The Qur'an in context: Historical and literary investigations into the Qur'anic milieu*. Leiden and Boston: Brill.
- Neuwirth, A. (2007). Structural, linguistic and literary features. In *The Cambridge companion to the Qur'an*. 97-114.
- Resto, J. (2010). Arabs and Arabic in the age of the Prophet. In *The Qur'an in context*. 281-292.

- Ripping, A. (2007). Western scholarship and the Qur'an. *The Cambridge companion to the Qur'an*. 235-245.
- Salmani Nodoushan, M. A. (2007a). Error treatment in the EFL writing class: Red pen method versus remedial instruction. *Journal of Educational Technology*, 4(3), 53-58.
- Salmani Nodoushan, M. A. (2007b). Thinking on the write path. *Training Journal*, May 2007, 37-40.
- Salmani Nodoushan, M. A. (2007c). On adopting a cognitive orientation in EFL writing classroom. *Journal on Educational Psychology*, 1(1), 15-18.
- Salmani Nodoushan, M. A. (2007d). Is text cohesion a precursor to reading success? *Journal of Educational Technology*, 3(4), 87-91.
- Salmani Nodoushan, M. A. (2009a). Identifying sources of bias in EFL writing assessment through multiple trait scoring. *The Modern Journal of Applied Linguistics*, 1(2), 28-53.
- Salmani Nodoushan, M. A. (2009b). Morphological make-up as the predictor of English word accent. *TESL Canada Journal*, 26(2), 13-23.
- Salmani Nodoushan, M. A. (2010). Review of An introduction to phonetics & phonology. *Modern Journal of Applied Linguistics*, 2(3), 249-251.
- Salmani Nodoushan, M. A. (2011a). A structural move analysis of discussion sub-genre in applied linguistics. *6th International Conference on Languages, E-Learning and Romanian Studies*, Lund University, June 3-5, 2011, Marstrand, Sweden.
- Salmani Nodoushan, M. A. (2011b). The place of genre analysis in international communication. *International Journal of Language Studies*, 5(1), 63-74.
- Salmani Nodoushan, M. A. (2012). A structural move analysis of discussion sub-genre in applied linguistics. *DACOROMANIA*, 17(2), 199-212.
- Salmani Nodoushan, M. A. (2013). The social semiotics of funerary rites in Iran. *International Journal of Language Studies*, 7(1), 79-102.
- Salmani Nodoushan, M. A. (2014a). Assessing writing: A review of the main trends. *Studies in English Language and Education*, 1(2), 119-129.
- Salmani Nodoushan, M. A. (2014b). Speech acts or language micro- and macro-games? *International Journal of Language Studies*, 8(4), 1-28.
- Salmani Nodoushan, M. A. (2015). The secret life of slurs from the perspective of reported speech. *Rivista Italiana di Filosofia del Linguaggio*, 9(2), 92-112. (DOI 10.4396/201512204)
- Salmani Nodoushan, M. A. (2016a). Rituals of death as staged communicative acts and pragememes. In A. Capone & J. L. Mey (Eds.), *Interdisciplinary Studies in Pragmatics, Culture and Society*, (pp. 925-959). Heidelberg: Springer.
- Salmani Nodoushan, M. A. (2016b). *An encyclopedic dictionary of research*. Tehran: Iranian Institute for Encyclopedia Research.
- Salmani Nodoushan, M. A. (2017). Which view of indirect reports do Persian data corroborate? *International Review of Pragmatics*, 9(1), in press.

- Salmani Nodoushan, M. A., & Alavi, S. M. (2004). *APA style and research report writing*. Tehran: Zabankadeh publications.
- Salmani Nodoushan, M. A., & Birjandi, P. (2005). *An introduction to phonetics*. Tehran: Zabankadeh publications.
- Salmani Nodoushan, M. A., & Khakbaz, N. (2011). Theses 'Discussion' sections: A structural move analysis. *International Journal of Language Studies*, 5(3), 111-132.
- Salmani Nodoushan, M. A., & Khakbaz, N. (2012). *Theses discussions: A structural move analysis*. Berlin: LAP Lambert Academic Publishing.
- Salmani Nodoushan, M. A., & Mohiyedin Ghomshei, G. R. (2014). Iconicity of cohesion in Persian causative constructions. *Linguistik online* 68, 29-42.
- Salmani Nodoushan, M. A., & Montazeran, H. (2012). The book review genre: A structural move analysis. *International Journal of Language Studies*, 6(1), 1-30.
- Schmid, N. K. Quantitative text analysis and its application to the Qur'an: Some preliminary considerations. In *The Qur'an in context*. 441-460.
- Sinai, N. (2010). The Qur'an as process. In *The Qur'an in context* . 407-440.
- Swales, J. (1990). *Genre analysis: English in academic and research settings*. Cambridge: Cambridge University Press.
- Yusuf Ali, A. (1937). *The Holy Qur'an: Arabic text with and English translation and commentary*. Lahore: Shaikh Muhammad Ashraf.