

Argumentative Imagery in the Holy Qur'an to Strengthen Faith: A Case Study of Sūrahs al-Tīn, al-Qalam, and al-Ṭūr

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ABSTRACT:

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Objective observation is one of the fundamental elements for human beings to understand and learn. By objectifying reality, images convey a variety of meanings and concepts to the audience. With the help of the audience's creative mind, this conveyance is sometimes achieved through the harmonious arrangement of words and phrases depicting spiritual and intangible matters. In some cases, these images embed a line of reasoning, referred to as "argumentative images," to instill certain beliefs or convictions in the audience. These images use tangible objects and meanings to strengthen the individual's belief in the realization and possibility of intangible things. The audience's mind initially seeks connections between the objects presented, and after understanding the logical relationships, embraces a new meaning derived from the images. Using a descriptive-analytical approach, the present paper has attempted to apply this semantic process to *Sūrahs al-Tīn, al-Qalam, and al-Ṭūr* in order to answer the question of how the argumentative images of these three *sūrahs* affect the beliefs of the audience. The results indicate that the logical connection of the images of objects in each *sūrah* affects the audience's certainty and belief in the wisdom and order of creation, the inevitability of divine decree, and the nature of the Day of Judgment. To inspire confidence in the fulfillment of His promises, God employs tangible elements such as the fig, the olive, the ladder, the mountain, and the sky.

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1. Introduction

Illustrating and creating a picture with the help of words is one of the simple and effective methods of conveying meaning and understanding intangible things (Al-Rāghib 2007, 24). This method has been used extensively in Qur'anic verses and themes and has been able to play a significant role in understanding the meanings and comprehension of metamaterial phenomena beyond the realms of comprehension (Qasemi 2016, 61). A person is so dependent on his observations that his deep faith depends on seeing; when Prophet Abraham asked God to show him the things he was sure of, or the Children of Israel asked Prophet Moses to see God clearly.

The imagery can engage the audience's imagination by showing and describing the details and hidden or visible aspects of a phenomenon so that they can comprehend subtle and intangible meanings well. The difference between verbal imagery and objective observation is that the former is composed of words and sentences arranged side by side with regular harmony and rhythm to visualize a scene in the audience's mind to the extent that the scene comes alive before the eyes of the mind affecting the reader's physical, emotional and psychological feelings (Shafiei Kadkani 1993, 9).

Sayyid Qutb (1991) is a prominent exegete who used this artistic approach in his work, *Fī Zīlāl al-Qur'ān (In the Shade of the Qur'an)*, interpreting many verses and surahs with an artistic and visual perspective. He believes that the images drawn by the Qur'an will soon become alive and moving, and mental meanings will come to life, leading to events, scenes, and stories becoming clear and visible. He thinks that the artistic images of the Qur'an are interwoven with color, movement, and music in such a way as to excite the eyes, ears, senses, imagination, intelligence, and conscience (Qutb 1988, 46).

A number of researchers have conducted studies on this issue so far. Examining the structural features of some verses using the principles of visual arts such as film, photography, graphics, and painting, Jelodar (2013) shows that the pictorial functions of the mentioned verses are accurate, appropriate, and attractive, pursuing unique objectives.

Faroughi, Asoudeh, and Haghdadi (2014), in an article highlighting the mental imagery style of the Qur'an, conclude that the Qur'an contains different types of images that mutually interact in the context and also benefits from elements such as music, detailed descriptions, and contrasting scenes. Afshari (2016) conducted a study on mental imagery in the parables of the Qur'an, focusing on performance. The study asserts that the Qur'an presents numerous concepts through parables that depict real-world issues and objective phenomena. These vivid and dynamic images are intricately connected to internal and invisible forces, shaping human beliefs and personalities. Moreover, Mohamed (2022), in an article entitled "Employing mental imagery by Qur'anic verses for illustrating the Day of Resurrection's events," considers the use of mental imagery as one of the subtle and creative methods of the Qur'an used to help the audience understand the scenes of the Resurrection. He also considers that the verses of the Qur'an contain a variety of images expressed through figurative language such as metaphors, similes, symbols, etc., in order to make the content of the verse clear and comprehensible.

The distinction between the imagery in the Qur'an and that found in poems and other literary texts lies in the fact that the Qur'an's imagery not only evokes emotions and stimulates the imagination but also prompts deep reflection and critical thinking in individuals. As the audience contemplates the visual imagery created through words, they are plunged into a realm of profound meanings and insights, leading them to uncover truths or arrive at rational conclusions. This unique quality of the Qur'anic imagery often compels individuals to make decisions, undergo internal transformations, and modify their behaviors and actions. Ultimately, a profound change occurs within individuals, driven by a thorough and profound comprehension of the significance of each word.

In other words, the imagery presented in the Qur'an not only stirs the emotions and ignites the imagination of individuals, but also guides them toward rational and logical realities. This compelling imagery has the power to move individuals to take action, make the right decisions, and even make sacrifices such as giving up their lives and possessions in pursuit of a new goal and path. Historical accounts from the advent of Islam to the present day provide examples of individuals who, upon hearing the divine verses of the Qur'an and understanding their profound meanings, underwent a significant transformation and willingly embraced the truth, even in the face of severe persecution and hardship.

The deep impact can be attributed to the selection and arrangement of sounds, words, and sentences next to each other, which accompany the individual with a suitable rhythm and melody corresponding to the meaning of the words, with an eloquent and literary structure that compels them to think and ponder through the display of imagery of tangible and real scenes. At times, it portrays the path of human life and their destiny, sometimes depicting the causes of failures and victories, and at times describing the future in a way that it appears to be unfolding in front of us. These images are not confined to stories and historical events; they also invite contemplation by showcasing objects and beings around us. These include camels, ships, clouds, wind, the sky, night and day, human creations, and other elements that the Qur'an refers to as signs meant to guide us. The Qur'an often describes these elements to help the mind grasp both their apparent and hidden details.

In this study, we will analyse *Sūrah al-Tīn*, *al-Qalam*, and *al-Tūr* to examine examples of Qur'anic imagery used for argumentation. The term "argumentative imagery" refers to when God mentions certain objects and tangible, perceivable meanings to compel the audience to contemplate around them, leading to a logical understanding of the existing connection between objects and meanings, ultimately enabling a deep belief and understanding that can lead to a correct grasp of the divine word. In other words, belief in the logical connection between objects and meanings serves as a prerequisite to present the audience with a new and meaningful encounter that reduces their doubts and allows them to accept a new, imperceptible command. For instance, by using the imagery of a ladder and the sky, God conveys to the audience the reality that one cannot reach a high position without a ladder. This metaphorical or imagery argument serves as a response to the deniers of divine messengers, with God portraying prophets as the best ladder to reach the truths of the heavens. It is natural that reflection on this simple metaphor convinces the audience that one cannot reach a lofty place without a means and that prophets can indeed bring heavenly truths to earthlings. This method of argumentation through imagery is highly impactful in its own right and can be considered an example of the artistic miracle of the Qur'an. The term "visual reasoning" or "argumentative imagery" is considered to be an innovation and a novel concept in this research, as it has not been addressed before.

2. *Argumentative Imagery in Sūrah al-Tīn*

Sūrah al-Tīn begins with oath by two fruits, the fig and the olive, and two geographical regions, Mount Sinai (*Ṭurī Sinīn*) and the city of Mecca. Following these oaths, in the answer sentence to the oath, the *sūrah* emphasizes the moderation and harmony in the creation of mankind, stating, “We have indeed created man in the best of moulds” (Q. 95:4). In the following verses, two groups of people are mentioned who deserve punishment and who deserve God’s eternal reward, and at the end of the Surah, God’s infinite wisdom is emphasized by introducing Himself as *aḥkam al-ḥākimīn* (Q. 95:8).

In the fourth verse, which highlights the main theme of the *sūrah*, it is emphasized that God created man in the best and most appropriate order and balance. The word *al-taqwīm* means maintaining moderation and external and internal proportion (Al-Rāghib al-Iṣfahānī 1991, 693). The use of *al-taqwīm* for human beings conveys the idea that God created human beings in a state of balance and provided them with everything necessary for their physical, spiritual, and intellectual stability and survival (Al-Qurṭubī 1985, 20: 114; Al-Fayūmī 1993, 2: 520).

After emphasizing the balanced creation of humankind, the *sūrah* introduces two groups of people. One group that has left this moderation and propriety by abandoning faith and righteousness will be brought back to the lowest position: “Then do We abase him (to be) the lowest of the low” (Q. 95:5). Another group is the believers, who will be entitled to a permanent and unstoppable reward for their good deeds. This group will remain on the same human level and will receive a permanent reward for their good deeds: “Except such as believe and do righteous deeds, for they shall have a reward unfailing” (Q. 95:6).

2.1. *Visual Connection of Fig, Olive, Ṭur Sinīn, and Mecca*

At first glance, there is no connection between the fig or the olive and the two cities mentioned in these verses, and most commentators have either limited themselves to translating these verses or have simply mentioned the characteristics of these two fruits and these two places. Even some commentators have denied the apparent meaning of the two fruits, fig and olive, and have interpreted these two words to mean two places (Al-Ṭūsī 1988, 10: 376; Tabataba’i 2011, 20: 320; Ibn ‘Āshūr 2000, 30: 372). In any case, this question comes to the mind of the audience of the Qur’an. Did God, the Wise, only swear by two special fruits and

two geographical regions and not include wisdom and signs in it? Can the speaker of scattered and unrelated words and phrases be considered eloquent? Did God swear on them only because of the many qualities of these fruits and the importance of the position of these two holy lands?

It seems that since the divine wisdom and the harmonious creation of humankind have been explicitly stated in this *sūrah*, the choice of words and their juxtaposition illustrate the image of divine order and wisdom in creation. They lead the listener's mental belief to the conclusion that just as there is a precise order in the creation of mankind, this harmony can also be found in the words, rhythm, and purpose of the *sūrah*. A superficial look at the first words of the *sūrah* reveals that all four opening phrases end with the letter "n" (*nūn*), and perhaps one of the reasons for choosing the fig (*al-tīn*) among other fruits is also this ending with "n". This apparent order is such that the singular word *Sīnā* is transformed into the plural to end the phrase *Ṭūr Sīnīn* with "n," so that the rhyme of the verses is preserved (al-Qurṭubī 1985, 15: 118).

The arrangement of these words has also been systematically organized from monosyllabic, *al-tīn*, to disyllabic, *al-zaytūn*, to four-syllabic, *Ṭūrī Sīnīn*, and finally to the seven-syllable phrase, *hādhā al-balad al-amīn*, mentioned as the oath, with a total of fourteen syllables, which correlates with the fourteen syllables of the answer to the oath. Therefore, the reason for the order and sequence of the words in the oath of this *sūrah* can be considered to be the preservation of this logical order.

2.2. Connection of Fig and Olive with the Harmonious System of Human Creation

In the beginning of the *sūrah*, two fruits with varying growth requirements and two distinct geographical regions with differing climatic conditions are cited. Upon analysing the weather patterns and climatic circumstances of these regions, it becomes evident that each of the mentioned regions is conducive to the cultivation of one of the two fruits mentioned in the oath. The fig tree thrives in warm conditions, yielding a superior fruit quality in arid, hot climates, while excessive rainfall and humidity adversely impact its productivity and sweetness (Safaei et al. 2008). In contrast, the olive tree flourishes in moderate, humid climates, finding its ideal habitat in the fertile, moist soils of the Mediterranean region. The evergreen olive tree, although capable of growth in drier climates, exhibits diminished fruit quality and quantity and is less resilient in

such conditions (Salmanizadeh & Piravi Vanak 2013). Moreover, the Sinai plain encompasses extensive fertile lands within the Mediterranean region, featuring Mount *Ṭūr* graced with olive trees on its sloping terrain, characterized by a temperate and humid climate. This landscape stands in stark contrast to the terrain of Mecca, situated amidst rocky mountains, characterized by a hot and arid climate.

The juxtaposition of two fruits necessitating distinct climatic conditions alongside two regions characterized by differing climates suggests a correlation where the growth of each fruit aligns with the climate of one of the regions. This arrangement conveys a profound message that becomes apparent upon reflection. This unequivocal and demonstrable proportionality conveyed through the oath serves as a testament to God's wisdom in establishing equilibrium amid contrasting states and environments, thereby presenting a persuasive preamble attesting to the fulfilment of the oath. Moreover, in responding to the oath concerning the order and moderation of creation, it underscores the statement, "We have indeed created man in the best of moulds" (Q. 95:4). Put simply, the depiction of the suitability for growth and development of two fruit trees in diverse weather conditions can serve as a metaphor for two distinct groups of people with divergent actions and beliefs, suggesting that each group will be distinguished by its conduct and demeanour.

The noteworthy point is that God considers the city of Mecca to be a secure city and uses the demonstrative pronoun "this" (*hādhā*) to refer to it, indicating proximity; meaning that this City of Security is conducive to human life for growth and development. Perhaps this interpretation could allude to a world that has been provided for human beings to live in; however, in contrast, to introduce the Sinai plain, the word *Ṭūr* meaning mountain is used to evoke the difficulty and hardship of traversing the path; thus, the Sinai plain is portrayed as a distant region compared to the land of Mecca, but with a very moderate climate and evergreen olive trees. These verses could symbolize a paradise that perfected people will enter: "for they shall have a reward unfailing" (Q. 95:6).

The content of these verses in this *sūrah* also supports this claim, as the fifth and sixth verses refer to two different groups of people. One group who are satisfied with the lowliness and comfort of this secure world and degrade themselves to worldliness: "Then do We abase him (to be) the lowest of the low" (Q. 95:5) and another group who endure hardships and do righteous deeds, deserving an endless and inexhaustible reward

in the Hereafter: "Except such as believe and do righteous deeds: for they shall have a reward unfailing" (Q. 95:6).

2.3. *Proof of Divine Wisdom and Afterlife through Imagery*

Swearing by the two fruits that require different types of climates alongside two regions with varying climatic conditions, in a manner where the growth of each fruit is proportional to the climate of one of these regions, serves as a compelling argument to underscore the significance of the oath. It highlights the intricate design and balance in God's creation of trees and their respective growth environments, demonstrating His mastery over all aspects of existence. This extends to the creation of humans, who are meticulously crafted with spiritual, physical, outer, and inner balances and provisions necessary for their development. Those who deviate and lose balance will be relegated to a lower position, while those who remain faithful to their true essence are promised eternal rewards. Similarly, just as each tree is suited to a specific climate, humans will find themselves in different positions based on their actions.

In the concluding verses of *Surah al-Tin*, Allah poses two thought-provoking questions to humankind: "What makes you deny the Day of Judgment? And is not God the best judge?" These confessional interrogative sentences are the results of the previous verses. In fact, after recognizing that each fruit is suited to a particular environment based on its inherent qualities, and that some individuals deviate from the intended balance and fall to the lowest depths, while others adhere to the divine structure and deserve divine reward, we ultimately realize the necessity of a Day of Reckoning where each individual is held accountable and receives retribution or reward for their actions.

The All-wise God will never put all people in the same place; rather, some will be worthy of divine punishment, and some will be worthy of eternal reward. So, how can you deny the Day of Judgment? (Q. 95:7). Is not Allah, who has established such moderation in the two worlds, the best Judge? (Q. 95:8); yes, the only one who should judge and determine what position each person deserves and what land the fruits are suitable for is the All-wise God (Ibn 'Āshūr 2000, 30: 381). In fact, these two last questions are the result of the content of the previous verses and come to clarify and confirm the content of the *sūrah*. The attribution *aḥkam*

al-ḥakīmīn means that He decides based on His wisdom what should be done in what place and according to what.

3. *Argumentative Imagery in Sūrah al-Qalam*

Surah al-Qalam begins with an oath to the pen and the lines written by the pen: "By the Pen and by the (Record) which (men) write" (Q. 68:1). In response to this oath, it is thus stated: "O Prophet! By God's mercy and grace, you are not insane, and surely a permanent reward awaits you, and you certainly have great and worthy morals." The word *al-qalam* refers to a tool for writing on something (Al-Rāghib al-Iṣfahānī 1991, 683). The word *ṣaṭr* literally means an orderly and secure writing (Al-Muṣṭafawī 2008, 5: 124, Al-Rāghib al-Iṣfahānī 1991, 409; Ibn Manẓūr 1995, 4:364). This word is often used in the verses of the Holy Qur'an to show a fixed and unchanging ruling (Q. 33:6; 17:58). Therefore, the phrase *mā yasturūn* (what people write) (Q. 68:1) means the writings that writers regularly and accurately record to preserve an article (Ibn 'Āshūr 2000, 29: 57). It expresses the certainty and security of the scriptures written by the pen. These writings, like important documents, remain protected and cannot be changed or denied. In other words, it is a hint and an allusion to the impossibility of changing and transforming a decree that has been written in a precise and systematic manner. Similarly, the same meaning is used in the daily conversations of people, as they give high credit to written documents.

By reflecting on the opening verses of *Sūrah al-Qalam*, it can be said that God documents and writes with the metaphor of the pen and what is written with the pen; He emphasizes the certainty of the answer to the oath and negates any doubt about it; that is, it is as if an authentic person wrote and signed a document, he obliged himself to do so, God has also considered some matters certain and recorded them in a safe tablet, and there is no possibility of any inconsistency in them. On this basis, three verses of certain divine matters are mentioned in the second to fourth verses of the *sūrah*. Moreover, these three verses have been accompanied by several emphasis wordings to express the stability and unchangeable meaning and content of the answer to the oath. In the following verses, God promises His Prophet that after the revelation of the truths, they will see who is insane and has deviated from the right path, and surely your Lord knows well the misguided and the guided (Q. 68:5-7).

4. *Argumentative Imagery in Sūrah al-Ṭūr*

The revelation of *Sūrah al-Ṭūr* is an answer and a warning to those who deny the Day of Resurrection and to those who doubt the Qur'an, heaven, the mission of the prophets, and God's creation. The content of this *sūrah*, while expressing the wrong thoughts of the sceptics, tries to guide and find the root and refute their lies with an argumentative statement. The *sūrah* begins with six verses of oaths, presenting images of a mountain, a book, a house, the sky, and the sea, each symbolizing a form of protection and safety from problems and disasters. In response to these oaths, it has been emphasized that the divine punishment will definitely come, and that no obstacle can avert it and protect people. When the divine punishment occurs, the mountains, the sky, and the seas will collapse and there will be no safe place on earth: "Verily, the Chastisement of thy Lord will indeed come to pass. There is none can avert it" (Q. 52:7-8).

God has sworn by *al-Ṭūr* in the first verse. The term *al-Ṭūr* means the mountain in general (Al-Farāhidī 1989, 7:446; Al-Rāghib al-Iṣfahānī 1991, 528; Ibn Manẓūr 1995, 4:508). The word may have been chosen to fit the rhyme of the succeeding verses. There is no evidence to assign this word to the mountain where Prophet Moses spoke to God Almighty. In the Noble Qur'an, various characteristics of mountains are mentioned, including being a safe and stable place for building homes and shelters for people (Q. 16:81; 26:149), and serving as a stabilizer of the earth against quakes and severe storms (Q. 78:7; 79:32; 88:19).

In the second and third verses, an oath is sworn to a book with luminous pages whose writings are preserved until the Day of Judgment: "By a Book Inscribed. In a Parchment unfolded" (Q. 52:2-3). The word *al-maṣṭūr* means a preserved and stable writing that cannot be damaged or changed (Al-Rāghib al-Iṣfahānī 1991, 409; Ibn Manẓūr 1995, 4:363). *Al-riqq* is a white and thin page that is easy to write on (al-Farāhidī 1989, 5:24; Al-Rāghib al-Iṣfahānī 1991, 361) and preserves all writings within itself. The word *al-maṣṣūr* means the presentation of these scriptures on the Day of Judgment (Al-Ṭabrisī 1993, 9: 247). According to the descriptions of the word *al-kitāb* in the Qur'an, it can be said that these two verses refer to the same book, which cannot be seen, but in which all the small and great deeds of the servants are recorded (Q. 34:3). This book will be preserved until the Day of Judgment and will be revealed on that day (Q. 17:13), so that punishment or reward will be given on the basis of its writings (Q. 81:10).

In the fourth verse, God swore by the house that was built for the security of man, saying, “And by the *bayt al-ma‘mūr*” (Q. 52:4). *Al-bayt* is said to be a place and a shelter where a person takes refuge for peace and to avoid danger (Ibn Fāris 1983, 1:324; Al-Rāghib al-Iṣfahānī 1991, 151). The term *al-ma‘mūr* means inhabited. The most appropriate example of *al-bayt al-ma‘mūr* is the Sacred Mosque (*Masjid al-Ḥarām*) and the Ka‘bah, which are inhabited and brought to life by the presence and circumambulation of people. Those who enter it are safe and protected secure (Q. 3:97). Although the Ka‘bah is indeed a sanctuary of divine protection, there is no explicit evidence to specifically attribute this verse to *Masjid al-Ḥarām*. It appears that the intention of the verse is the concept of a house in general, meaning a place of safety where humans seek refuge during hard times.

In the fifth verse, God swore by the sky, which is the protector of the earth from the descent of heavenly disasters: “And by the lofty ceiling of the sky” (Q. 52:5).

The term *al-saqf* refers to a covering and protective barrier over the head of a person, which keeps them safe from certain dangers and incidents (Qorashi 1992, 3: 278). *Al-marfū‘* means raised or elevated and is usually used in the Qur’anic verses to describe the sky (Q. 88:18). The intent behind the raised roof could be referring to the sky itself, which acts as a ceiling and protection to safeguard the Earth from heavenly punishments, such as the descent of celestial bodies that are averted upon impact with the Earth’s atmosphere. Perhaps the reason for using the term *al-saqf* for this is to emphasize its characteristic of being protective and preventive. In the next verse (Q. 52:6), there is an oath by the seas full of water (al-Farāhīdī 1989, 6: 50; Ibn Manẓūr 1995, 4:346). From the Qur’anic perspective, the sea is made subservient to humans so that they may benefit from its blessings and navigate their ships upon it with ease (Q. 16:14).

After mentioning the divine oaths on the mountain, the book, the house, the sky, and the sea, the answer to the oaths emphasizes the certain occurrence of the divine punishment without any obstacle preventing it: “Verily, the Chastisement of thy Lord will indeed come to pass. There is none can avert it” (Q. 52:7-8). In this context, we see that every object by which God has sworn have a duty of some kind of protection; mountains that protect the earth from severe tremors and provide shelter and refuge for people; pages of a book that preserve the deeds, great and small, of people; safe houses, especially the Ka‘bah that provides security for the lives and property of those who enter it; the raised sky that protects the

inhabitants of the earth and also keeps the secrets of the unseen heavens; and the sea that carries and protects massive ships.

After recounting these points, it is emphasized that the divine punishment is inevitable and will take place without any hindrance, as the firm mountains that protected the earth lose their stability, dislocate from their places, and begin to move: "And the mountains will move" (Q. 52:10), and the raised sky is also set in motion and quickly departs: "On the Day when the firmament will be in dreadful commotion" (Q. 52:9). The written book that had hidden the records until that day will be revealed, showing the deeds written in it, causing a great calamity and turmoil for the unbelievers (Q. 52:11). Therefore, the points introduced at the beginning of the *sūrah* as sources of security suddenly fade away for the occurrence of the great event of the Resurrection.

Having depicted the safety and protection of mountains, houses, skies, seas, and books, God suddenly presents another image in which mountains, skies, and seas will collapse and all human deeds will be revealed, and no safe house will remain standing on that harsh day. He attributes the reason for the denial of the occurrence of the Resurrection to the distraction of people in the frivolities and amusements of the world, which has caused them to be heedless of realities: Those who are busy with Falsehood and Vain talks about the Truth, the Holy Qur'an (Q. 52: 12).

In addition, while exposing the lies and misconceptions of the deniers, he delves deeply into rooting out and expressing the faults of this group, sometimes with intellectual reasoning and sometimes with words of warning and threat, with the aim of providing them with awareness and guidance. In some cases, by asking questions, he invites them to reflect, hoping that they will come to themselves and refrain from denial and rejection. For example, by listing various possibilities, he asks them to state the reason for denying the sending of messengers:

- Are you the Creator of the heavens and the earth, who has no need of prophets? (Q. 52:36)
- Do you have the treasures of knowledge and power? (Q. 52:37)
- Do you have a ladder by which you can reach the occult news? (Q. 52:38)
- Have the prophets asked you for wages which you cannot pay? (Q. 52:40)
- Do you have a trick in mind? (Q. 52:42)

- Do you have a deity other than Allah and are you waiting for a revelation from another god? (Q. 52:43)

Finally, the audience of these questions accepts the conclusion that all of us human beings need to understand the secrets of the unseen and need the treasure of divine mercy, and there is no way to access it except through the prophets. Therefore, we should believe in and obey the Prophet who has come from the Creator of the heavens and the earth, who knows the hidden secrets and news, and who shows us the way to reach the divine treasures.

In the following verse, to comfort the Prophet, he says that the characteristic of the unbelievers is that they deny every truth to the point that when they see a piece of stone falling from the sky, they insist on denying it as much as they say that this punishment is not divine; rather, it is a thick cloud that descends upon them (Q. 52:44). In these verses, tangible and perceptible objects such as the sky, the earth, and a ladder are used in the best way to argue about man's need for revelation.

5. Conclusion

The Qur'anic imagery can be considered one of the instances of the artistic miracles of the Noble Qur'an. The specific type of this imagery, which goes beyond depicting realities and past and future events, can be called argumentative imagery. In this type of argumentation, the words of the verse serve as representations of images that, by finding a logical connection between them, can lead to a clear argument. This type of argumentation is more influential on the mind and belief of the audience because it often guides them from tangible and material matters to the metaphysical and spiritual realm.

The logical association of figs and olives with two geographically distinct regions, hot and dry Arabia and the humid Mediterranean, may indicate the suitability of the growth and development of these two trees in two different climatic regions. This order and proportion in creation is an argument for the ultimate harmony of human creation and is also a reason for the infinite wisdom of God. Therefore, at the end of *Surah al-Tin*, the question is posed, "Is not Allah the wisest of Judges?"

The pen is a tool for recording on paper, where what is written becomes definite and permanent. In *Sūrah al-Qalam*, the understanding of the connection between the pen and the definiteness of the writing

recorded on paper refers to a divine command and decree that honours His Messenger and promises him a permanent reward.

Furthermore, by mentioning the security provided by the mountains, skies, seas, and the deeds of people written down, and houses, it is indicated that they can protect us as long as God wishes. At the time of the Resurrection, however, there will be no safe haven, and the mountains, earth, and sky will all be transformed at once, and the Book of Deeds will be revealed.

Ultimately, such arguments created through mental imagery can be characterized as argumentative imagery, and numerous illustrations of such imagery can be found in other *sūrah*s of the Qur'an.

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