

## A Stylistic Study of Subjugation in Quranic Texts

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### ABSTRACT

*This is a study of finding the term 'subjugation' in Qur'anic texts, which explores the possibility of looking differently to the concept of subjugation in holding some components between the varieties of some Suras that are usually encountered in the Qur'anic texts. It adopts some stylistic techniques from Leech and Short (2007) categorization of figures of speech and Athens (2015) components of subjugation are utilized for the analysis of the data under study. The main aim of this paper is to show how people subjugate to Allah's message based on force, domination, power and intimidation to control over them and to do what they are told. God intimidates people to worship Him for the purpose of making them feel safety in their life and in the Last Day (Judgment Day). This research used descriptive qualitative method. This paper attempts to identify the stylistic aspects of subjugation in certain Qur'anic texts, study aims at identifying the most common stylistic devices employed in using subjugation, showing the most frequent components of subjugation utilized in such texts and identifying the most frequently types of stylistics. It hypothesizes that parallelism, metaphor, rhyme, emphasis and synonymia are more frequently used in Quranic texts, force and domination are the most frequently components employed, and phono-stylistics is the most frequently type of stylistics utilized in Quranic texts.*

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### KEYWORDS

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### 1. Introduction

This is a study of finding the term 'subjugation' in Qur'anic texts, which explores the possibility of looking differently to the concept of subjugation in holding some components between the varieties of some Suras that are usually encountered in the Qur'anic texts. It adopts some stylistic techniques from Leech and Short (2007) categorization of figures of speech and Athens (2015) components of subjugation are utilized for the analysis of the data under study. The main aim of this paper is to show how people subjugate to Allah's message based on force, domination, power and intimidation to control over them and to do what they are told. God intimidates people to worship Him for the purpose of making them feel safety in their life and in the Last Day (Judgment Day).

This paper attempts to identify the stylistic aspects of subjugation in certain Qur'anic texts. Specifically, this work sets itself the task of answering the following questions: (1) what are the most predominant stylistic devices applied in using subjugation in such texts? (2) what are the most frequently components of subjugation used to subjugate people? And how are the types of stylistics used in Quranic texts? Consequently, the study aims at identifying the most common stylistic devices employed in using subjugation, showing the most frequent components of subjugation utilized in such texts and identifying the most frequently types of stylistics (Indarwati, at al., 2022).

Parallelism, metaphor, rhyme, emphasis and synonymia are more frequently used in Quranic texts, force and domination are the most frequently components employed, and phono-stylistics is the most frequently type of stylistics utilized in Quranic texts

#### 1.1 Stylistics

Leech and Short (2007, p.11) define 'stylistics' as "the linguistic study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language." They state that stylistics is the study of style. It is a branch of linguistics which deals with determining the characteristics of written or spoken language (Rahman, et al, 2019).

Holmes (1994) defines style as “a set of measurable patterns which may be unique to an author.” Turner (1973, p.7) defines stylistics as “that part of linguistics which concentrates on variation in the use of language.” So, the variation in the use of language is overlap with the variation of using the concept of subjugation in determining the components of subjugating people. Verdonk (2002, p.4) defines stylistics as the study of style and it studies the distinguishing expressions in language and the description of its purpose and effects. Stylistics is a technique of textual interpretation in which preeminence of place is assigned to language. The reason why language is so important to stylisticians is that the numerous forms, patterns, and levels that establish linguistic structure are an important directory to the function of the text. The text’s functional significance as discourse acts in turn as an entry to its interpretation. The features of linguistics do not of themselves create a text’s ‘meaning’, an account of linguistic features nonetheless work for grounding a stylistic interpretation and to clarify why, for the analyst, particular types of meaning are possible (Simpson, 2004,p.3; Andini, 2021).

## 1.2. Subjugation

Zühlke (2007:6) defines ‘subjugation’ as the act of overcoming an individual or a group of people by gaining control over them. According to Merriam Webster, the word ‘subjugation’ is inverted from Latin in the Middle English as subjugates past participle of subjugare, which means ‘to bring under control governance’. So, it is significant to people who accept the effects of the subjugation as their own free decisions to believe in God. Subjugation has to do with one group of people or with higher authority to dominating other people by making them do what the higher authority requires (ibid). As for most religious texts, the significant stylistic technique used is the employment of various categories and sub-categories (ibid: 60).

## 1.3. Figures of Speech

This stylistic category has certain features, which are foregrounded by “virtue of departing in some way from general norms of communication by means of the language code; for example, exploitation of regularities of formal patterning, or of deviations from the linguistic code.” Figures of speech are classified into three categories: grammatical and lexical foregrounding, phonological schemes, and tropes. The first category includes certain sub-categories as parallelism, repetition, synathroesmus and synonymia. The Second category has particular sub-categories as alliteration, assonance, and rhyme. The last one includes some sub-categories as metaphor and emphasis.

- a. Grammatical and Lexical Figures of Speech, 1) parallelism: it means the use of similar structures in two or more clauses. 2) Repetition: it is one of the primary figures of speech used for emphasis. Fischer (1994,p.15) defines repetition as the act of repeating specific words in order to make emphasis about particular words, phrases, or sentences.
- b. Synathroesmus: It means a collection of adjectives to describe something or someone (Howard, 2018,p.23)
- c. Synonymia: It means using two or more synonyms in the same clause or sentence (Ettenhuber, et al., 2010, p.17)
- d. Phonological Schemes: They have the following sub-categories: (Leech & Short, 2007,p. 64). 1) Alliteration: Wales (2011, p.14) defines ‘alliteration’ as the repetition of the initial consonant in two or more words. As a phonological device, it is related mostly to stylistics, especially literature language. The foregrounding of the sounds can be used for emphasis. 2) Assonance: It is an aspect of sound pattering and cohesion that is used in poetic language. The same (stressed) vowel is repeated in words, but with a different final consonant. It is used for a diversity of expressive effects (ibid,p.35). 3) Rhyme: It can be defined as “two units matched by identical sequences of sounds stretching from the vowel (usually stressed) to the end of the word, with the initial sound varied.” In English, the most common type is end rhyme e.g. June/moon; rose/toes. Such rhymes occur most frequently at the ends of metrical lines; within the lines, they are called internal rhymes. In addition, as rose/toes illustrate, it is sound, not spelling, that is primary (Wales, 2011 p. 371; Andini, et al., 2022).
- e. Tropes: They include the following sub-categories: 1) Metaphor: It concerns the relations between word and sentence meaning, on the one hand, and speaker’s meaning or utterance meaning on the other hand. So, there are two kinds of sentence meaning, literal and metaphorical although sentences and words have only the meanings that they have. Thus, whenever the speaker talks about the metaphorical meaning of a word or a sentence, he talks about his intentions to deliver (Ortony1993, , p.84; Bachriani, et al., 2018). Metaphor as a trope is based on similitude; and many other critics since have noted an apparent implied relationship with simile (Wales, 2011,p.265). 2) Emphasis: It tropes are aimed at representing emphatic effect on the hearer. They are used in

order to influence the addressee in order to achieve the speakers' intention. Besides, they have the function of subjugating the people's opinions, facts, and beliefs (web source1).

#### **1.4. Components of Subjugation**

Athens (2015, p.215) points out that "human life without subjugation would not perform their required subordinate role in the complex, cooperative collective actions that are necessary for their life survival." Specifically, it occurs when acting units only take for granted or declares the rank or status (authority), exhibit superior attitudes, undertake each other's submissive or dominant attitudes (Asha, et al., 2022). Then he lists some components of subjugation by referring to domination, power, and force. He states that they are all intrinsically related components of human subjugation (ibid). These components are:

- a. Domination: It occurs when an individual or group 'sways' the development of a collective act according to its preferences by performing the superordinate role in the act's construction. It functions as the goal of subjugation (Athens, 2015, p.215).
- b. Power: It occurs when a person or group threatens to exert force of some type or another to ensure its performance of the superordinate role in the construction of a prospective collective action (ibid).
- c. Force: It occurs when an individual or group must actually utilize power rather than only threaten to do so in order to confirm its performance of the subordinate role. Thus, power represents the use of latent force, whereas force represents the use of manifest power. Accordingly, both force and power as the means for achieving and maintaining subjugation (ibid).
- d. Intimidation: In religion, it has forms of power that have a tendency to advance the belief in the whole subjugation of the entire man to full authority (Stockton, 2015, p.41).

#### **1.5. Types of Stylistics**

There are many types of stylistics which are introduced by Wales (2011) and other writers such as Bradford (1997) some of these types are: General Stylistics, Literary Stylistics, Interpretative Stylistics, Evaluative Stylistics (Bradford,1997), Formalist and Functional Stylistics, Discourse Stylistics, Expressive stylistics and Phono-stylistics . The present study is limited to three types only, Discourse Stylistics, Expressive stylistics, and Phono-stylistics.

- a. Discourse Stylistics: This type of stylistics is introduced by Wales (2011, p.121) and it is employed the procedures and interpret all phenomena whether the phenomena are linguistic or non-linguistic, literary and nonliterary. What happens with contextual stylistics is that it takes into understanding several contexts in which a stylistic analysis is done. Discourse stylistics looks at the form and function of linguistic concepts, which are beyond the sentence in specific speech, social or contexts, as explored in a given discourse.
- b. Expressive Stylistics: This type is mentioned by Wales (2011, p.151) it emphasizes the idea of identification of how the styles and the linguistic elements reveal the personality or the intent of the speaker. It follows the belief that the speaker employs language to express his inner natures. Thus, there is the concept of style as idiolect, that each language user has some linguistic personalities that not only mark him/her out but also express his/her personality.
- c. Phono-stylistics: This type is described by Hartman and Stork (1972, p.223) as "the study of the expressive function of sounds." Such a phonological analysis involves the identification and functional interpretation of both the segmental patterns (vowels and consonants) and supra-segmental features (syllable, stress, rhythm, tone, intonation). Phonological schemes include alliteration, assonance, and consonance.

2. Method

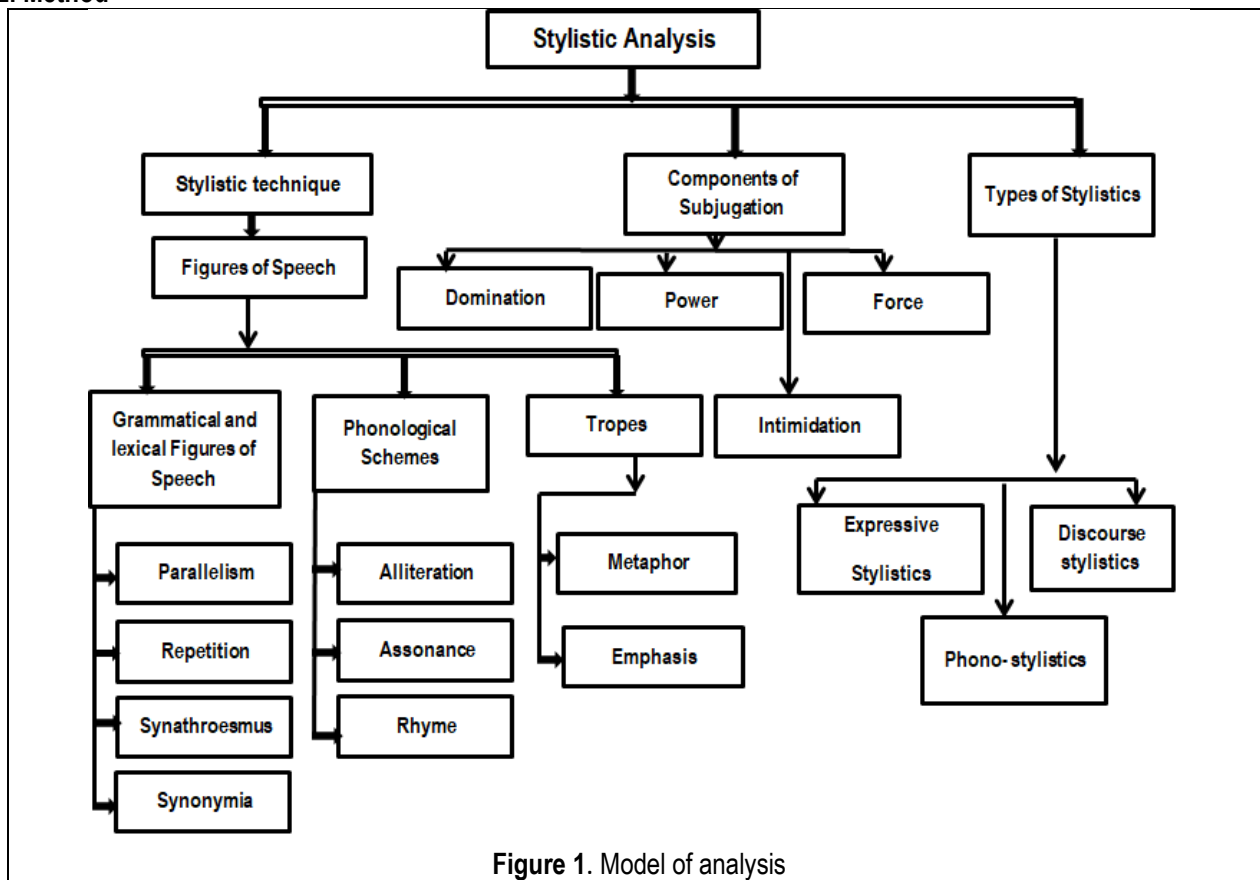


Figure 1. Model of analysis

This research used descriptive qualitative method. The data of this study are represented by five texts from different Suras of the Glorious Quran. It is the holy scripture of Muslims. Its original Arabic text has been preserved throughout the centuries in its original purity free of all changes and alteration. It is pure revelation from God being the very words He spoke to the Holy Prophet in the same way as God spoke to the prophets in past ages. Allah sent this holy book as a book of humanity for all people to subjugate to His messages and to His messenger Prophet Mohammed (Peace be on him)

3. Result and Discussion

Each text is analyzed stylistically by following Leech and Short's (2007) model of figures of speech and Athens (2015) components of subjugation.

Text 1

وَجَعَلَ فِيهَا رَوَاسِيَ مِنْ فَوْقِهَا وَبَارَكَ فِيهَا وَقَدَّرَ فِيهَا أَقْوَاتَهَا فِي أَرْبَعَةِ أَيَّامٍ سَوَاءً لِّلسَّائِلِينَ) (10) (ثُمَّ اسْتَوَى إِلَى السَّمَاءِ وَهِيَ كَالدُّخَانِ فَقَالَ لَهَا وَلِلْأَرْضِ ائْتِيَا طَوْعًا أَوْ كَرْهًا قَالَتَا أَتَيْنَا طَائِعِينَ ﴿١١﴾

(He set on the (earth) Mountains standing firm, "... High above it, And bestowed blessings on The earth, and measured therein All things to give them Nourishment in due proportion, In four Days," " in accordance With (the needs of) Those who seek (sustenance)." "Moreover, He Comprehended In His design the sky," And it had been (as) smoke: He said to it And to the earth: "Come ye together," Willingly or unwillingly." They said: "We do come" (Together), in willing obedience." (Ali, 2004: 1232)

Allah addresses the earth to obey Him whether by force or by willingness as in (Willingly or unwillingly). This is a good example for people to subjugate to their God's message in fact for their benefits whether in their life or in the Last Day. So, from stylistic perspective many stylistic techniques are used in this Sura as the following:

3.1. Grammatical and lexical figures of speech:

Parallelism is found in this text, which has similar structures in the two sections of a text share some or all aspects of their syntactic structures as in

### Text 2

(وَجَعَلَ فِيهَا رَوَاسِيَ مِنْ فَوْقِهَا وَبَارَكَ فِيهَا وَقَدَّرَ فِيهَا أَقْوَاتَهَا فِي أَرْبَعَةِ أَيَّامٍ سِوَاءً لِلنَّاسِ لِلسَّائِلِينَ) (10) ثُمَّ اسْتَوَى إِلَى السَّمَاءِ وَهِيَ دُخَانٌ فَقَالَ لَهَا وَلِلْأَرْضِ ائْتِيَا طَوْعًا أَوْ كَرْهًا قَالَتَا أَتَيْنَا طَائِعِينَ

(He set on the (earth) Mountains standing firm, ". High above it, And bestowed blessings on The earth, and measured therein All things to give them Nourishment in due proportion, In four Days," " in accordance With (the needs of) Those who seek (sustenance)." "Moreover, He Comprehended In His design the sky," And it had been (as) smoke: He said to it And to the earth: "Come ye together," Willingly or unwillingly." They said: "We do come" (Together), in willing obedience."

Synonymia is used by employing the same words in the text to emphasize the idea of subjugation as in طَائِعِينَ and طَوْعًا "Willing obedience" and (Willingly)

### 3.2. Phonological Schemes

**Alliteration** is exploited, here, to generate rhythm and making the connectivity of the text more musical as in فِيهَا رَوَاسِيَ مِنْ فَوْقِهَا وَبَارَكَ فِيهَا وَقَدَّرَ فِيهَا "Mountains standing firm, ". High above it, And bestowed blessings on The earth, and measured therein"

**Rhyme** is employed in this text to add harmony and smoothness to the text and creates connection between the verses as in " طَائِعِينَ " and " لِلَّسَّائِلِينَ " "in accordance With (the needs of) Those who seek (sustenance)" and (willing obedience.)

### 3.3. Tropes

Metaphor, in this verse, "We do come" (Together), in willing obedience." is metaphorically used to refer to people, i.e. those who not believe in God and obey Him, so this is a message for them that the earth subjugate to Allah's speech or judgment and His commands. Thus, there is a metaphorically speaking described as being "We do come" (Together), in willing obedience") which means to deliver a message that everything in the earth under His domination and obey Him as in " أَتَيْنَا طَائِعِينَ " ("We do come" (Together), in willing obedience.)"

### 3.4. Components of Subjugation

Domination, in this text, there is a goal behind this verse for making people believe in Allah according to His power. Power, in this verse there is a type of threatening to exert force of the earth to obey Allah's order as in " ائْتِيَا طَوْعًا " "Come ye together," Willingly or unwillingly." Force as a component of subjugation is used in this text to make the earth subjugate to His judgment, which represents manifested power as in " ائْتِيَا طَوْعًا أَوْ كَرْهًا "

### 3.5. Types of Stylistics

Expressive stylistics is used in this verse as in

#### Text 3

وجعل فيهل رواسي من فوقها برك فيها وقدر فيها اقواتها في اربعة ايام سواء للسانلين

He set on the (earth) Mountains standing firm, ". High above) it, And bestowed blessings on The earth, and measured therein All things to give them Nourishment in due proportion, In four Days," " in accordance With (the needs of) Those who (seek (sustenance).)

This text shows that Allah created the earth and made mountains stand firm for the people; no one else can do such thing, therefore, people all must subjugate to His judgment. Allah makes in it mountains above its surface, and He blessed that place and made therein its foods, in four periods, alike for the seekers.

Discourse Stylistics as a stylistic type represents the concept beyond this aya'a in these uses that everything in earth whether animate and inanimate must worship Allah and believe in His message.

Regarding Phono-stylistics, it expresses the function of certain sounds on the supra-segmental level tone as in " طَائِعِينَ " and " لِلَّسَّائِلِينَ " "in accordance With (the needs of) Those who seek (sustenance)" and (willing obedience.)

#### Text 4

يَا أَيُّهَا النَّاسُ اعْبُدُوا رَبَّكُمُ الَّذِي خَلَقَكُمْ وَالَّذِينَ مِنْ قَبْلِكُمْ لَعَلَّكُمْ تَتَّقُونَ \*الَّذِي جَعَلَ لَكُمُ الْأَرْضَ فِرَاشًا وَالسَّمَاءَ بِنَاءً وَأَنْزَلَ مِنَ

السَّمَاءِ مَاءً فَأُخْرِجَ بِهِ مِنَ الثَّمَرَاتِ رِزْقًا لَكُمْ فَلَا تَجْعَلُوا لِلَّهِ أَنْدَادًا وَأَنْتُمْ تَعْلَمُونَ {البقرة: 21-22}

(21) Ye people! Adore your Guardian Lord. Who created you And those who came before you .(22) Who has made the earth your And the heavens your canopy; And sent down rain from the heavens couch And brought forth therewith Fruits for your sustenance; Then set not up rivals unto Allah When ye know (the truth) (Ali, 2004:21).

### 3.6. Stylistic Techniques

In this verse, there is a message Allah wants to deliver to people all to worship Him and He is the Lord who created them. In this verse, there is emphasis on the philosophy of Worship your Lord, the Creator of you, and the Creator who is before you, the Creator. By this, He means that He made the land for you mulch. His compassion for them, and a mercy for them, without the need of Him to worship them, but to complete His grace on them and to grant them His grace and Guided.

From a stylistic perspective, the text utilized some stylistic techniques such as:

**Grammatical and lexical figures of speech:** Parallelism: It is employed to proliferation the unity and harmony of the text giving it a flatter flow and made a relationship of partial identity between two sections of a text as in

﴿يَا أَيُّهَا النَّاسُ اعْبُدُوا رَبَّكُمُ الَّذِي خَلَقَكُمْ وَالَّذِينَ مِنْ قَبْلِكُمْ لَعَلَّكُمْ﴾ (“Ye people! Adore your Guardian Lord. Who created you And those who came before you.”)

Repetition is used twice in this text to emphasize particular points in Allah's speech to people and to subjugate them to worship Him as in “heavens” **السَّمَاءِ** “والسَّمَاءِ”

Synathroesmus is used in the word (فراشا) to describe something to human beings.

Synonymia is used by employing the same words **السَّمَاءِ** (heavens) and **السَّمَاءِ** (heavens) to emphasize the idea of subjugation in an intimidation way.

Phonological Schemes

Rhyme is employed as in as in **تَعْلَمُونَ** and **تَنْفُونَ** (ye know) to make harmony and smoothness to the text and creates connection between the verses.

Tropes

Emphasis is employed in this text, Allah emphasizes the idea of Worship your Lord, the Creator of you, and the Creator who is before you, the Creator of the world.

### 3.7. Components of Subjugation

In this text, two components of subjugation are used as domination and intimidation. Domination component of subjugation is a goal to make the people believe in Allah according to His power as in **﴿يَا أَيُّهَا النَّاسُ اعْبُدُوا رَبَّكُمُ الَّذِي خَلَقَكُمْ﴾** (Ye people! Adore your Guardian Lord. Who created you)

Concerning intimidation, it is utilized as a form of power that has a tendency to make the people subjugate to worship Allah by intimidating them to win the heaven as in

**﴿وَأَنْزَلَ مِنَ السَّمَاءِ مَاءً فَأُخْرِجَ بِهِ مِنَ الثَّمَرَاتِ رِزْقًا لَكُمْ جَعَلَ لَكُمْ الْأَرْضَ فِرَاشًا وَالسَّمَاءَ بِنَاءً﴾**

(“Who has made the earth your And the heavens your canopy; And sent down rain from the heavens couch And brought forth therewith Fruits for your sustenance”)

### 3.8. Types of Stylistics

Expressive stylistics is used in this text. It expresses the idea that Allah who creates the earth and makes everything in order to believe and subjugate to His messages as in **“الَّذِي جَعَلَ لَكُمْ الْأَرْضَ فِرَاشًا وَالسَّمَاءَ بِنَاءً”** “Who has made the earth your And the heavens your canopy”.

Regarding Phono-stylistic: It is used to express the function of certain sounds on the supra-segmental level as the rhythm in **خَلَقَكُمْ** (Who created you ) and **رَبَّكُمْ** (Adore your Guardian Lord ) and **لَعَلَّكُمْ** in the same rhythm in the syllable.

#### Text 5

وَلِلَّهِ يَسْجُدُ مَنْ فِي السَّمَاوَاتِ وَالْأَرْضِ طَوْعًا وَكَرْهًا وَظِلَالُهُم بِالْعُدْوَةِ وَالْأَصَالِ ﴿١٥﴾ (الرعد)

(Whatever beings there are in the heavens and the earth Do prostrate themselves to Allah" (Acknowledging subjection) – with Good will Or in spite of themselves:" So do their shadows In the mornings and evenings (Ali, 2004:591).

### 3.9. Stylistic Techniques

This Aya'a clarifies that the believers do prostrate themselves to Allah whereas the unbeliever also must subjugate to their God ("Acknowledging subjection with Good will Or in spite of themselves"). So, there are two ways in the verse: one of them: it is general and it is intended to be specific; The believer prostrates voluntarily, and some disbelievers prostrate under compulsion and fear, just like the hypocrites. This is the idea of this verse which is carried on them.

This text uses some stylistic techniques such as the following:

Phonological Schemes

Assonance it means the same vowel (و) is repeated in words السماوات (heaven) and طوعا (prostrate).

Tropes

Metaphor: This text also employs metaphor ' طَوْعًا وَكَرْهًا ',"with Good will Or in spite of themselves" which metaphorically refer to everyone who live in this earth is subjugated himself to worship Allah whether willingly or unwillingly.

Emphasis: The God emphasis that every creature in the earth must worship him "with Good will Or in spite of Themselves."

### 3.10. Components of Subjugation

Three components of subjugation are recognized in this text, domination, force, and power. Each component has its own characteristics. Concerning domination, Allah dominates above anything and everything whether in heaven or in earth is praying to Him as in السَّمَاوَاتِ وَالْأَرْضِ "Whatever beings there are in the heavens and the earth Do prostrate themselves to Allah".

Force as a component of subjugation is utilized by Allah according to His power threatening them that they subjugate to Him (with good will or in so, this subjugation represents manifested power as means for achieving it as in (طَوْعًا وَكَرْهًا).

Allah employs power as a way of subjugating people and threatening them to exert force of worshipping Allah whether by their will or not as in (طَوْعًا وَكَرْهًا) "Acknowledging subjection) – with Good will Or in spite of themselves"

### 3.11. Types of Stylistics

Discourse Stylistics represents the concept beyond this aya'a in that everything in earth or in heaven must worship Allah and believe in His message as in السَّمَاوَاتِ وَالْأَرْضِ ( (Whatever beings there are in the heavens and the earth Do prostrate themselves to Allah).

Another type of stylistics is expressive stylistics, Allah expresses that He creates the earth and heaven and makes everything believe and subjugate to His messages.

Phono-Stylistics is used to express the function of certain sounds on the supra-segmental level as the rhythm in (طَوْعًا وَكَرْهًا) (Acknowledging subjection) – with Good will Or in spite of themselves).

#### Text 6

لَوْ أَنْزَلْنَا هَذَا الْقُرْآنَ عَلَى جَبَلٍ لَرَأَيْتَهُ خَاشِعًا مُتَصَدِّعًا مِنْ خَشْيَةِ اللَّهِ وَتِلْكَ الْأَمْثَالُ نَضْرِبُهَا لِلنَّاسِ لَعَلَّهُمْ يَتَّقُونَ [الحشر :21)

(Had we sent down this Quran on a mountain Verily? Thou wouldst have seen. It is humble itself and cleave. Asunder for fear of Allah Such are the similitudes Which We propound to men. That

they may reflect (Ali, 2004:1449).

### 3.12. Stylistic Techniques

Allah says: If we had revealed this Qur'an on a mountain, which is a stone, you would have seen it, humble one and Humiliated and cracked from the fear of God for its cruelty, beware of not fulfilling the right of God that is supposed to him to glorify Qur'an, and it is revealed to people while they are underestimating his right, and from them about what they have of lessons and the remembrance is exposed, as if they do not hear it.

Grammatical and lexical figures of Speech

Parallelism It is employed to increase the unity of the text and made a relationship of partial identity between two sections of a text as in "خَاشِعاً مُتَصَدَّعاً" "humble itself and cleave"

Synonymia in this verse there are two synonyms in the same text to clarify the idea of subjugation as in "خَاشِعاً وَخَشِيئَةً" "It is humble itself and cleave" and "Asunder for fear of Allah."

Phonological Schemes

As for assonance, the vowel (ي) is repeated in the word لَرَأَيْتُهُ (have seen) and خَشِيئَةً (sunder for fear of Allah).

Tropes

Metaphor, Allah addresses people that if we had revealed this Qur'an on a mountain, which is a stone, you would have seen it, humble one, and Humiliated and cracked from the fear of God so this is a good example to make the people subjugate to Allah. Thus, there is a metaphorical in Allah's speech in drawing a comparison between the mountain and the people to believe in order to deliver a message that everything on the earth is under His domination and must obey Him as in "وَتِلْكَ الْأَمْثَالُ نَضْرِبُهَا لِلنَّاسِ لَعَلَّهُمْ يَتَّقُونَ" and "Such are the similitudes Which We propound to men. That they may reflect). Emphasis, the text emphasizes the idea of worshipping God.

### 3.13. Components of Subjugation

Three components of subjugation in this text; domination, force, and power are used; each component has its own characteristic. Concerning domination, Allah addresses people to believe in His message. So if this Quran is sent to a mountain, it will subjugate to Allah. This illustrates that Allah dominates everything in the world as in "لَوْ أَنْزَلْنَا هَذَا الْقُرْآنَ عَلَى جَبَلٍ لَرَأَيْتَهُ خَاشِعاً مُتَصَدَّعاً مِنْ خَشْيَةِ اللَّهِ" "Had we sent down this Quran on a mountain Verily? Thou wouldst have seen. It is humble itself and cleave. Asunder for fear of Allah"

Force as a component of subjugation is utilized in this text as a threatening to people that they must subjugate to God by giving them the mountain as an example to all human beings as in

(لَوْ أَنْزَلْنَا هَذَا الْقُرْآنَ عَلَى جَبَلٍ لَرَأَيْتَهُ خَاشِعاً مُتَصَدَّعاً مِنْ خَشْيَةِ اللَّهِ وَتِلْكَ الْأَمْثَالُ نَضْرِبُهَا لِلنَّاسِ)

("It is humble itself and cleave. Asunder for fear of Allah such are the similitudes Which We propound to men")

So, this subjugation represents manifest power as a means for achieving it. Allah employs power as a way of subjugating people and threatening them to exert force of worshipping Allah by giving them the mountain as an example.

### 3.14. Types of Stylistics

Discourse Stylistics represents the concept beyond this verse that everything in earth whether animate or inanimate must worship Allah and believe in His message as in "وَتِلْكَ الْأَمْثَالُ نَضْرِبُهَا لِلنَّاسِ لَعَلَّهُمْ يَتَّقُونَ" (Which we propound to men. That they may reflect).

Another type of stylistics used in this text is expressive stylistics. It shows that of this holy Quran was sent to something inanimate it would believe in Allah and His message. Therefore, people must subjugate to His judgment.

Phono-stylistics expresses the function of certain sounds on the supra-segmental level tone as in "خَاشِعاً وَخَشِيئَةً" (Asunder for fear of Allah).

Text 7

(إِنْ كُلُّ مَنْ فِي السَّمَوَاتِ وَالْأَرْضِ إِلَّا آتِي الرَّحْمَنِ عَبْدًا) 93 (لَقَدْ أَحْصَاهُمْ وَعَدَّهُمْ عَدًّا) 94 (وَكُلُّهُمْ أَتِيهِ يَوْمَ الْقِيَامَةِ فَرْدًا) (مریم) 95)



(Every one of the beings in the heaven and the earth But must come to (Allah) Most Gracious as a servant. He does take an account or them (all), and hath Numbered them (all) exactly And every one of them Will come to Him singly On the day of Judgment (Ali, 2004:762).

### 3.15. Stylistic Techniques

If everyone in the heavens and the earth comes as a servant to Allah. Allah says all of the angels in the heavens, and on the earth people, and jinn will come as a servant to Him on the Day of Resurrection.

Grammatical and Lexical Figures of Speech

This text uses some stylistic device like parallelism similar structures are used in two clauses as in, فردا, عبدا, عدا and in "servant and Numbered them and singly).

Phonological Schemes

Alliteration is exploited here to generate rhythm and to make the earth subjugate to Allah's judgment as in عبدا و عبدا

Rhyme is illustrated as عد, فردا, عبدا servant and Numbered them and singly) adds harmony and smoothness to the text and creates connection between the verses.

### 3.16. Components of Subjugation

In this verse, there are three components of subjugation, domination, force, and power, each of which has its own characteristics. Concerning domination, Allah dominates above anything and everything in earth worship Him as in " إِنَّ " كُلُّ مَنْ فِي السَّمَوَاتِ وَالْأَرْضِ إِلَّا أَتَى الرَّحْمَنَ عَبْدًا " "Every one of the beings in the heaven and the earth But must come to (Allah) Most Gracious as a servant".

Force is utilized in this text in threatening people that they subjugate to their God. So, this subjugation represents manifested power as means for achieving it.

Power is a way of subjugating people and threatening them to exert force of worshiping Allah as in " وَكُلُّهُمْ ءَاتِيهِ يَوْمَ الْقِيَامَةِ فَرْدًا "

### 3.17. Types of Stylistics

Discourse Stylistics represents the concept beyond this verse in everything in earth must worship and subjugate to Allah and believe in His message as in " إِلَّا أَتَى الرَّحْمَنَ عَبْدًا " "must come to (Allah) Most Gracious as a servant."

Regarding Phono-stylistics, the function of certain sounds on the supra-segmental level tone, rhythm, intonation as in

إِنَّ كُلُّ مَنْ فِي السَّمَوَاتِ وَالْأَرْضِ إِلَّا أَتَى الرَّحْمَنَ عَبْدًا (93) لَقَدْ أَحْصَاهُمْ وَعَدَّهُمْ عَدًّا (94) وَكُلُّهُمْ آتِيهِ يَوْمَ الْقِيَامَةِ فَرْدًا

Every one of the beings in the heaven and the earth But must come to (Allah) Most Gracious as a servant. He does take an account or them (all), and hath numbered them (all) exactly And every one of them Will come to Him singly On the day of Judgment

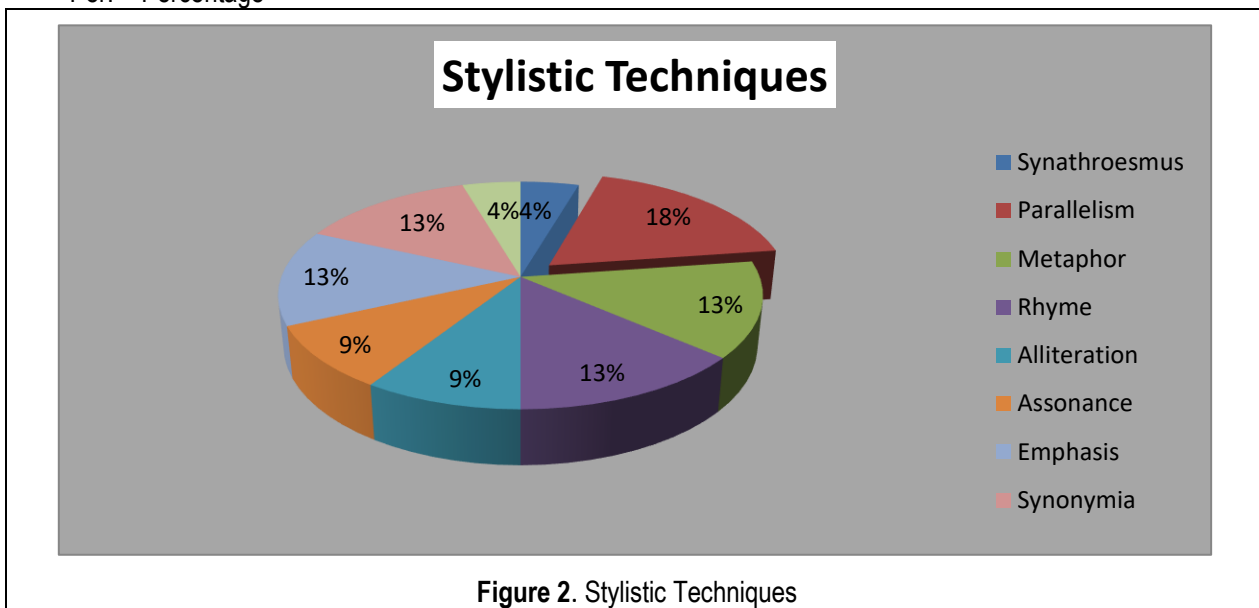
The following table represents the frequencies of components of subjugation, types of stylistics and Stylistic techniques.

**Table 1.** Components of Subjugation types of stylistics and Stylistic techniques

No	Stylistic Techniques	Fr	Per.	Components of Subjugation	Fr	Per	Types of Stylistics	Fr	Per.
1	Synathroesmus	1	%4.54	Force	4	%28.57	Discourse	4	%30.76
2	Parallelism	4	%18.18	Domination	5	%35.71	Expressive	4	%30.76
3	Metaphor	3	%13.63	Power	4	%28.57	Phono-stylistics	5	%38.46
4	Rhyme	3	%13.63	Intimidation	1	%7.14			
5	Alliteration	2	%9.09						
6	Assonance	2	%9.09						
7	Emphasis	3	%13.63						
8	Synonymia	3	%13.63						
9	Repetition	1	%4.54						
<b>Total</b>		22	%99		14	%99.98		13	%99

Fr. = Frequency

Per. = Percentage



**Figure 2.** Stylistic Techniques

According to the table above and chart (2), the results show that the stylistic technique, parallelism receives the highest stylistic technique, it amounts (%18.18) percentage, while synonymia, emphasis, metaphor and rhyme receive the same and the second highest percentage, they are amounted (%13.63). The other devices receive least percentage.

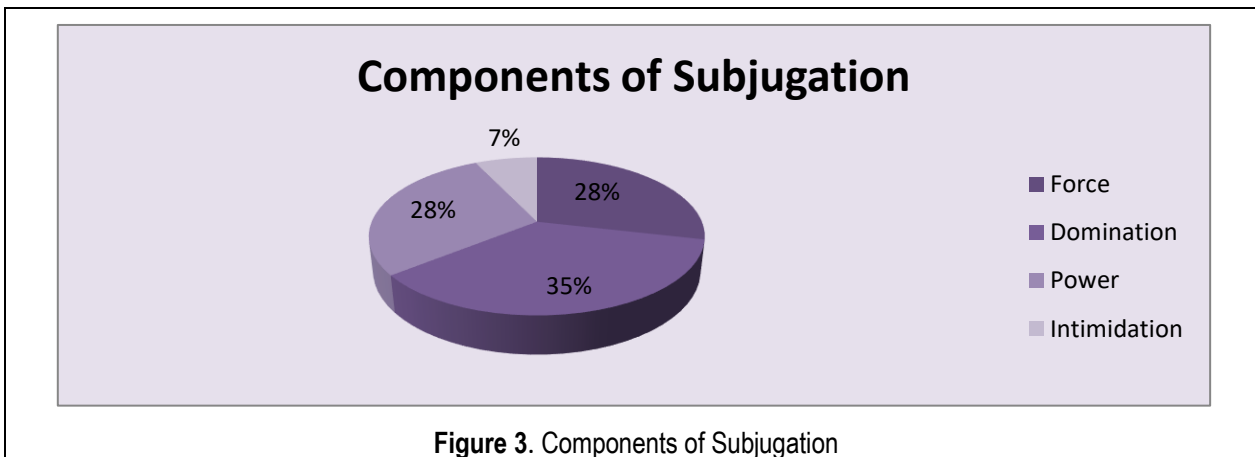


Figure 3. Components of Subjugation

As the results show in the table above and the chart (3), the components domination is more highly used rather than other components of subjugation in order to make people subjugate to His judgment, it is amounted (%35.71).

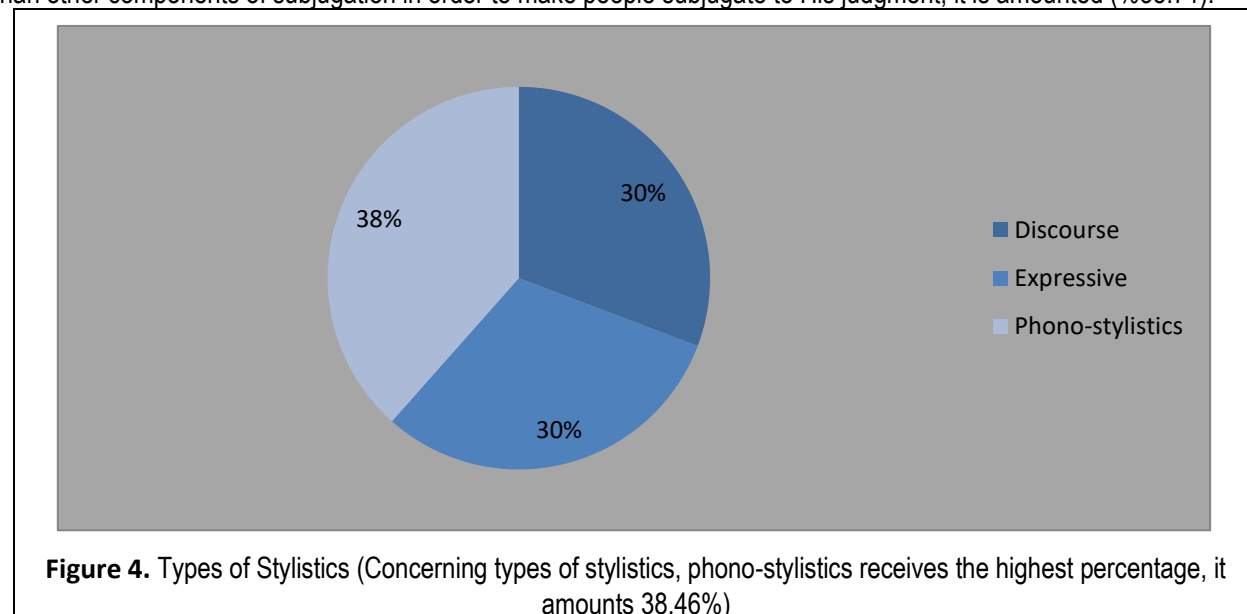


Figure 4. Types of Stylistics (Concerning types of stylistics, phono-stylistics receives the highest percentage, it amounts 38.46%)

#### 4. Conclusion

Based on the results above, it is concluded that: 1) Particular components of subjugation are used in Qura'nic texts more than other components this shows God domination over the entire world. 2) Some types of stylistics are utilized in Qura'nic texts for making the people subjugate to His judgment. 3) Various stylistic devices are used in these texts for the purpose of emphasis on making all human beings worship Him whether by force or by intimidation.

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