

The Semiotic Analysis of Discourse in Surah “Naba” Based on the Tension Pattern¹

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1. Introduction

There are text layers and different meanings religious scriptures. These layers are interacting in sacred texts, and have mutual causal relationship with each other; hence the meanings in such texts are often multidimensional and interpretable. Nowadays, semiotic knowledge deals with the analysis and interpretation of texts, and the relationships between meaningful structures and sign systems that make up a network of meaningful relationships. This article seeks to provide a semiotic analysis of Surah Naba, because the system and general structure of the Surah and the relations between its signs and the discourse of Surah are meaningful and significant from a cognitive and emotional point of view. In this paper, using the semiotic method of discourse tension, we are trying to answer two important questions: First, what is the pattern of tension relationship in the discourse of the verses of Surah Naba? Second, what is the value goal of quantitative and qualitative flows in these verses?

2. Theoretical Framework

One of the most important intelligent process schemas in the field of discourse is the dimension tensive-process tensif. Based on this tensif, there is a relationship between the elements of the semantic sign, in which meaning fluctuates from the smallest to the most significant one (Shaieri, 2005, p. 137).

Dimension tensive-process tensif has two axes, “Intensite” and “Extensite”. Intensite is the emotional dimension and the Extensite is the cognitive dimension, and the tensive process is formed in the interaction between the intensite and extensite

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(Shaieri, 2008, p. 9). These two axes have a degree of growth and can be depicted as a vibrational vector in the form of a coordinate system. The intensive dimension is the vertical vector (y) and the extensive dimension is the horizontal vector (x) of this coordinate system, and the internal space that these two vectors make is the point of conjugation of the intensive-extensive, internal-external, and content-expression. The tensive space in which the semantic sign is formed and the signification is articulated (Mostafavi et al., 2013, p. 30-31; quoted from Fontanille, 2006, p. 38-39).

Each axis has an outer surface and an inner surface. The outer surfaces of the axes are comprised of qualitative (intensive) and quantitative (extensive) hypervalue, and what is within these axes is the same values. For such an axis to be meaningful, there should be a correlation between the degree of quality and the axis of reference (Shaieri, 2000, p. 456).

As each vector extends from zero and to the maximum level, the pressure and range are also defined in a range from the minimum to the maximum. "Intensive in its maximum is tonic and in its minimum is atony. Extensive at its maximum is diffused and in its minimum is concentrated. Considering the naming of the tensive pattern, the intensive is based on mid-strong ↔ weak tension, and the extensive is based on the tension between large and small." (Pakatchi, Shaieri and Rahnamaa, 2015, p. 44-45). The tensive process involves the fluidity of meaning and creates quantitative and qualitative cohesive flows that create higher values (Fonti, 1999, p. 671).

3. Method

Since an intensive and extensive relationship governs the fluctuating discourse of "Naba" Surah, this Surah has the potential to be investigated by the method of the cognitive tensive pattern. In this article, the schematics of the tension relation in the Surah Naba discourse is examined to determine the value of the discourse in this Surah.

4. Results and Discussion

The discourse in Surah "Naba" is fluctuating, and an intensive and extensive relationship governs the fluctuating discourse of "Naba" Surah. In this Surah, we are faced with a live discourse which, in the eyes of the reader, is called the fluid meaning. The Surah tensive process also has meaning fluidity, and cognitive flows are dominant, leading to the fluidity of value and the transcendental value. In addition, various chains in the Surah of Naba discourse are discussed and explained.

When the Prophet Muhammad spoke about resurrection, the believers and disbelievers began to argue over to truth and falsehood. The verses one to five of Surah of Naba challenged the minds of the audience with the state of affairs and increased the level of excitement about "great prophecy" and increased the expectation of pursuing the speech. The narrator in the verses is in the role of spectator of the scene.

The discourse in verses 6 to 16, on the one hand, has progressed towards the expansion of the spatial context (I-you) and, on the other hand, to the space of the discursive world. Simultaneously, both dimensions follow the incremental tensive pattern. By raising the emotional stress, the objects mentioned in these verses are earth, mountains, couples (humans), nomads, nights, days, seven heavens, highly lit lights, dense clouds, flowing water, seeds and plants, sophisticated gardens filled with trees.

The feeling of compaction and excitement about the “great prophecy” is the way to open up and release. The “great prophecy” with great intensity in the second verse of the Surah seeks a way to liberation and openness and awaits explanation and response. Verses 17 to 20 are the answers to that ambiguity and its openness is sought after.

In verses 21 to 28, God has also entered as the speaker, and by creating emotional intensity, on the one hand, and cognitive extensity, on the other hand, has defined the characteristics of hell, torture and punishments. The musical atmosphere of this phrase is full of excitement and consequently has led to increase of emotional pressure.

In verses 29 and 30, due to return of discursive space and connection to space of conversation and transfer from the more objective status (he-them) to the subjective status (I-you), emotional intensity increases.

In verses 31 to 36, the discursive formation of distributed objects in a coordinated way have found an emotional dimension and follow an increasing tensive pattern. But the discourse of verse 37 has advanced to the expansion of the discursive world space, and the cognitive horizons and the plurality of objects. The two verses 38 and 39 represent a general vision of Resurrection and dooms day, which has a vast outlook. What is highlighted in the last verse of this Surah is I - you narrative space and depicting the effective presence of the narrator and his conversation with the narrator.

5. Conclusion

The verses (1-5) of the Surah challenged the minds of the audience with a state of mind and increased the level of excitement about the “great prophecy”. The verses (3-5) show the continuity of the attachment to the interlacing space. But in the verses (6-16), the interweaving space is linked with the atmosphere of the world.

In all verses 6-16, except the 12th verse, letter /dʒ/ (j) has been used. The sequence and repetition of words starting with /dʒ/ (j) has given a violent music to these verses, which contributes to the increase in their intensity. Discourse in the verses (17-20) is based on the pattern of descending tension. In verses (21-28), God has entered into the narrative space as a narrator, and has expressed the signs of hell by creating emotional intensity on the one hand and cognitive extensity on the other. In two verses (29-30), due to the transfer from the more objective status (he-them) to the subjective status (I-you), emotional intensity increases. However, the two verses 38 and 39 said, “great prophecy” (resurrection) is back to the discourse breaking of the second verse and the world. In verse 40, the pattern of discourse tension is directed toward the interactive environment (I-you), which increases emotional intensity and shows an upward tensive pattern.

Keywords: Surah Naba, Couplet, Discourse, Tensive Semiotics