

**Visual Artistic Images in the Qur'an:
An Analysis of Selected Verses from Sūrah Al-Baqarah**

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**A Thesis submitted to Asia e University in
Fulfilment of the Requirements for the
Degree of Master of Humanities and Arts**

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ABSTRACT

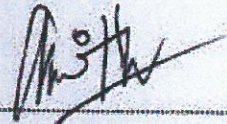
Muslim scholars have undertaken various methods to interpret the Quran in order to ease Muslims and man in general to understand and study its contents. However, the scholars have only discussed undetailed artistic perspective from the Quran. They do not rely on the application of functional elements of art on the verses that contain depictions, but instead present a formal analysis of the verses. Knowledge in the arts field is a requirement in the comprehension and application of the art elements against the Quranic verses in order for an in depth understanding from the arts perspective. Due to a small and limited number of work from scholars of Islamic stream or linguistic studies, Islamic references from the arts perspective in understanding the Quran is very inadequate. In response, this qualitative research attempts to fill in the gap by undertaking an artistic study on the aesthetic side of the verses containing artistic images in Sūrah Al-Baqarah from the most prominent interpretation books and then comparing them to the opinions of Muslim scholars and well-known Muslim artists. Then, in order to explore the Quran artistically, three main pillars of art were applied against these verses to make it much comprehensible. Muslim artists have had a limited scope in approaching the Quran while the Quran speaks of many unseen things and these verses used imagery approaches to describe the unseen abstract objects that can only be felt and imagined.

APPROVAL PAGE

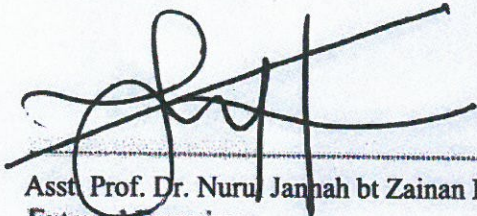
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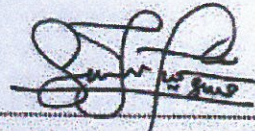
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DECLARATION

I hereby declare that the thesis submitted in fulfilment of the PhD degree is my own work and that all contributions from any other person or sources are properly and duly cited. I further declare that the material has not been submitted either in whole or in part, for a degree at this or any other university. In making this declaration, I understand and acknowledge any breaches in this declaration constitute academic misconduct, which may result in my expulsion from the programme and / or exclusion from the award of the degree.

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LIST OF ISLAMIC TERMS

Da'wah	Preach
Fiqh	Islamic Jurisprudence
Hadith	(plural: Hadiths) A collection of traditions containing sayings of the prophet Muhammad (ﷺ)
Israe'iliyāt	explanations derived from non-Muslim sources especially from the Jewish tradition
Kufr	Disbelief in any of the articles of faith
Mustadrak	A five-volume hadith collection written by Hakim al-Nishaburi d. 405H.
Sahābah	Prophet Muhammad's (ﷺ) Companions
Surah	A chapter or section of the Qur'an.
Tabi'ūn	are the generation of Muslims who were born after the passing of the Islamic prophet Muhammad but who were contemporaries of the Sahaba "Companions".
Tafsīr	Accurate interpretation of the Qur'anic texts

CHAPTER ONE

INTRODUCTION

1.0 BACKGROUND OF THE STUDY

The Qur'an is the revealed words of Almighty Allah to a man, called Prophet Muhammad (ﷺ) as His final messenger from the heart of the Arabian Peninsula. At the time, the Arabians were used to express their pride through poetry and the eloquence of speech. Then, the Qur'an showed some great eloquences of speech in which one of its miracles had made most of poets and orators amazed with the beauty and magnificence of its texts.

"It had become a custom that the most eloquent poems and writings of the time were put on display around the 'House of Allah' - The Kaabah - and they would not be replaced unless by better and more superior ones. When the first few verses of the new revelation were put on display, the poets and orators pulled down their works of art, later, when some of the stubborn residents of Mecca refused to accept this new revelation as divine, as a part of their counter measure they started their campaign of character assassination against the Prophet (ﷺ), amongst which they said that this new revelation was the work of man" (Shirazi, 2008, p. 5).

When the Qur'an was descended to the Arabs, they became amazed with its beauty. As a great literary miracle, the Qur'an possesses a special harmony and a pleasant tone delighting them and causing them to tremble at the same time, and removing the negligence from their hearts, playing the tune of a new life for them, and cleansing the ignorance and obsolescence from their hearts.

“The divine was responded by inviting the Arabs to produce a work of similar beauty and elegance; He invited them to produce ten such Sūrah, or even one. No one did then, and no one has done so ever since. The shortest Sūrah of the Qur’an, Sūrah Al-Kwather, only has fourteen words. The Qur’an is said by many to be a living miracle by virtue of its beauty and mastery of eloquence apart from everything else” (Shirazi, 2008, p. 8).

The attractive feature of the Qur’an made them to come to the Prophet (ﷺ) and listened to its orphic tone and purified their heart with the lucid revelation. Those boasting about their language, vocabulary, poem, sermon, and expression were simply convinced that the Qur’an is a different and unique book with a sweetness that penetrates and captivated the soul. They became submissive at the presence of the Qur’an and succumbed to its greatness. One word of it influenced them as much as one ode or one important sermon.

Imam Shirazi categorized the miracles and extraordinary signs of the Qur’an into four types: (1) miracles related to the intellect; (2) miracles related to knowledge; (3) miracles related to spiritual blessings; and (4) miracles related to extraordinary matters. The first three refer to the miracles of the inherent qualities of the Qur’an. They are highly magnificent and susceptible of obvious proof and can be witnessed in every age as visible realities. On the other hand, the fourth kind is an external matter- not inherent in the Qur’an such as the miracle of the moon splitting. The true excellence and beauty of the Qur’an is exhibited in the first three kinds of miracles. Indeed, this is the great sign of all divine words in which these three kinds of miracles should be found in them.

In the Qur'an, all three are found in a high, perfect and complete degree, and put forward by the Qur'an repeatedly as proof of its being matchless and peerless, as it is said in Sūrah Al-Isra', (Qur'an, 17: 88).

قُلْ لِّئِنْ أَجْتَمَعَتِ الْإِنْسُ وَالْجِنُّ عَلَى أَنْ يَأْتُوا بِمِثْلِ هَذَا الْقُرْآنِ
لَا يَأْتُونَ بِمِثْلِهِ وَلَوْ كَانَتْ بَعْضُهُمْ لِبَعْضٍ ظَهِيرًا ﴿٨٨﴾

Say: "If the whole of mankind and Jinns were to gather together to produce the like of this Qur'an, they could not produce the like thereof, even if they backed up each other with help and support. (88) (Yusuf Ali)

In Sūrah Al-Anām it is said that nothing was left out from the Book (Qur'an, 6: 38).

وَمَا مِنْ دَابَّةٍ فِي الْأَرْضِ وَلَا طَائِرٍ يَطِيرُ بِجَنَاحَيْهِ إِلَّا أُمَمٌ أَمْثَلُكُمْ مَا
فَرَّطْنَا فِي الْكِتَابِ مِنْ شَيْءٍ ثُمَّ إِلَىٰ رَبِّهِمْ يُحْشَرُونَ ﴿٣٨﴾

There is not an animal (that lives) on the earth, nor a being that flies on its wings, but (forms part of) communities like you. Nothing have We omitted from the Book, and they (all) shall be gathered to their Lord in the end. (38) (Yusuf Ali)

1.1 SIGNIFICANCE OF THE STUDY

"Scholars have used several methods including Theology, Jurisprudence, Linguistic and Rhetoric" to interpret the Qur'an to make it easier for Muslims to understand and study its verses (Ibnu Kathir, 2002, p. 16).

In other words, the efforts of the scholars were limited only to these methods. Likewise, people approach the sacred texts from their own perspectives, and their reading fed by their needs, interests and experiences.

The study on the artistic function of the Qur'an dates back to the recent centuries. Not every poetic and romantic perception is considered as an artistic image in the Qur'anic domain because each of the steps, texts, and breaths that emerge in this way must be consistent with the main objectives of the Qur'an and the criteria related to the artistic imaging area in the Qur'an – are not in opposition with religious principles. One of the most important characteristics of the image in the Qur'an is its multi-dimensional aspect. Hence, a special attention should be given in the images of the Qur'anic verses to the words, their lexical implications, and the spiritual implications arisen from the word combinations and their arrangement in a special order as well as the forms and the shades of the words with the same harmony in the phrases.

As stated by Sayyid Qutub (1982) in *The Artistic Images in the Qur'an*, the aesthetic images and the visualization in the Qur'an are the highly important elements in the Islamic call (Da'wah) now that it touches on the psychological senses and attracts emotions. It is an effective instrument to deliver ideas to the higher levels of comprehension and assists the viewer in finding the details; including shapes, colours and movements. This connection supports the idea of delivery to the viewer with the desired effects. The images of the Qur'an are dynamic, and more importantly in harmony - not separated. One united thought is dominant in the artistic and technical images of the Qur'an.

According to Sayyid Qutub (1982):

Artistic images were applied in the Qur'an and the Qur'an reflects the sensual image from the mental and psychological thoughts and the event and human nature then raise the image drawn by giving it a bright life. Obviously to be influential in the souls, Almighty Allah uses the depiction in the Qur'an as a way to convey, and deepen the

Islamic Call by persuasion because artistic images method is one of the preferred tools in the Qur'an (p. 13).

It indicates that the Qur'anic style is a combination of the religious purpose and art. However, it takes an instrument of beauty intended to emotionally influence and become a beautiful expression in the Qur'an, a tool to achieve the purpose of religious call and a guide to the human soul to the splendour of the universe. The tools used in the Qur'an are the same tools used by visual artists to communicate artistically and to express their imagination and emotions.

According to Ambreen (2013):

Visual art is a powerful tool for communication and the expression of feelings and thoughts. It is an integral part of any religion to beautify and create a sacred environment for the followers. For example, an artistic expression based on beliefs can be observed in Christianity, Hinduism and Islam, among other world faiths; art has always been a part of Islamic societies, expressing faith and belief through visual form and different mediums.

"In many civilizations, art flows from the representation of the Divinity, for example as occurred in the Christian or Hindu art. All elements of art in Christianity are dominated by the image of Christ. On the other hand, un-iconic art refers to the artistic element that does not directly depict the divine. It excludes a statue or an image that represents divinity. It is in view of the emphasis of Islam upon *tawhid* at the highest level. It is not a religion based upon the manifestation of divinity such as the Hindu avatars or Christ who, in a sense, is the Abrahamic avatar since for the Christians, he represents the descent and the incarnation of the Divinity. Islam places itself on the position of the Divinity itself, the pure Divinity, the Absolute Reality, which cannot descend in the world of forms or it would no longer be the

Absolute. "Hence, Islamic art is characterised by an attempt to bring the sacred into the world without representing the divinity directly." (Nasr, 2011, p. 19)

From the Islamic perspective, there is an important Áhadith defining the Islamic visual art in the whole of Islamic civilisation; "Allahu Jamilun yuhibbul-jamal" (Allah is beautiful and He loves beauty). Beauty is a reality and ugliness is an illusion. There is an artistic imagery in the Qur'an as determined by Sayyid Qutub and some other scholars. However, a specific formula or mechanism that can be relied on in identifying the artistic imagery in the Qur'an is not mentioned.

Regarding the explanations above, this research⁶ attempts to further the methods in approaching and understanding the Qur'an by focusing on the aesthetic side of the Qur'an in Sūrah Al-Baqarah through the explanation and analysis on the verses of the Sūrah that has some visual artistic views and by highlighting the artistic approach in appreciating and understanding the Qur'an messages. This might enable the readers to learn how Muslims have explored, understood and experienced the Qur'an through art especially considering the artists belief saying that virtuous ideas can only be properly expressed through the attractive artistic expression and form, which is a reflection of his/her innermost qualities and a lasting trace of his/her morals.

Therefore, this research is to purposely highlight the significance of visual artistic imagery and determine the tools required to define the artistic imagery in the Qur'an by applying the main visual art elements on the verses containing some artistic images. Thus, artists, especially Muslim artists, will find an accurate mechanism in understanding and dealing with the Qur'an from their artistic spectrum.

1.2 PROBLEM STATEMENT

The materials and researches on the visual artistic imagery in the Qur'an are limited and insufficient for Muslim artists either to explore the Qur'an's beauty or to understand the messages. One of those messages is related to the Qur'an miracles especially Muslim artists that have limited a scope in approaching the Qur'an, thus limiting them to interact with the Qur'an. For this, this research aims to fill the gap by doing an artistic reading of one of the chapters of the Qur'an, that is Sūrah Al-Baqarah by using the proper methodology and instruments of art specialist to make it more understandable for the Muslim artists needing it most and the Dā'i (caller) in his/her Da'wah approach.

Many researchers have devoted their studies on Qur'an to explain many aspects such as language, doctrine and/or jurisprudence (اللغة – الفقه – العقيدة). What becomes the problem here is that those efforts are limited only to those in the area of Islamic stream studies or linguistic. In contrast, those not in Islamic stream of studies or those without any Islamic and language background might find it difficult to understand the interpretation of those verses. As a consequence, Muslims have insufficient Islamic references in understanding the Qur'an.

“Some scholars have discussed about artistic views in the Qur'an but not in detail. They do not rely on the application of functional elements of art on the verses containing depictions, but it is a formal analysis of the verses as they are not from arts stream specialization. Hence, it is difficult for them to understand and apply the elements and principles of art to the Qur'an in giving the verses a deeper understanding and the desired effect (Alkhalidi, 1998, p. 16). Further, this research attempts to fill in the gap by providing an academic artistic method that can help the Muslims especially artists to understand the Qur'an.

According to Sayid Qutub:

As the fundamental basis of the expression in the Qur'an, the visual artistic images method plays a very influential role. The images show more credibility in expression and deeper understanding. The Qur'an reveals many unseen things such as heaven and hell and we can see the verses used images approach to describe abstract objects, and what we cannot see and only we can feel and imagine (Qutub, 1986, p. 11).

Therefore, the above statement is supports that the visualization or artistic imagery is a very important method used by the Qur'an in fact it is the Qur'an nature.

In 2011, the Art and Human Development Office produced an article and defined that the purpose of visual art is to disclose meanings in the form of shape, colour or movement. Each shape has a meaning, each gesture has a sign, and each colour has an expression.

Dr. Robert Belton in the article, said:

As complex as works of visual art typically are, there are three general categories of statements that one can make about them. A statement addresses subject, form and content. Subject refers to what something is about. It would be what the artist has chosen to paint, draw or sculpt or can be the theme of the art work. A form means the constituent elements of a work of visual art independent of their meaning such as the colour, composition, medium or size of a flag, rather than its emotional or national significance (Belton, 1996, p. 6 - 7).

He continued:

Formal elements include some primary features which are not a matter of semantic significance and do not carry meaning the way a word does these include colour, dimensions, line, mass, medium, scale, shape, space, texture, value, and their corollaries. The secondary features are the relations of the primary features with one another including balance, composition, contrast, dominance, harmony, movement, proportion, proximity, rhythm, similarity, unity, and variety. Furthermore, content means what the artists attempt to say. It is not just a description of the

subject matter but refers to the sensory, subjective, psychological, or emotional properties we feel in an artwork and the emotional or intellectual message of an artwork” (Belton, 1996, p. 6 - 7)

In response to this, Eisner (2011) stated (what, how and why) these three terms blend into each other and overlap in their usefulness to create a good visual artwork that can help human to understand things better and to organize and visualize thoughts and ideas effectively. Professor Ruzaika explained the statement of Eisner by saying that (What) refers to what the subject of the visual artwork is and (How) presents how an artist visualizes the subject matter and (Why) refers to the content or the message behind the visual artwork (personal communication, June 11, 2014). Similarly, Eisner (2011) and Belton’s (1996) statements were supported by Professor Amir adding that any types of visual communication must have a subject matter, form and content. Obviously, visual art is one of the most effective communication types (personal communication, June 9, 2014).

The above statements indicate that understanding art will help much to understand the meaning of Qur’anic verses, especially the ones that needs imagination to reach to the effect desired from these verses. Each visual artwork has three main pillars as mentioned above; (subject, form and content).

Since visual artistic images contribute to the delivery of the idea, opinion and persuasion, this method was obviously used beautifully in the Qur’an. This method has brought the meaning of the verses to many people’s mind with some magnificent visual images and has strengthened their faith since then. The Arabs were fascinated with the Qur’an; the believers and disbelievers alike. On the other hand, Alwalīd Ibnul Mughīrah did not believe in it as Umar Ibnul Khattab immediately did.

Considering the above, this research attempts to fill in the gap by undertaking an 'artistic' reading of one of the chapters of the Qur'an, Sūrah Al-Baqarah, using the proper methodology and instruments of art specialists for an art-side-approach, and to add to the scope of studying the Qur'an from the art perspective.

1.3 RESEARCH QUESTIONS

1. In what way has Sūrah Al-Baqarah presented artistic images in its verses?
2. What artistic method (s) could be used to examine the artistic images in Sūrah Al-Baqarah?
3. Why is artistic analysis important to understand the Qur'an especially Sūrah Al-Baqarah?

1.4 RESEARCH OBJECTIVES

As this research attempts to fill in the gap by doing an artistic reading of one of the chapters of the Qur'an, Sūrah Al-Baqarah, to look at it by emphasizing on the arts perspective, the objective of this research therefore is to provide the tools required to understand the Qur'an in a visual artistic way by:

1. Exploring the artistic beauty in Sūrah Al-Baqarah.
2. Examining artistic understanding and imaging in Sūrah Al-Baqarah that is built academically on the elements and principles of visual art.
3. Analysing the Qur'an artistically to motivate in-depth understanding of its verses, especially in Sūrah Al-Baqarah.

1.5 SCOPE OF STUDY

This research attempts to further the methods in approaching and understanding the Qur'an by focusing on the aesthetic side of the Qur'an in Sūrah Al-Baqarah by explaining and analysing the verses in Sūrah Al-Baqarah that possesses artistic values through the application of three pillars of arts on these verses. For this reason, the scope of this research will be limited to the second chapter of the Qur'an, Sūrah Al-Baqarah.

Sūrah Al-Baqarah is chosen as an example as it contains relevant stories, dialogues and parables that present some similitudes and depictions that match the research objectives and is thus perfectly suitable for the research. This Sūrah is an invitation to the divine guidance and all the stories, or incidents revolve round this central theme. As this Sūrah has particularly been addressed to the Jews, many historical events have been cited from their own traditions to admonish and advise them that their own good lies in accepting the guidance revealed to the Prophet (ﷺ). They should, therefore, be the first to accept it because it was basically the same with what has been revealed to Prophet Musa (A.S).

In Musnad Ahmad, Sahih Muslim, At-Tirmidhi and An-Nasa'i, it is recorded that Abu Hurayrah said what the Prophet (ﷺ) said,

حَدَّثَنَا قُتَيْبَةُ، حَدَّثَنَا عَبْدُ الْعَزِيزِ بْنُ مُحَمَّدٍ، عَنْ سُهَيْلِ بْنِ أَبِي
صَالِحٍ، عَنْ أَبِيهِ، عَنْ أَبِي هُرَيْرَةَ، أَنَّ رَسُولَ اللَّهِ صَلَّى اللَّهُ
عَلَيْهِ وَسَلَّمَ قَالَ " لَا تَجْعَلُوا بُيُوتَكُمْ مَقَابِرَ وَإِنَّ الْبَيْتَ الَّذِي تُقْرَأُ
فِيهِ الْبَقَرَةُ لَا يَدْخُلُهُ الشَّيْطَانُ " . قَالَ أَبُو عِيسَى هَذَا حَدِيثٌ
حَسَنٌ صَحِيحٌ .

Narrated Abu Hurairah:

that the Messenger of Allah (ﷺ) said: "Do not turn your houses into graves. Indeed Ash-Shaitan does not enter the house in which Surat Al-Baqarah is recited." (Sahih Muslim)

(English Reference; Vol. 5, Book 42, Hadith 2877)

Also, Abdullah bin Mas'ud said, "Shaytan flees from the house where Sūrah Al-Baqarah is heard." This Hadith was collected by An-Nasa'i in Al-Yawm wal-Laylah, and Al-Hakim recorded it in his Mustadrak, and then said that its chain of narration is authentic although the Two Sahihs did not collect it. In his Musnad, Ad-Darimi recorded that Ibn Mas'ud said, "Satan departs the house where Sūrah Al-Baqarah is being recited, and as he leaves, he passes gas." Ad-Darimi also recorded that Ash-Sha'bi said that Abdullah Ibnu Masūd said, "Whoever recites ten verses from Sūrah Al-Baqarah at night, Satan will not enter his or her house at that night. (These ten verses are) four from the beginning, the verse of Al-Kursi (255), the following two verses (256-257) and the last three ones. "In another narration, Ibnu Masūd said, "Then Satan will not come near him or his family, nor will he be touched by anything that he dislikes. Also, if these verses were to be recited over a senile person, they would wake him up."

Further, Sahl Ibnu Sa'd said that the Messenger of Allah said:

قال رسول الله صلى الله عليه وسلم ان لكل شيء سناما ، وإن سنام القرآن سورة البقرة ، من

قرأها في بيته نهارا لم يدخل الشيطان بيته ثلاثة أيام

Everything has a hump (or, high peek), and Al-Baqarah is the high peek of the Qur'ān. Whoever recites Al-Baqarah at night in his house, Satan will not enter that house for three nights. Whoever recites it during a day in his house, Satan will not enter that house for three days.

This Hadith was collected by Abu Al-Qasim At-Tabarani, Abu Hatim Ibnu Hibban in his Sahih and Ibnu Marduyah.

حَدَّثَنَا مُحَمَّدُ بْنُ إِسْمَاعِيلَ، أَخْبَرَنَا هِشَامُ بْنُ إِسْمَاعِيلَ أَبُو عَبْدِ الْمَلِكِ
الْعَطَارِ، حَدَّثَنَا مُحَمَّدُ بْنُ شُعَيْبٍ، حَدَّثَنَا إِبْرَاهِيمُ بْنُ سُلَيْمَانَ، عَنْ الْوَلِيدِ
بْنِ عَبْدِ الرَّحْمَنِ، أَنَّهُ حَدَّثَهُمْ عَنْ جُبَيْرِ بْنِ نُفَيْرٍ، عَنْ نَوَاسٍ بْنِ سَمْعَانَ،
عَنِ النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ " يَأْتِي الْقُرْآنُ وَأَهْلُهُ الَّذِينَ يَعْمَلُونَ
بِهِ فِي الدُّنْيَا تَقْدُمُهُ سُورَةُ الْبَقَرَةِ وَالْإِمْرَانِ " . قَالَ نَوَاسٌ وَضَرَبَ
لَهُمَا رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ ثَلَاثَةَ أَمْثَالٍ مَا نَسِيْتُهِنَّ بَعْدُ قَالَ "
تَأْتِيَانِ كَأَنَّهُمَا غَيَاتَانِ وَبَيْنَهُمَا شَرْقٌ أَوْ كَأَنَّهُمَا غَمَامَتَانِ سَوْدَاوَانِ أَوْ
كَأَنَّهُمَا ظِلَّةٌ مِنْ طَيْرٍ صَوَافٍ تُجَادِلَانِ عَنْ صَاحِبَيْهِمَا " . وَفِي الْبَابِ
عَنْ بُرَيْدَةَ وَأَبِي أُمَامَةَ . قَالَ أَبُو عِيسَى هَذَا حَدِيثٌ غَرِيبٌ مِنْ هَذَا
الْوَجْهِ . وَمَعْنَى هَذَا الْحَدِيثِ جُنْدُ أَهْلِ الْعِلْمِ أَنَّهُ يَجِيءُ ثَوَابُ قِرَاءَتِهِ كَمَا
فَسَّرَ بَعْضُ أَهْلِ الْعِلْمِ هَذَا الْحَدِيثَ وَمَا يُشَبِّهُ هَذَا مِنَ الْأَحَادِيثِ أَنَّهُ
يَجِيءُ ثَوَابُ قِرَاءَةِ الْقُرْآنِ . وَفِي حَدِيثِ النَّوَاسِ عَنِ النَّبِيِّ صَلَّى اللَّهُ
عَلَيْهِ وَسَلَّمَ مَا يَدُلُّ عَلَى مَا فَسَّرُوا إِذْ قَالَ النَّبِيُّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ "
وَأَهْلُهُ الَّذِينَ يَعْمَلُونَ بِهِ فِي الدُّنْيَا " . فَفِي هَذَا دَلَالَةٌ أَنَّهُ يَجِيءُ ثَوَابُ
الْعَمَلِ .

That the Prophet (ﷺ) said: "The Qur'an shall come, and its people who acted according to it in the world. Surat Al-Baqarah and Al 'Imran shall be in front of it. An-Nawwas said: "The Messenger of Allah (ﷺ) stated three parables about them which I have not since forgotten, he said: "They will come as if they are two shades between which there is illumination, or as if they are two shady clouds, or as if they are shadows of lines of birds arguing on behalf of their people."

(Retrieved from <http://sunnah.com/urn/631190>)

From the words of Muslim (1996):

Read the Qur'an because it will intercede on behalf of its people on the Day of resurrection, read the two lights, Al-Baqarah and Ali Imran, because they will come in the shape of two clouds, two shades or two lines of birds on the day of resurrection and will argue on behalf of their people on that Day.

CHAPTER TWO

LITERATURE REVIEW

2.0 THE PRINCIPLES AND METHODS OF THE INTERPRETATION OF THE QUR'AN

This chapter presents the literature review based on the number of relevant references in the form of books and articles in this field of study and to the research.

Dr. Bilal Philips in his journal titled *Qur'anic Tafsīr* referred the word Tafsīr to the accurate interpretation of the Qur'anic texts, such as Arabic grammar and syntax, Arabic literature and Qur'anic sciences (Ulūm Al-Qur'an) (Philips, 2008).

A commentator's familiarity with modern fields of learning, such as the pure sciences and social sciences can aid in making the Qur'anic explanations clearer to modern human society as he interpreted the word Usūl At-Tafsīr literally as "The Fundamental Principles of Qur'anic Interpretation". Those knowledge branches are necessary to provide the proper Qur'anic interpretation (Tafsīr) and a step-by-step methodology of interpreting the Qur'an to ensure that interpretations are not merely the result of human whims and fancies.

In the mentioned journal, Philips (2008) counted all the fields of knowledge which aids to elucidate the Qur'ān:

- Knowledge of Tafsīr (Exegesis)
- Qirā'āt (Recitations)
- Ar-Rasmul- Uthmānī (The 'Uthmanic Script)
- I'jāz Al-Qur'an (The Miraculous Aspects of the Qur'ān)
- Asbāb An-Nuzūl (Reasons for Revelation)