**Abstract**

 The present study, which is entitled **"Rhetorical Portrayal in Qur'anic Cosmic Scenes: A Study in Patterns and Functions",** is in the core of the Glorious Quran studies as it is full of a great number of cosmic verses that are counted by researchers to mount up to sixth of its verses. These verses are dealing with various cosmic elements. When the Holy Quran tackles the (cosmic scene), it deals with it for the sake of accomplishing a variety of functions; ranging from those indicating divinity, an evidence of resurrection, a reminder to humans of Allah's blessings for them, or an identification of the relation of the universe in all its minute details to Allah the Creator.

 Rhetorical portrayal is regarded on of the phenomena of expression in literary language. The text of the Holy Quran is the apex of such texts. It is characterized by the clear and distinct presence of the rhetorical portrait inside of it along with its distinguished tackling of rhetorical patterns (simile, metaphor and metonymy) in the production of portrait. Of the most significant previous literature is a thesis entitled "The Concluding Sentence in the Qur'anic Cosmic and Humanistic Verses: A Stylistic Study" by Noor H. Mohammed that aimed at dealing with the concluding sentence in the cosmic and humanistic verses with no due reference to the rhetorical portrait except within the scope of her study method.

The thesis comprises a preface and four chapters. The preface concentrates on the trilogy of image, imagination and the Qur'anic cosmic scene so as to uncover the concept of image and its relation to imagination among ancient and modern writers. Afterwards, the study moves on from the preface to the practical side. Therefore, the first chapter entitled "Simile in the Cosmic Scenes System" is subdivided into five sections. The first of them is the two sides sense image, the second is the intermingled sense image, the third is the image in the implicit simile, and the fourth is the effectivity of representative image, while the fifth section is the employment of transformational devices in simile.

 Chapter two focuses on the "Metaphor in the Cosmic Scenes System". It is split into four sections; the first is the employment of personification in the cosmic scenes system, the second is inserting the metaphorical portrait in the cosmic scenes system, thirdly is modes of embodiment in the cosmic scenes system, and the last is the antithesis binaries. The third chapter is entitled "The Mental & Hypallage Trope in Cosmic Scenes System". The researcher favored studying these two types in a separate chapter because they are dangling between metaphor and metonymy as well as due to the huge portrayal energy innate in them that opens forth to both types with regard to their various connotations and relations. I preferred to put this chapter in two sections due to the nature of the analytical, inductive method which is close to descriptive approach of the study; the first is the mental pattern in the scenic system, and the second is the Hypallage pattern in the cosmic scenes system.

 Chapter four is allocated to the study of "Metonymy in the Cosmic Scenes System". It lies in five sections; the first is the employment of the human and his/her related matters in the cosmic scene, the second is the use of plant and its related issues in the cosmic scene, the third is the usage of time and its related matters in the cosmic scene, and the fourth deals with the metonymy of sighted and chilly cosmic phenomena in the cosmic scene, while the last tackles color implementation in the form of metonymy image.

The most significant conclusions perceived from the study are:

1. The letter (Kaaf) comes with the word (mithl/ like) to assure the state of intermingling between the two ingredients of simile.
2. The researcher has founded that the rhetorical pattern exceeds the limits of portraying the form into abstract and imaginative worlds, and that the elements forming the cosmic scene participated in the eccentricity of portrait and the activation of its poeticity.
3. Cosmic scenes are mostly count on visual images that are related to natural elements, especially plants. They might address readers' eye to associate more than one human sense with the aim of accomplishing many functions, most importantly, purgation.