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TEXTUAL ANALYSIS
OF
QURANIC STORIES

BY
SULIEMAN TARAWNEH

1990

844

TEXTUAL ANALYSIS

OF

QURANIC STORIES

By

SULIEMAN TARAWNEH

Thesis
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Thesis Presented In Partial
Fulfilment of the Requirements
For the Degree of
MASTER OF ARTS

In

The Center For Arabic Studies
The American University in Cairo
January, 1990

844

This Thesis For The Master of Arts Degree

By

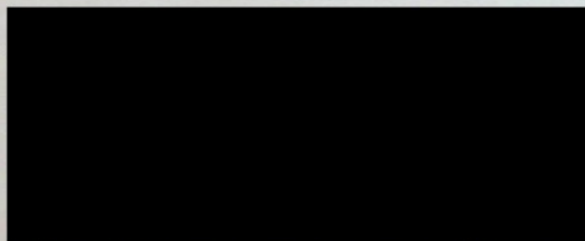
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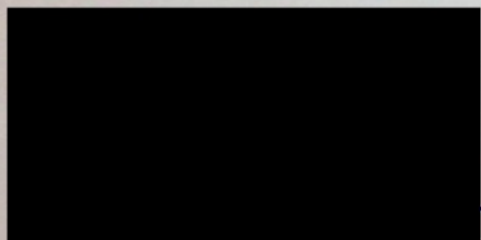
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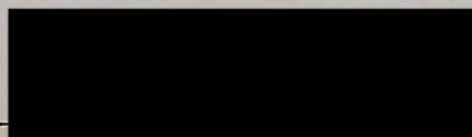
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CHAIRMAN, DEPARTMENT OF ARABIC STUDIES

DEDICATED

TO

MY WIFE WAZIRA

Preface

This thesis has tried to approach a proper usage of a practical methodology in combining modern critical thinking with classical Arabic rhetoric and criticism. That methodology is to be used in studying closely and analyzing Quranic stories textually as intimate as the used critical techniques allow . That task has not been easy and this study would not claim to be comprehensive in applying this interwoven approach . Further analysis by the writer and others would sharpen the techniques and make the applications penetrate farther to the literary essence of the text .

The effective devices of both schemes were used extensively to get closer to the literary value of the texts of Quranic stories . On the other hand, unacceptable treatments of both schemes were avoided . I did not follow the techniques of piecemeal fashion of analysis performed by most classical Arabic rhetoricians, or the cumbersome statistical analysis which had been implemented by linguistic critics.

This study opposes, all the way, the separation of contents from forms . The real literary value of Quranic stories can not be analyzed if such separation is performed. If there is only one text where such separation is not possible it would be the Quran. This study tried to avoid, as much as possible, the controversies of the content where the interpreters of Quran, whether classical or modern , struggle about .

Comparing and contrasting Quranic stories with modern literary short stories and their criticism, has been performed extensively to give the proper identity of Quranic stories. Such

comparison and contrasting have been done to elucidate the deep literary essence of Quranic stories . This study did not intend to prove the precedence of Quranic stories in using certain techniques used in modern short stories, or to praise artistic aspects of modern short stories over Quranic stories . The guidelines of modern short story criticism were followed to shed more light on the texts of Quranic stories. They were not taken as unavoidable rules .

Several aspects of Quranic stories have been studied : the various kinds of repetition, the influence of religious aspects on the forms of Quranic stories, the economy of language, and the special linguistic style of Quranic stories in narratiuon and dialogue .

Many types of presentational techniques, used in Quranic stories, have been discussed with numerous examples. Certain resemblances between Quranic stories and some devices of cinematic presentation was explored using several examples . Using the unexpected and preparing for events in Quranic stories have been studied to certain extent . This study analyzed the variation of point of view to clarify many levels of narration in Quranic stories .

All types of characters in Qurtanic stories have been studied extensively with the related methods of characterization . This study analyzed the realistic characterization for many characters in Qurtanic stories .

Finally, This thesis did not intend to say the last word in any of the issues raised. It intended to analyze Quranic stories texually to explore their literary merits .

Acknowledgments

It is not easy for any language to reach up to acknowledging properly the special people who help with this thesis. My deepest heartfelt appreciations are manily to the people who has made this thesis a reality :

Professor Dr.Mahmoud El-Rabie for his caring encouragements, his profound critical advices, and his generosity in allocating significant time, energy, and patience to this thesis. Dr. El-Rabie could be taken as a distinguished model of an excellent supervisor .

Professor Dr. Sa'ad Badawi and Professor Dr.Ahamd Ghoneim , for accepting willingly to be readers for this thesis , and for their critical review of the manuscript . Their valuable comments are happily incorporated into the final version. Their remarkable contributions have been immensely helpful, besides their concern and encouragments .

Mrs Nadih Badran, for her being my best colleague and for her valuable time, energy , and care. Finishing this thesis during my stay in jordan was definitely impossible without Mrs Badran's help . Besides that , my persistence was fallen without her continous encouragements .

Finally , my wife and my son for their understanding and for the time I spent in libraries where I could have spent it with them. Whenever my patience burn to ashes, my wife puts a new Phoenix underneath the ashes. Then my persistence soars high again with the wind clears the ashes from the wings .

List Of Transliterations Of

Arabic Words and Names

ء	,	(except when initial)
أ	a	(when initial)
إ	ā	(long vowel)
ب	b	
ت	t	
ث	th	
ة	t	
ج	j	
ح	h	
خ	kh	
د	d	
ذ	z	
س	s	
ش	sh	
ص	s	
ض	dh	
ط	t	
ظ	z	

ع	,	(inverted apostrophe)
غ	gh	
ف	f	
ق	q	
ك	k	
ل	l	
م	m	
ن	n	
ه	h	
ه	h	
و	w	(consonant sound)
و	ū	(long vowel)
و	au	(diphthong)
ي	y	(constant sound)
ي	i	(long vowel)
ي	ai	(diphthong)
يَ	iyy	(final form ī)
وْ	uww	(final form ū)
ال	al	(even before the antero-palatals)
ـَ	a	(fathah)
ـِ	i	(kasrah)
ـُ	u	(dhammah)

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Introduction

Studying the Quranic story stylistically is like diving into the core of Arabic critical thought . Classical Arabic scholars' rhetorical,stylistic,and critical thinking was controlled almost entirely by a definite model which is the Quran⁽¹⁾. I am trying to make use of some effective tools of modern fiction criticism⁽²⁾ , when I struggle through all types of Quranic interpretations, Quranic studies, rhetoric books written about the style of the Quran, numeras studies concentrating on the Quranic stories, and above all the Quran itself. Going through studies written on the subject, I discovered that most people look at the content side of the Quranic stories, few people

(1)(a) Sallam, Muhammad Zaghlul. "*Athr al-Quran Fi Tatawwur al-naqd al-Arabi*" Dar al-Ma'arif,1952.

(b) al-Bayyumi, Muhammad Rajab." *khutuwat al-Tafsir al-Bayani lil- Quran.*" Majma al-Buhuth al-Islamiyah.

(2) (a) Abu Zahrah, Muhammad. "*Al-Quran, al- Mu'jizah al-Kubra*" Dur al-Fiker al-Arabi, cairo, 1970.

(b) Bahjat, Ahmad." *Anbiya Allah*" Dar al-Shorouq,Cairo,1965.

(c) Bahjat, Ahmad." *Qisas al-Haywan fi al-Quran*" dar al-Shorouq.Beirut,1983.

(d) Ibn Kathir, Isma'l Ibn Umar." *Qisas al -Anbiya*".ed Mustafa,Abd al- Wahid, Maktabt al-Halabi, Cairo, 1968.

study the forms of these contents or the melting of contents in certain forms.⁽¹⁾ Even the researchers who get closer to the form studies, they treat it in a piecemeal fashion, using the classical Arabic rhetorical techniques⁽²⁾. Many people tried hard to prove that the Quranic stories are better than modern short stories.⁽³⁾ Some give the indication that this case is true⁽⁴⁾. I wonder how they try to prove such things

-
- (1) (a) al- Khatib, Abd al-Karim "*al-Qasas al- Qura'ani fi mantuqihi wa mafhumih*", Dar al- Fiker al- Arabi, Cairo, 1974.
- (b) Mustafa, Mahmud al-Sayyid. "*al-I'jaz al-lughawi fi al-Qisah al-Quraniyah*" Mansh'at al-Ma'arif, Alexandria, 1978.
- (2) (a) Amin, Bakri Shaykh. "*al-Ta'biir al-Fanni fi al-Quran*" Dar al-shorouq, Cairo, 1973.
- (b) Lashin, Abd al-Fattah, "*al-Badi' fi daw' asaliib al-Quran*", "*al-Bayan' fi daw' asaliib al- Quran*", and "*al-ma'ani fi daw' asaliib al-Quran*". Dar al-shorouq, Cairo, 1976.
- (3) Hasan, Mahammad Kamil. "*al-Quran wa al-qissah al-hadithah*". Dar al-Kutub, Beirut, 1970.
- (4) Abazh, Thrwat. "*al-sard al-qasasi fi al-Quran al-karim*" Dar Nhdat Miser, Cairo, 1976.

while the Quran as a religious book in the first place, uses artistic techniques to move human beings and never try to compare itself with any literary genre. Therefore, I do not intend to compare or contrast the Quranic stories with the guidelines of modern fiction criticism⁽¹⁾, for the sake of proving the precedence of the Quranic stories in using techniques developed recently, but to shed more light on the Quranic stories themselves with the aim of identifying their main characteristics. Concentrating on the form characteristics of the Quranic stories will keep my study as far as possible from the controversies of the interpretation of the content. Most classical Quran interpreters agree that the Quranic stories are from (al-Mutashabih), the parts of the Quran where interpreters differ on widely. On the other hand (al -Muhkam) verses are the parts where interpreters' differences are minimal⁽²⁾ . Form studies will also bring my thesis closer to the literary essence of the Quranic stories.

(1)(a) Brooks, Cleanth and Robert Warren. "*Understanding Fiction*". prentice Hall, Englewood cliffs, N.J. , 1979.

(b) Forster, E.M. "*Aspects of the Novel*" Harcourt New York, 1955.

(2)(a) Ibn Kathir, Isma'il Ibn Umar. "*Tafsir al-Quran al - 'azim*". ed. al. Bijawi, Muhammad, Maktabat al-Haalabi, Cairo, 1978.

(b) al-Razi, Fakhr al-Din Muhammad Ibn Umar. "*al-Tafsir al-Kabir*". al-Matba'ah al-Bahiyyah al-Misriyyah, Cairo, 1962.

(c) al-Zamakhshari, Mahmud Ibn Umar. "*al-Kashshaf*". ed. Ahmad, Mustafa. Matba'at al-Istiqamah, Cairo, 1946 .

When I touch on content, I visualize it as the second hidden image of the form. Therefore the reflection of this second image on the form will be my concern when I touch on content. It is very well accepted that Quran cannot be translated literally without distorting the content, when it gets out of its form. Form and content, of course, are inseparable in any great literary text. Since my approach to the Quranic stories will be textual, the text itself is my main controlling reference, and the stylistic techniques of new criticism⁽¹⁾ are my main guidelines, besides the deep insights of major rhetorician ⁽²⁾ and Quranic interpreters⁽³⁾.

(1)(a) Caws, Mary Ann. "Reading Frames in Modern Fiction" Princeton university Press, New Jersey, 1985.

(b) Culler, Jonathan, "*Structural Poetics: structuralism, linguistics and study of literature*". Cornell University Press, Iithaca, 1975.

(c) Freedman, Ralph "*The lyrical Novel*" princeton Unirersity press, New Jersey, 1971.

(2)(a) al-Jurjani, Abd al--Qahir. "*Asrar al-Balaghah*". ed. Rida, Muhammad Rashid, Matba'at al- Manar, Cairo, 1925.

(b) al-Jurjani, Abd al-Qahir. "*Dala'l al-I'iaz*", ed. shakir, Mahmud, Maktabat al-khanji, Cairo, 1984.

(3)(a) Qutb, sayyid. "*Fi zilal al- Quran*". Dar al-Shorouq, Beirut, 1985.

(b) al-Zamakhshari, Mahmud Ibn Umar, "*al-Kashshaf*" ed., Ahmad, Mustafa. Matba't al-Istiqamah, Cairo, 1946.

Even though I have a diversified set of references, to shed more light on the Quranic stories from different angles using several perspectives, I read the Quranic stories themselves several times to discover their real characteristics. Also I intended to see when they go in parallel with modern stories and when they intersect with them.

Knowing that narratives are always open to textual analysis because they consist of verbal and/or visual signs⁽¹⁾, I try to move closer to Quranic stories using verbal and visual techniques. Verbal techniques are sharpened by new critics of poetry and fiction⁽²⁾, while visual techniques have their roots in classical fiction criticism⁽³⁾, but refined recently by numerous modern critics⁽⁴⁾. These two merging approaches melt together in this thesis when I look at narrative

(1) Shires, Linda and Steven Cohan. *"Telling stories, A theoretical Analysis of Narrative Fiction"* Routledge, New York, P.53.

(2) Brooks, Cleanth, and Robert Warren. *"understand Fiction"*. Prentice Hall, Englewood Cliffs, N.J.:1979.

(3) Forster, E.M. *"Aspects of the Novel"* Harcourt Brace, New York, 1955.

(4)(a) Genette, Gerard. *"Narrative Discourse"*. Tr. Lewin, Jane E., Basil Blackwell, London, 1986

(b) Hawthorn, Jeremy. *"Narrative From Malory to Motion pictures"* Edward Arnold, London, 1985.

(c) Kawin, Bruce. *"The mind of the novel"*. Princeton University Press, New Jersey, 1982.

structures and how they are reflected in the Quranic language structures. This textual analysis studies several aspects of the Quranic stories. I keep looking at the special merits of the Quranic stories. The study treats the methods of presentation, the levels of narration, the characters visualizations, the linguistic aspects of dialogues and monologues, and the setting of the Quranic stories. Finally I have an appendix on the analysis of the story of Yusuf, because the Quran gives greater details in it, more than any other story in one place. It also pays more attention to temporal and spacial setting of events and characters.

In all these aspects I am studying in this thesis, I am trying to prove the melting of the content in the form to the level of not being able to face any side without seeing the other. Therefore, my study of the Quranic stories starts textual and end textual and any deviation from the textual analysis was meant to clarify certain points in textual analysis.

A-Quranic story and modern short story

The more I look deeply in the Quranic stories, the more I realize the difference between them and all types of modern short stories . Almost all Quranic stories do not follow the guidelines of literary short stories, since the structures are not the same . ⁽¹⁾ That does not mean they do not have any similarities, but it means that the differences are dominant.

Modern stories move away from using intrusive narrator who interferes through the flow of events and gives comments while narrating, Quranic stories in the other hand use intrusive narrator extensively with comments at the beginniing, at the end , or through out the Quranic stories. John Pech describes this narrator in the short story by saying: " Intrusive narrator who comments on the events and character. Such narrators frequently point to the significance of what they are presenting, often providing a moral

-
- (1) (a) Friedman, Norman. "*Form and Meaning in Fiction*". Unirersity of Georgia Press, Gcorgia, 11975.
(b) Lubbuck, Percy. "*The craft of Fiction*". Viking Press, New York, 1957.
(c) Najm, Muhammad. "*Fann al-qissah*" Dar al-Thaafah, Beirut, 1966.

interpretation of events and characters.))(1)

At the beginning of Yusuf's story we are introduced with this verse: ((verily in Joseph and his brethren are signs (or symbols) for seekers (after Truth) .))(2) While at the end of the same story we are encountered with this verse:"There is,in their stories, instruction for men endued with understanding. It is not a tale invented, but a confirmation of what went before it , a detailed exposition of all things, and a Guide and a Mercy any such as believe.)) (3) Both are comments at the beginning and at the end of the story.

An example of the comments which are inserted in the narration is a comment in a Quranic story in Surat al-Qasas.In the narration after Qarun said: ((He said:"This has been given to me because of a certain Knowledge which I have.)))(4) The comment comes in the same verse . ((Did he not know that God Had destroyed, before him, (whole) generations, which were superior to him in strength and greater in assemblage But the wicked are not called (immediately) to account For their sins)))(5).

(1) Peck, John and Martin. "*Literary Terms and criticism*", Macmillan Education Ltd. London, 1924.P.112

(2) Ali , Abd-Allah Yusuf. " *Translation and commentary of the glorious Quran* ", Dar al-Fiker, Beirut , n.d., P. 551, verse 7.

(3) Ibid., P. 590, verse 111 .

(4),(5) Ibid., P. 1024 , verse 78 .

Another example of the comments which are inserted in the narration is a comment in the story of al-Mu'min (the believer) in Surat Ghafir (al-Mu'min):((pharaoh said," Haman! Build me a lofty palace, that I may attain The ways and means- The ways and means of (reaching) the heavens. And that I may mount up To the God of Moses; But as far as I am concerned, I think (Moses) is a liar! Thus was made alluring,in pharaoh's eyes, The evil of his deeds, And he was hindered from the path; and the plot of pharaoh led to nothing But perdition (for him)))⁽¹⁾.Every thing after the word . (Thus) is not part of the narration, but comments on the events and the sayings of Pharaoh.

A comment at the end of the story could be found in the story of Moses and Pharaoh in Surat Yunus, refering to Pharaoh : ((This day shall we save thee in thy body , that thou Mayest be a sign to those who come after thee ! But Verily , many among mankind are heedless of our signs .))⁽²⁾ The spelled out theme is at the end of the verse " But verily , many among mankind are heedless of our signs " ⁽³⁾ But the comment of the story is given before the spelled out theme .

((That thou Mayest be a sign to those who come after thee))⁽⁴⁾
So what the Pharaoh did is a parable of what people usually do .

(1) Ibid., P. 1273 , verses 36-37 .

(2),(3) Ibid., P.507 , verse 92 .

An example of comments which comes during the narration is a comment in the story of Yusuf ! ((so he began (the search) with their baggage , Before (he came to) the baggage of his brother : at length he brought it out of his Brothers, baggage . Thus did we plan for Joseph . He could not Take his brother by the law of of the King except that God Willed it (so) . We raise to degrees whom we please : but over all Endued with Knowledge is one , Who knows the best)) (1) All the verse after the word (Thus) is not part of the narration.

These comments and other features of Quranic stories make these stories bluntly different from literary short stories . The abundance of these comments bring about the main characteristic of the Quranic stories . These stories are there for religious lessons . Since the Quran came for all mental levels of human beings , and many are not able to see the intended themes behind these stories , the Quran spells these themes out where appropriate . This brings to the mind: ((the methods of some realistic theatres after the presentation of the play, one of the characters says the theme or this role is given to the chorus.)) (2)

(1) Ibid., PP. 578-79, verse 76 .

(2) Taymour , Mahmud . ((*Dirasat fi al-Qissah wa al-Masrah , Fann al-Qissas*)) al-Maktabh al-Namudhajiyyah , n.d , P. 49 .

For these deviations from the guidelines of the modern short stories and many more , I insist from the beginning of this thesis that the Quranic stories are special type of narration . They are different from the short story or short short story as defined by modern criticism ⁽¹⁾ . The Quranic stories do not have all the necessary characteristics which make a form of narration a literary short story ⁽²⁾ .

On the other hand some of the Quranic stories are not in contradiction with the characteristics of literary short stories , if not as a whole , but in some parts ⁽³⁾ . I keep saying the guidelines of modern criticism for short stories , while these guidelines contradict each other for different critics from different schools . Some think that the lyric part in the short story is a fault, while others praise it highly .⁽⁴⁾ Some cares very much for the plot, while others disregard its importance⁽⁵⁾ .

(1) (a) Abbas , Abd al-Jabbar . "*Fi al-Naqd al-qasasi* " Dar al-Rashid , Baghdad , 1980 .

(b) Hilal , Muhammad Ghunaymi " *al-Naqd al-Adabi al-Hadith* " . Dar Nahdht Miser , Cairo ,1979 .

(2) Makki , Tahir Ahmad . " *al-Qissah al-Qasirah* " Dar al-Nahar,Beirut,1977.

(3) Hasan, Muhammad Kamil. "*al-Quran wa al-qissah al-Hadithah* " Dar al-Kutub, Beirut,1970.

(4) Freedman,Ralph." *The lyrical Novel* ". Princeton University press, New Jersey, 1971.

(5) Hasan, M. P. {3} .

Even though the Quranic stories deviate from the guidelines of short stories, they have the essential literary properties which move the readers. ((The Quranic expression treats stories with the creative painter's brush in all presented scenes. The story becomes a fresh happening event not a narration of a past one. This portrayal has different methods. It could be through the power of presentation, the concrete description of emotions, or the drawing of characters))⁽¹⁾. These methods can not be separated, but some are clearer than the others in certain stories. The dominant feature colors the whole story, while the other features still their. We have numerous examples for each type.

The power of presentation is dominant in the story of the people of the garden in Surat al-Qalam: ((Verily we have tried them as we tried the people of the Garden, when they resolved to gather the fruits of the (garden) in the morning, but made no reservation (if be God's will then there came on the (garden) A visitation from thy lord, (which swept away) all around while they were a sleep, so the (garden) became, by the morning, like A dark and desolate spot (whose fruit had been gathered) . As the morning broke , They called out , one to another , Go ye to your tilth (Betimes) in the morning if ye would gather the fruits." So they departed , conversing in

(1) Qutb, Sayyid. "*al-Taswir al-Fanni fi al-Quran*" Dar al-Ma'arif, Cairo, 1945.

secret low tones , (saying) let not a single indigent person break in upon you in to the (garden) this day . And they opened the morning , strong in an (unjust) resolve . But when they saw The (garden) , they said : "We have surely lost our way : Indeed we are shut out (of the fruits of our labour) : " Said one of them More just (than the rest) : ' Did I not say to you why not glorify (God) ? " They said " Glory To our lord ! Verily we Have been doing wrong ! Then they turned , one against another , in reproach . They said for us ! We have indeed transgressed)) (1).

The presentation starts calmly when they were resolving to gather the fruits without giving any thing to the poor . It gains momentum when they start calling out one another. The whole scene is charged, when they depart talking to each other in low tones . The climax of the presentation is reached, when they turned one against another, in reproach . Before a complete change of the characters is happening , they admit that they were transgressors . Then they turn to Allah for repentance .

The presentational power is apparent in the scene of Ibrahim and his son Isma'il in front of the Ka'bah , also in the scenes of Nūh with his son in the flood. We could see, partially, such presentational powers in several scenes in the story of the people of the cave . I will analyze these examples in the following chapters .

(1) Ali, PP. 1587-90, verses , 17-31 .

The second type of picturing the emotions is dominant in several stories , specially the story of Mariam before and during the birth of I'sa and partially in the story of Moses who was an emotional leader . I will discuss them afterwards .

The third type of drawing the characters is dominant in the story of Yusuf and the story of Moses in several places in al-Quran . Other characters were drawn by their stories but not as clearly . The chapter on characters will cover this issue as much as the space allows.

Quranic stories , generally , do not use direct dry language but ((uses drawing and imaginative language even during narrating facts)) ⁽¹⁾ The fact that Yusuf is very handsome has never been said clearly from the beginning to the end of Surat Yusuf . This fact has been presented in very moving language in an imaginative way of using actions instead of telling ((she gave each of them a Knife : And she said (to Joseph) , come out before them . When they saw him , They did extol him , And (in their amazement) cut their hands : they said , God preserve us ! no mortal Is this ! This is none other Than a noble angel !)) ⁽²⁾ .

(1) Amin, Bakri Shaykh . " *al-Ta'bir al-fanni fi al-Quran* "

Dar al-shorouq , Cairo , 1973.

(2) Ali , P. 561, verse 31 .

The fact that Yusuf is very handsome has become a picture , a moving picture, a scene which has inside it what we cannot express directly. The women cut their hands so they are in front of a special Kind of beauty . Beauty which is indescribable in words . The moving scene expresses their intense feeling of such beauty without saying it directly .

B . The religious aspects of the Quranic stories.

The Quranic stories are presented for numerous number of objects . These objects almost cover all the Quranic objects . Some stories come to prove the authenticity of the revelation , others for enhancing the Islamic message , and many came to bear in the minds the unity of the Godhead . Some stories come for moral appeal, while others to prove the Day of Judgment, and many more. (The one who looks at these objects sees that the Quranic story in its content and in the way it presents its events , is controlled by these religious objects. But being controlled by religious endeavour does not prevent the literary aspects from appealing to the mind and the imagination of the reader. The Quran mixes the religious objects with literary objects in presenting pictures and scenes in the narration and the rest of the Quran) ⁽¹⁾ .

We do not need to assert more , that the Quran is a book of religion from the beginning to the end . Therefore , Its stories do not come for the artistic pleasure which is independent of

(1) Qutb , Sayyid , " *al-Taswiir al-Fanni fi al-Quran* " .
Dar al-Ma'arif , cairo , 1945 . p . 49 .

the main object of the Quran . (So it is not unacceptable to see these stories being repeated or parts of them . Also it is not unacceptable to see elongation after shortening of narration, or the opposite, depending on the reason of having the stories in certain contexts .) (1) .

Repeating the stories of the prophets in several places is the first result of having the narration of the Quranic stories being controlled by the main Quranic object , the religious end. .

Another influence of the religious end on the Quranic stories is mixing narration with comments and spelled out themes , before , after, or during the stories. I gave several examples of that in the previous section . Another example is the comment which is given after presenting the stories of many prophets with their troublesome peoples in Surat al-'Ankabut . ((Each one of them we seized for his crime : of them , against some we sent A violent tornado (with showers of stones) ; some we caught By a (mighty) Blast ; some we caused the earth to swallow up; and some we drowned (in waters) : It was not God , who injured (or oppressed) them

(1) Shihadah , Abd Allah Mahmud . " *Ahdaf Kull Surah Wa Maqasiduha fi al-Quran al-Kariim* " . The General Egyptian Book organization , Cairo , 1976 . p . 126.

: They injured (and oppressed) Their own souls .)) ⁽¹⁾ In this we know that the theme behind all the previous stories , is the justice of Allah's punishments .

The other influence of having the Quranic stories controlled by the religious object of the Quran , is the presentation of a specific part of any prophet's story, which fits the context around it in the Surah . The prophet's story could be narrated from the beginning of his life, the middle , or the end depending on the object of the Surah . Sometimes all of his story is narrated in one place , or some scenes of his life which are necessary for the intended lesson . Some of the prophet's stories starts with their birth . The story of I'sa in Surat Mariam is presented before , during, and after his birth. ((So she conceived him , And she retired with him to a remote place . And the pains of child birth drove her to the trunk of a palm-tree . She cried (in her anguish) : Ah ! would that I had died before this ! would that I had been a thing forgotten and out of sight ! But (a voice) cried to her from beneath her : Grieve not ! for thy lord Hath provided rivulet Beneath thee ;)) ⁽²⁾ These verses gave what happened to Mariam before the birth of I'sa (we do not

(1) Ali, P. 1039 , verse 40 .

(2) Ibid., P. 772 , verses 22-24 .

know for how long), and during the birth . The narration continues until after the birth . ((At length she brought the (babe) to her people , carrying him . They said : O Mary ! Truly a mendacious thing hast thou brought ! O sister of Aaron ! Thy father was not A man of evil , nor thy mother a women unchaste ! " But she pointed to the babe . They said : How can we talk to one who is a child in the cradle)) ⁽¹⁾ In these verses we visualize the after birth event in dalogues .

Moses story Starts in Surat al-Qasas immediately after his birth : ((So we sent this inspiration to the mother of Moses : suckle (thy child) , but when Thou hast fears about him , cast him into the river , But fear not nor grieve : For we shall restore him to thee , and we shall make him one of our apostles.)) ⁽²⁾ The story starts after his birth to emphasize the paradox between what the Pharaoh was doing and what Allah intended . The people of Pharaoh picked him up from the river, then raised him , even though they were killing every baby in order to prevent the birth of the savior of the Isrealites . The paradox in Pharoah's actions of killing the other badies and raising the intended made us smile at him and understand the wisdom behind it .

(1) Ibid., P. 773 , verses 27-29 .

(2) Ibid., P. 1003 , verse 7 .

The story of Yusuf in the Quran starts with him as a young boy. We could confirm this by looking at some verses in Surat Yusuf . His brothers said to the father : ((Send him with us tomorrow to enjoy himself and play , and we shall take every care of him .)) ⁽¹⁾ So he was a young boy who needed people to take good care of him . Also the father was afraid that the wolf would eat him:((I fear lest the wolf should devour him while ye attend not to him))⁽²⁾ So he is a helplessly young boy who could be eaten very easily by the wolf not only killed.

Some stories of the prophets start while the prophet is still a young man, like the story of Solomon with his father in Surat al-Anbiya:((And remember David and Solomon,when gave judgment in the matter of the field into which The sheep of certain people had strayed by night : We did witness their judgment.To Solomon we inspired the (right) understanding of the matter.))⁽³⁾.

Many Quranic stories cover only the last part of the life of the prophets and their messions. Even though Nūh lived very long life, the Quran repeats narrating the last part of his

(1) Ibid., P. 553 , verse , 78-79 .

(2) Ibid., verse , 13 .

(3) Ali, P. 839 , verses , 78-79 .

story several times from different angles depending on their contexts. This same thing could be said about the stories of Hud, Salih, Lut, and Shu'aib.

These features and many more are apparent in the Quranic stories because the book is a book of religion in the first place. But this does not mean that the Quranic stories are deprived totally of any literary value. Actually they contain many features of a literary short story, which I will analyze in the coming chapters.

C- Repetition In Quranic Stories

Repetition in Quran is an apparent feature, specially in the Quranic stories. It has its stylistic aspects and objective appeals. Many of the Quran's interpreters, classical and modern find repetition in the Quranic stories as part of the disputable (al-MUashabih).⁽¹⁾ Nonmoslims find it a soft point to dismiss the credibility of the Quran by stressing on it ⁽²⁾. They think that having different narrations of the same event harms the authenticity of the Quran. Even though this thesis avoid getting into content disputes, stylistically Quran looks at the same event from different angles in order to bring out as many lessons as possible. History for history's sake or art for art's sake had never been the intention of Quran in its stories.

(1)(a) al-khatib al-Iskafi, Muhammad ibn Abd

Allah. "*Durrat al-Tanzil wa Ghurra al-Ta'wil*",
Maktabat al-Halabi, Cairo, 1928.

(b) al-Razi, Fakhr al-Din Muhammad ibn Umar.

"*al-Tafsir al-kabir*". al-Maktabh al-bahiyah
al-misriyyah, Cairo, 1962.

(c) al-Zarkashi, Badr al-Din Muhammad Ibn Abd

Allah. "*al-Burhan fi ulum al-Quran*". ed.

Ibrahim, Muhammad Abu al-Fadil, Dar Ihya

al-Kutub al-Arabiyyah, Cairo, 1957.

(2) al-khatib, Abd al-Karim. "*al-Qasas al-Qurani fi*

Mantuqih wa Ma'fhumih". Dar al-Fiker al-Arabi,

Cairo, 1974.

Therefore, I will treat the stylistic aspects of repetition in Quranic stories and avoid the content problems for non-literary treatments. Stylistically, (repetition in the Quranic stories comes in two main types which branch into numerous subdivisions.)⁽¹⁾ The first type is apparent in the stories where we look at different stages of the life of the prophet at different stories. In this type mostly we do not have repetition of events, only the main character is mentioned with different events at specific stages of his life. The best example of this type is the different stages of the life of Ibrahim which were covered in several stories. The second type which invite unresolved disputes, where we have same events presented differently at different stories. This type is very dominant in the story of Moses and Adam. In smaller Suras we had different types of repetition where the story is mentioned in a very terse way only for reminding of the previous missions and severe punishments. Scholars of Quran had given different views of this feature of Quranic stories. Al-Baqillani in *I'-jaz al-Quran* said ((presenting the same subject in different styles proves the I'-jaz of the Quran))⁽²⁾ So for him whenever the Quran presents the same event in a different style, that is more proof of the inimitability (I'-jaz) of the Quran. The unbelievers were not

(1) Hasan, Abd al-Mun'im al-Sayyid, "*Zahirat al-Takrar fi al-Quran al-Kariim*". Dar al-Matbu'at, Cairo 1980.

(2) al-Baqillani, Mahammad Ibn al-Tayyib. ((*I'-jaz al-Quran*)). ed. , Ahmad, Saqir, Dar al-Ma'arif, Cairo, 1959. PP. 288-290.

able to imitate the first version of the story, therefore the other versions with different styles were more of challenge to them.

On the other hand, al-Zarkashi said: ((repetition in the Quranic story does not come without new addition. Each time the events are presented from a specific side to bring about a specific object or impression. Small details which are missing in this version are added in the other for such impressions))⁽¹⁾ It is very clear that these ideas are more literary than al-Baqillani's. Al-Zarkashi almost hits the idea of having a different short story for each repetition of any prophet's story. Repetition in Quranic stories has come for religious reasons, to give certain impressions, depending on the Quranic textual context of each version of any story. Every part of specific events were given at different places for psychological effects on the readers. Ibn Qayyim al-Jawziyah said in his *Madarij*: ((people are different in their mental abilities and sentiments so the Quran repeats certain meanings which build the faith in different styles, specially in the Quranic stories. This repetition bears the faith rules in the self and heart))⁽²⁾ This idea was enhanced by what Ibn khaldun said in his *Muqaddimah* about

(1) al-Zarkashi, Badr al-Diin Muhammad Ibn Abd Allah, ((*al-Burhan fi Ulum al-Quran*)). ed. Ibrahim, Muhammad Abu al-Fadil, Dar Ihya al-Kutub al-Arabiyyah, Cairo, 1957. v.4, P.37.

(2) Ibn Qayyim al-Jawziyah, ((*Madarij al-Salikiin*)). ed. Ja'far, Muhammad, The General Egyptian Book ,1980. v.3. P.289.

repetition and habits. ((Repetition creates habits))⁽¹⁾ Also, it has been proven with statistics in modern psychology of education that (repetition makes up the personality unconsciously.)⁽²⁾

The Quranic stories do not repeat dry facts, but different sides of the revived events in a moving language to bear in the human soul the truth about the right path. The Quran intends to change the readers from the inside. It intends to change the soul by the psychological impacts of its stories. ((Because of these impacts the Quran had never narrated the stories of the killings of the prophets of the Isrealites. Those killings were mentioned very quickly))⁽³⁾ An example of the verses which mention quickly such horrible events is as follows:((Is it that whenever there comes to you An apostle with what ye yourselves desire not ye are puffed up with pride some ye called impostors. and other ye slay))⁽⁴⁾ This mentioning does not have the same effect of telling the story of killing, specially on the hearts and wills of the followers. Therefore, we don't know from the Quran how Zakariya and Yahya were killed, or even the names of the other prophets who were having the same fate. Since the Quran observe the psychological factors of its

(1) Fahmi, Mustafa, ((*Saykulujyyat al-Ta'lum*)). Maktabat Miser, Cairo, 1952. P. 109.

(2) Ibn Khaldun, ((*Mugaddimat al-Allamah Ibn Khaldun*)) al-Matbah al-Arabiyah, Beirut, 1960. P. 270.

(3) Navrah, al-Tuhami. ((*Saykulujyyat al-Qissah fi al-Quran*))). al-Sharika al- Tunisiyah, Tunisia,1974. P. 119.

(4) Ali, P. 40 , verse 87 .

stories, whenever any story is repeated it ended with some type of victory. That elevates the morale of the prophet and his followers.

The first example of the repeated story in the Quran is the most popular one, the life story of Moses. It has been narrated in the Quran in thirty places. One part of Moses life was narrated only once, which is his story with the Good Man in Surat al-kahf. Other parts were narrated more than ten times, like his meeting with Pharaoh. Abd al-karim al-khatib thinks that: ((The difference in describing the same event is not a contradiction in the Quranic stories. The Quran had never intend for history. So the different sayings of Moses to his wife in the different versions of the presentation of the same event, are what he said and what he was thinking of saying. So his thoughts and sayings are brought in these different version to complete the whole picture of the event))⁽¹⁾.

The first stage of Moses' life was presented in Surat Taha and Surat al-Qasas. The two versions almost coincide for the first look. But after comparing the style, language usage, and the small details, their flavor becomes different depending on the context of the Surah and the intended impression. The second stage of Moses life was presented once in Surat al-Qasas. His killing of the Egyptian and running away to Madyan. Then his marriage was mentioned once, maybe because it has minimum lessons for the struggle of faith.

(1) al-khatib, Abd al-karim. ((*al-Qasas al-Qurani fi Mantuqihi wa Mafhumih*)). Dar al-Fikr al-Arabi, Cairo, 1974. P. 234.

The third stage, which is the returning back to Egypt and getting the orders of the message, was presented in Surat Taha, Surat al-Naml, Surat al-Qasas, and it was summarized in Surat al-Nazi'at. The differences between these versions are essentially stylistic (length of sentences and word usage), to reveal the intended lesson for each version.

The Fourth stage, which is Moses meeting with the pharaoh, is presented in Surat Taha, Surat al-Qasas, Surat al-Naml, Surat al-Shu'ara, Surat al-A'raf, Surat Yunus, and finally summarized in Surat al-Nazi'at. These versions reinforce the influences of each other. Besides that, Moses could have met Pharaoh more than once. So we do not have several versions of the same event but different meetings with their presentations. al-Khatib al-Iskafi refuted the attack of the people on the repetition of Quranic stories by saying ((The prophets had different meetings with their peoples and their peoples had different responses in those meetings. Each person of the people had a response of his own))⁽¹⁾ So al- Iskafi proposed that most of the repetition in the Quranic stories is due to presenting similar events which were happening to the same individual or to different individuals. We have different meetings with the same man or similar meetings with different men.

The meeting of Moses with the magicians was presented in many places in Quran, in Surat al-A'raf, Surat al-Shua'ra, Surat Taha, and Surat Yunus. The sayings of the magicians, which

(1) al-khatib al-Iskafi, Muhammad Ibn Abd Allah ((*Durrat al-Tanzil wa Ghurrat al-Tawiil*.)) Maktabt al-Halabi, Cairo, 1928. P. 123.

were different, could have been from different individuals of these magicians. I did not present the Quranic verses about Moses life, otherwise this section will be too large.

The story of Ibrahim had been repeated sixteen times. The story of his youth came in several places. In Surat al-Anbiya ((Behold he said to his father and his people, what are these images, To which ye are (So assiduously) devoted))⁽¹⁾ It is mentioned also in Surat al-An'am:((LO! Abraham said to his father Azar: Takest thou idols for gods? for I see thee and thy people in manifest error))⁽²⁾ In Surat al-Shua'ra ((And recite to them (something)of Abraham story. Behold, he said to his father and his people : what worship ye?)) ⁽³⁾ The subjects the events are actually the same, but the contents of each version are slightly different due to the small changes in the form of the language. This is apparent in Ibrahim's meeting with the Angels(his Guests). In Surat al-Thariyat:((has the story reached thee, of the honoured Guests of Abraham? Behold, they entered his presence, and said peace, He said peace(and thought these seem unusual people)))⁽⁴⁾ If we compare it with Surat al-Hijr:((Tell them about the guests of Abraham. When they entered his presence and said peace, he said we feel afraid of you .))⁽⁵⁾ He was actually afraid after he brought to them the cooked calf, but in Surat al-Hijr , after they

(1) Ali, P. 834, verse 52 .

(2) Ibid., P.309, verse 74 .

(3) Ibid., P. 955-56,verse 70-71 .

(4) Ibid., P. 1423-24, verses 24-25 .

(5) Ibid., P. 646, verses 51-52 .

said(peace), the narration jumps to latter stage to quicken the narration and to fit the context of the Surah. In Surat Hud he respond with peace and his fear of them comes afterwards: ((There came our Messengers to Abraham with glad tidings. They said, ((Peace)) He answered peace and hastened to entertain them with a roasted calf))⁽¹⁾ Because the verse has glad tiding at the beginning he responded with peace. Actually these glad tidings were presented to him after he became afraid of them, but mentioning them at the beginning of the verse covers the verse with peace.

The story of Adam was presented in seven places: Surat al- Baqarah, Surat al-A'raf, Surat, al-Hijr, Surat al-Isra, Surat al-kahf, Surat Taha, and Surat Sād. He was mentioned in many other places, but not in narration. Most of the story was repeated but with different styles, details, and arrangements. The expectation of the appearance of Adam was presented in Surat al-Baqarah: ((Behold, thy lord said to the angels: I will create a vicegerent on earth. They said with thou place there in one who will make mischief there in and shed blood?))⁽²⁾ Here the story started before the creation of Adam and it was introduced with discussion between Allah and the Angels about the makeup of Adam's mission in earth. We are introduced with the announcement of the material he is going to be created from, in Surat Sād and Surat al-Hijr. In surat Sād :((Behold, thy lord said to the angels, I am about to create man from clay))⁽³⁾ But in Surat al-Hijr this material is more specific:((Behold ! thy lord said to the angles : I am about to create man, from

(1) Ibid., PP. 532-33, verse 69 . (3) Ibid., P. 1232, verse 71 .

(2) Ibid., P.24, verse 30 .

sounding clay form mud moulded into shape))(1) Quran is more specific in the material of creation of Adam in Surat al-Hijr because in the previous verse, the material of the Jinn race as the fire of a scorching wind was mentioned.

The second stage of Adam's story is the celebration of his creation and the order to the Angels and Iblis to bow down to Adam, then the refusal of Iblis to obey. There are variations of the same event depending on the environment of the Surah ((And behold, we said to the angels : Bow down to Adam : and they bowed down : not so Iblis : he refused and was haughty))

(2) The part of Adam's story which is related to expelling out of Iblis from the Garden is presented five times with slight variations in style. The cautioning of Adam not to follow Iblis's steps is mentioned in three places. The tree, which he was cautioned not to come close to, was mentioned twice: The tempting of Iblis to Adam mainly then his wife was mentioned once to Adam alone and another time to both of them, in Surat al-A'raf : ((Then began Satan to whisper suggestions to them))

(3) Then ((And he swore to them both, that he was their sincere adviser))(4). The blame on Adam mainly then his asking for forgiveness was mentioned three times :in Surat al-Baqarah, Surat al-A'raf, and Surat Taha. His rejection from the Garden with his wife was narrated in the last three Suras with variations in length of sentences and usage of words for each case due to the special environment of each Surah.

(1) Ibid., P. 642,verse 28 .

(2) Ibid., P.25,verse 34 .

(3) Ibid., P.344-45 verse 20.

(4) Ibid., P. 345,verse 21.

D- The Economy of language in Quranic stories

Classical rhetoricians discussed the economy of language in the Quran , poetry, and prose, under the heading of brevity ⁽¹⁾. They described this feature, but they rarely gave the stylistic impact of having such terse structure. The semantics of this succinct language was not tackled seriously before Abd al-Qahir al-Jurjani. Every Word in Quranic stories is counted for in its context . We have many examples of that, but the most apparent one is the verse in the story of Nūh after the flood in Surat Hud : ((Then the word went forth: O earth ! swallow up thy water, and O sky ! withhold (thy rain) ! and the water abated and the matter was ended. The Ark rested on Mount Judi and the word went forth: Away with those who do wrong))⁽²⁾. This inimitable verse with its extreme brevity attracted many rhetoricians and interpreters to analyze its literary magic. The best one of those was Abd al- Qahir al-Jurjani in his *Dalal al-I'jaz*. He said ((Every word of this verse has its intense impact by being between its sisters. The awesome is felt from calling

(1) (a) Lashin, Abd al-Fattah, ((*al-Ma'ani fi daw' asaliib al-Quran.*)) Dar al-Ma'arif cairo, 1976.

(b) Ibn al-Athir, Diya al-Diin. ((*al-Jami' al-kabiir*)). ed. Jawad, Mustafa and Jamil Sa'ad, al-Majma' al-Ilmi al-Iraqi, Baghdad, 1956.

(2) Ali, P. 525 , verse , 44 .

the earth and ordering it to swallow its water, and calling the sky and ordering it to stop raining. Everything was happening so quickly. The verse started with (it is Said and ended with the same expression))⁽¹⁾ Al-Jurjani was worrying about word (lafz) and meaning (Ma'na) when he analyzed this verse. I do not worry about the content and form problem when I look at the narration aspects of this terse ending of the flood story. Al-Jurjani said after his analysis that meaning structures are more important than sound structures. He has his reasons for his emphasis on meaning because most people around him were struggling for the sound of words, even if their connected structures are empty. I do not see words in literature as closed symbols for tagged meanings. They have connotation and shades of meanings due to their sounds, besides their denotative meanings. The literary value of this verse goes beyond its lyric appeal into condensed narration. This is essentially similar to the concentrated modern fiction. Many modern critics prefer profound recapitulation in fiction narration over lengthened narrations of realism⁽²⁾. The essence of the end of the story of the flood had been narrated concisely in expressive words and sentences. Each whole event was epitomized in a single word .

(1) al-Jurjani, Abd al-Qahir Ibn Abd al-Rahman ((*Dala'l al-I'jaz*)).ed. Shakir, Mahmud Muhammad, Maktabt al-kanji, Cairo, 1984.

(2) (a) Freedman, Ralph. ((*The lyrical Novel*)). Princeton Press, New Jersey, 1971.

(b) Caws, Mary Ann. ((*Reading Frames in Modern Fiction*)). Princeton university press, New Jersey, 1985.

The two verbs (swallow and withhold) are representing in this verse two long events. In the verse the time between the orders and the fulfillment of the orders is very short to express rapidity. The motion of everything was rapid during the flood.

The economy of language is apparent also in the story of Ibrahim, when he was ordered to sacrifice his son: ((O my lord! grant me a righteous (son)! so we gave him the good news of a boy ready to suffer and forbear. Then, when (the son) reached the age of (serious) work with him he said: O my son! I see in vision that I offer thee in sacrifices. Now see what is thy view! The son said : O my father Do as thou art commanded : " Thou will find me, if god so wills one practising patience and constancy! so when they had both submitted their will (to God), and he had laid him prostrate on his forehead (For sacrifice), we called out to him , O Abraham! thou hast already fulfilled the vision! - thus indeed do we reward those who do right. For this was obviously a trial, and we ransomed him with a momentous sacrifice))⁽¹⁾ In only sixty Arabic words the story was completed. The time of narration is so quick as if we are presented with an intense moment. Modern Arabic rhetoricians tackled this intensity without paying close attention to modern western criticism⁽²⁾. Using the guidelines of modern short stories

(1) Ali, PP. 1204-6, verses 100-107 .

(2) (a) Abu Musa, Muhammad Hasanayn. ((*al-Taswir al-Bayani*)). Maktabat whbah, Cairo, 1980.

(b) Abu Musa, Muhammad Hasanayn, ((*Min asrar al-Tabir al-Qurani*)). Dar al-Fikr al-Arabi, Cairo, 1976.

we see flat characters which looked at from only one side, their submission to Allah.

On the other hand this small side radiates light to cover the whole personality of the characters . The preparation for the event was very expressive. He asked for a son and was given a special son. The son was ready to suffer and forbear (haliim) Usually (haliim) is a good quality of a grown man. Rhetoricians say in this case that, this quality will be his, when he grows up. But the whole story needs this word to mean that he is (haliim) as a boy. This word is the key word of this condensed story.

In the analysis of this story by Tharwat Abazh he touches on the importance of the concentration of the narration in this story : ((In this concise narration and condensed dialogue the words and sentences are strained tightly until the moment of climax come when the ransomed sacrifice is introduced. This momentous sacrifice came quickly to elevate heavy anticipation of the reader))⁽¹⁾. If we come closer to the text of the story we see that, there is no time between Ibrahim's call for a son and Allah's response. Almost, no time between giving him the good news and the son reaching the age of a young boy, who is able to help his father. This is not only a summary of the story, it picks only the most important moments. After telling Ibrahim the good news, the Quran does not tell us that the wife carried the baby then he came as promised. The story jumped to the essential part, the boy is able now to help his father and the needed father is ordered to sacrifice him. This is the severe

(1) Abazh, Tharwat. ((*al- Sard al-qasasi fi al-Quran al-karim*)). Dar Nhdat Miser, Cairo, 1976.

trial of Ibrahim's faith and obedience. Ibrahim fulfilled the vision, and the comments after the story praised him very highly : ((And we left (this blessing) for him among generations (to come) in later times: peace and salution to Abraham))⁽¹⁾ Ibrahim reached the level of peace of soul when he start fulfilling the sacrifice. That was the reason that he deserved peace from Allah.

Also we could find the intense economy of language in the story of Yunus in Surat al-Saffat : ((So also was Jonah among those sent (by us). When he ran away (like a slave from captivity) to the ship (fully) laden. He (agreed to cast lots and he was condemned : Then the big Fish did swallow him, and he had done acts worthy of blame. Had it not been that he (repented 'and) glorified God, he would certainly have remained inside the fish till the day of Resurrection. But we cast him forth on the naked shore in a state of sickness, and we caused to grow over him, a spreading plant of the Gourd kind, And we sent him (on a mission) to a hunderd thousand (Men) or more and they Believed : so we permitted them to enjoy (their life) for a while))⁽²⁾. All the stories in Surat al-Saffat are presented in a concise langauage. In Yunus's story, the sentences are short and strained beccause the narration is quick. Also the conjunctions between sentences are (fa)'s intead of (wa)'s to indicate speed. In this fast peotic narration many details are omitted. We do not know why did Yunus ran away, how did the big fish swallow him, and how long did he stay

(1) Ali, P. 1206 , verses 108-109 .

(2) Ibid., PP. 1210-11, verse 139-148 .

inside it? These questions and many more are not answered in the text of the story, because they are not related to the intention of the story. The lesson which was given to Yunus in action is given to us in active language. We can not run away from our missions in life without punishment.

The economy of language in Quranic stories is an apparent feature which can be detected even in long stories, like the story of Yusuf or the story of Moses in Surat al- Qasas or Surat Taha. Condensation of language is still dominant. In these long stories the presentation leaves Gaps between the narrated event to be filled up by the readers imagination depending on the text before and after them. Each scene in long stories like the story of Moses in Surat Taha is presented: ((with selected words and sentence structures to hit the intended impression in inimitable style))⁽¹⁾ Between these concise scenes, gaps are left for literary reasons not for religious reasons. Mistakenly, many interpreters of the Quran filled these gaps with irrelevant details from the old Testment and New Testment and related mythes⁽²⁾. Fortunately many interpreters in the other hand refused such additions partially, or totally. Ibn Kathir stressed in the introduction of his Tafsir the avoidance of these additions .

(1) Abu Musa, Muhammad Hasanayn. ((*al-I'jaz al-balaghi*)).
Maktabt whbah, Cairo, 1984.

(2) (a) al-Tabari, Muhammad Ibn Jarir. ((*Tafsir al-Tabari*)).ed. Shakir, Mahmud Muhammad, Dar al-Ma'arif,Cairo,1969.

(b) al-Suyuti, Jalal al-Din ((*al-Durr al-Manthur fi al-Tafsir bi al-Ma'thur*)), Dar al-Ma'rifah, Beirut, n.d.

But he avoided these additions partially.⁽¹⁾ Sayyid Qutb avoided most of these unnecessary additions.⁽²⁾ He is an example of interpreters in modern times who avoided that .

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- (1) Ibn Kathir, Isma'il Ibn Umar ((*Tafsir al-Quran al-'azim*)), ed. al-Bijawi, Muhammad, Maktabat al-Halabi, Cairo, 1978.
- (2) Qutb, Sayyid. ((*Fi zilal al-Quran*)). Dar al-Shorouq, Beirut, 1985.

I- Chapter One

Narration Modes of Quranic Stories

A- Presenational design.

1- General presentation.

One of the most important features in the Quranic stories is the selection of the method of presentation in each type of story. We could have a summary of the whole story at the beginning, then the details are given afterwards. The best example of this type for narration is the story of the people of the cave in Surat al-Kahf. The abridged story is given at the beginning as follows: ((Or dost thou consider that the people of the cave, and of the inscription were wonders among our signs? Behold, the youths betook themselves to the cave: they said, our lord! bestow on us Mercy from Thyself, and dispose of our affair for us in the right way! Then we draw (a veil) over their ears, for a number of years, in the cave (so that they heard not) Then we roused them, in order to test which of the two parties was best at calculating the term of years they had tarried !))⁽¹⁾ These are the main events of this story. Then the detailed narration starts as follows :((We relate to thee their story in truth: they were youths who believed in their lord, and we advanced them in guidance))⁽²⁾ And the mode of detailed narration goes on following the widelines of the previous summary.

(1) Ali, PP. 730-31, verses 9-12 .

(2) Ibid., P. 731, verse 13.

Another presentational method in the Quranic stories is giving the comments and the theme of the story mixed with glimpses of some of the essential events at the very beginning, then the main narration starts.

The closest example of this type is the story of Moses in Surat al-Qasas. It was introduced with the following verses:((we recite to thee some of the story of Moses and Pharaoh in truth, for people who believe. Truly Pharaoh elated himself in the land and broke up its people into sections, depressing a small group among them: their sons he slew, but he kept alive their females: for he was indeed a maker of mischief. And we wished to be gracious to those who were being depressed in the land, to make them leaders (in faith) and make them heirs, to establish a firm place for them in the land, and to show Pharaoh, Haman and their hosts, at their hands, the very thing against which they were taking precautions))⁽¹⁾. We are not given in this relatively long introduction only the significance of the following story, but some comments which are melted in the summary of certain important features of the main story. Then, the actual story starts from after the birth of Moses as follows:((So we sent this inspiration to the mother of Moses: Suckle (thy child), but when thou hast fears about him cast him into the river, but fear not nor grieve : For we shall restore him to thee, and we shall make him one of our apostles))⁽²⁾ The story starts from after the birth of Moses, but in the introduction we are presented with events, which

(1) Ibid., PP. 1002-3, verse 3-6 .

(2) Ibid., P.1003, verse 7 .

were happening before his birth, then jumped to the conclusions of his mission to Egypt. The introduction makes the reader anxious to see how these results happen to Moses and his people, in addition to Pharaoh and his soldiers.

In third presentational method in Quranic stories is putting us in the heart of the story from the very first sentence . Many stories are presented this way like the story of Mariam in Surat Mariam. We are in the heart of the event from the very beginning: ((Relate in the book (the story of) Mary, when he withdrew from her family to a place in the east. she placed a screen (to screen herself) from them; then we sent to her our angel, and he appeared before her as a man in all respects))⁽¹⁾ While the narration is giving the sitting, the first event started with no delay. Even the sitting itself was described through her actions.

Sometimes the story could be given in a dialogue fashion like the story of Ibrahim when he asked to see how Allah resurrects dead bodies . The story starts and ends with a dialogue as follows: ((Behold! Abraham said: My Lord ! show me how thou givest life to the dead. He said: Dost thou not then believe? He said : Yea! but to satisfy my own understanding, He said : Take four birds; Tame them to turn to thee; put a portion of them on every hill, and call to them: They will come to thee (Flying) with speed))⁽²⁾ This type of stories could also covers the stories of the dialogues between several prophets and their people like Nuh, Hud,

(1) Ibid., P. 771, verses 16-17 .

(2) Ibid., PP. 105-6, verse , 260 .

Salih and Shu'aib. Two features are dominant in these argumentative dialogue stories: Firstly, they are quite similar in structure in these Quranic stories. They, even, use sometimes the same phrases like this phrase: ((He said : O my people worship God! Ye have no other god but Him .))⁽¹⁾ The repetition of this phrase gives the indication that since the Sender is one, all those messages are essentially one. The second feature of these dialogue stories is that they are mostly argumentative. The essence of the arguments is mostly the same to show that people resistance to the believe in Allah and following his path is the same in all generations. They show also that the troubles of the apostles with their peoples are essentially quite similar.

(1) Ibid., P. 527, verse , 50 .

(2) Ibid., P. 530, verse 61 .

(3) Ibid., P. 537 , verse 84 .

2-Quranic stories and Modern Presentational Techniques

Many of Quranic stories, are presented in modes which could be compared with modern techniques. These techniques have been developed in motion picture technology and adopted in many fields, like literature. This comparison is not done to reinforce the position of Quran, but to shed more light on the techniques which could be detected in the Quranic stories. There are certain features in the Quranic stories which remind the reader of the techniques of: actions, artistic shots, and montage in cinematography⁽¹⁾.

The best example which shows these similarities very easily is the story of Nuh and the Flood in Surat Hud ((At length, behold! there came our command, and the fountains of the earth Gushed forth ! We said : Embark there in of each kind two male and female and your family-except those against whom the word has already gone forth- and the Believers. But only a few believed with him. So he said: Embarke ye on the Ark, in the name of God wether it move or be at rest! For my lord is, he sure oft-Forgiving, Most Merciful! So the Ark floated with them on the waves (towering) like mountains and Noah called out to his son, who had separated himself (from the rest) : O my son!

(1)(a) Hawthorn, Jeremy.((*Narrative From Malory to Motion pictures*)) Edward Arnold , London, 1985.

(b) Shires, linda and steven cohan((*Telling stories a theoretical Analysis of Narrative Fiction*)).

Routledge, New York, 1988.

embark with us, and be not with the unbelievers! The son replied: I will betake myself to some mountain: it will save me from the water. Noah said : this day nothing can save from the command of God, any but those on whom he hath mercy! and the waves came between them and the son was among those overwhelmed in the Flood. Then the word went forth: O earth ! swallow up thy water, and O sky! with hold (thy rain) and the water abated and the matter was ended. The ark rested on Mount Judi, and the word went forth: Away with those who do wrong!))(1).

The situation is strained from the moment of the command. The language becomes tense and the sentences become short to reflect the tense emotional circumstances. The words give life to the scenes to create a succession of pictures which are similar to a sequence of shots in motion pictures. The sounds of the words and sentences in this section of the story help presenting this tense situation with all its dimensions. These sounds make the succession of pictures carry more emotional momentum to the reader. The ship was running not only floating. The waves are as high as mountains, and when they are at great height, they move very fast. We could visualize these waves when they separate Nuh from his son very swiftly, and take the ship away in great speed. The narration of these pictures which are similar to motion picture shots is fast. The swiftness of the narration of this portion could be conceived more, if we contrast it with the introduction verse to the story :((But

(1) Ali, PP. 524-25, verses 41-44 .

construct an ark under our eyes and our inspiration, and address Me no (further) on behalf of those who are in sin: For they are about to be overwhelmed (in the Flood). Forth with he (starts) constructing the Ark : Every time that the chiefs of his people passed by him they threw ridicule on him. He said : If ye ridicule us now, we in our turn can look down on you with ridicule likewise! But soon will ye know who it is on whom will descend a penalty that will cover them with shame on whom will be unloosed a penalty lasting.))(1) The preparations take time, therefore the language, reflecting it, is relaxed with long sentences and plenty of time for arguments and ridiculing each other .The Quran used (every time) to indicate that the chiefs were used to pass him many times. Also the argumentative dialogues are given in very long sentences relative to the sentences presenting the flood, when one word could describe a whole event with all its circumstances.

The Quranic stories also distribute their scenes in a fashion similar to some degree to the montage in motion pictures. We could find some examples in the story of Yusuf. The narration jumps from the brothers discussion of how to get rid of Yusuf into the asking of their father to allow them to take Yusuf:((said one of them : slay not Joseph, but if ye must do something throw him down to the bottom of the well: he will be picked up by some caravan of travellers. They said : O our father! why dost thou not trust us with

(1) Ibid., PP. 523-24, verses 36-39 .

Joseph, seeing we are indeed his sincere well-wishers))(1)
 The second scene starts with a dialogue, which is related to the first scene, to indicate that it emerged naturally from the first. The first scene was in a different time and place, but the Quran places them together without any divider to give a profound impression.

Also in the same Surah we have mergence of scenes which reminds us with the montage in motion pictures :((But the man who had been released, one of the two (Who had been in prison) and who now bethought him after (so long) a space of time, said : I will tell you the truth of its interpretation send ye me (therefor). O Joseph! he said O man of truth . . .))(2) Classical and modern interpreters said there is a rhetoric omission between his saying (send me) and his saying (O Joseph)(3). This is true but not enough. The first scene is in the palace of the king with the released man asking them to send him. He was acting swiftly . The language shows his swift actions . Before finishing his sentence in the king's palace, the second scene emerged quickly with him talking to

(1) Ibid., PP. 552-53, verses 10-11 .

(2) Ibid., P. 567, verses 45-46 .

(3)(a) al-Zamakhshari, Mahmud ibn Umar((*al-kashshaf*)).
 ed. Ahmad, Mustafa. Matba't al-Istiqamah, Cairo,
 1946. V.2. P. 243.

(b) Abu Musa, Muhammad Hasanyin.((*Min asrar al-Ta'bir al-Qurani*)). Dar al-Fiker al-Arabi, Cairo,
 1976.

Yusuf in the prison . He was sure that Yusuf will resolve the dream problem. The placing of these two scenes reminds the reader with the montage techniques in cinematography⁽¹⁾ There are many other examples of this mode of narration in Quranic stories. Some are apparent from the first reading, while others need many times of rereading to lend themselves to the reader.

(1) Abazh, Tharwt.((*al-Sard al-Qasasi Fi al-Quran al-Karim*)). Dar Nhdar Miser, Cairo, 1976.

3- Usage of the unexpected in Quranic stories.

The Quran diversifies the modes of its presentation of surprises. These unexpected surprises could come in various kinds in Quranic stories. The secret surprise could be hidden from the characters and the readers till the end, then it is revealed to both sides at the same moment. This type of plot controls the readers feelings till the end of the story. This plot is not for mere excitement but to prepare the reader's attention to absorb the wisdom behind the story without conscious resistance. The best example of this type is the Moses' story with the good man in surat al-kahf ((Moses said to him : May I follow thee, on the footing that thou teach something of the (Higher) Truth which thou hast been taught? (The other) said: Verily thou wilt not be able to have patience with me))⁽¹⁾ Here, Moses' anxiety and the reader's have been aroused by these two verses, specially the second one (how can you have patience about things beyond your understanding).

The first verse prepare for such anxiety by saying (you will not be able to have patience with me). Even though Moses promised to be patient but he knew, and we know that it is too much for man's soul not to seek understanding. Then the good man told him if you want to follow me do not ask till I tell you :((The other said: If then thou wouldst follow me, ask me no questions about anything until

(1) Ali, P. 749, verses 66-67 .

I myself speak to thee concerning it))(1) His saying raised the anxiety of Moses and the reader to the limit. Both are unable to withhold. Instead they go forward to the end of this extraordinary experience.

The experiment of Moses' and the reader's patience started, but both failed the moment they get with the good man in the boat : ((So they both proceeded until, when they were in the boat, he scuttled it. said Moses : Hast thou scuttled it in order to drown those in it? Truly a strange thing Hast thou done!))(2) Moses was right but he did not fulfill his promise. Therefore the good man reminded him of what he said to him from the beginning :((He answered : Did I not tell thee that thou canst have no patience with me)).(3) Then Moses asked for forgiveness and they continue. the good man afterward slew a boy and set a falling wall up for the people who refused to give them food. But Moses lost his patience in both cases . Finally the solution for all these astonishments came to relieve both Moses and the reader: ((He answered : This is the parting between me and thee: now will I tell thee the interpretation of (those things) over which thou wast unable to hold patience))(4) The experiment has finished so the parting is inevitable, and the paradox has to be resolved to Moses and to the astonished reader : ((As for the boat, it belonged to

(1) Ali, P. 750, verse 70 .

(2) Ibid., verse 71 .

(3) Ibid., verse 72 .

(4) Ibid., P. 751, verse 78 .

certain men in dire want : They plied on the water: I but wished to render it unserviceable for there was after them a certain king who seized on every boat by force. As for the youth his parents were people of faith, and we feared that he would grieve them by abstinence rebellion and ingratitude (to God and man). So we desired that their lord would give them in exchange (a son) better in parity (of conduct) and closer in affection. As for the wall it belonged to two youths Orphans, in Town, there was beneath it, A buried treasure, to which they were entitled; their father had been a righteous man: so thy lord desired that they should attain their age of full strength and get out their treasure- a mercy (and favour) from thy lord. I did it not of my own Accord. Such is the interpretation of (those things) over which thou wast unable to hold patience))(1) Moses understood as well as the reader. It is a profound understanding , not just a solution of a puzzle.

Moses and the reader gain treasure of wisdom of their own from the puzzling experience. This treasure comes as a mercy or a favor of their Lord like the mercy on the orphans of the wicked city. Moses and the reader were suspecting that the good man was committing crimes all along, but they were not sure because the man was described with the following : ((So they found one of our servants, on whom we had bestowed mercy from Ourselves and whom we had taught knowledge from our own presence)) (2) The

(1) Ibid., PP. 751-52, verses 79-82 .

(2) Ibid., PP. 748-49, verse 65 .

suspense of being not sure stayed until the very end of the patience experiment, then the climax came telling Moses and us that Allah's wisdom and knowledge are beyond our understanding. The paradoxes in life are such because of our limited mental abilities.

Another method of presenting surprises in Quranic stories is telling the audience the secret and leaving the characters act without knowing any thing about that secret. ((This type comes when the Quranic story wants to put the characters in an ironic situation to ridicule them. The best example of this type is the story of the people of the garden. They departed early whispering to each other while we know that the garden has been destroyed during the night))⁽¹⁾ So we actually smile at their whispers and all other actions while walking quickly to harvest their fruits:((Verily We have tried them as We tried the people of the Garden when they resolved to gather the fruits of the (garden) in the morning, but made no reservation (if it be Gods will). Then there came the (garden) a visitation from thy lord, (which swept away) all around while they were asleep. So the (garden) became by the morning like a dark and desolate spot, (whose fruit had been gathered). As the morning broke they called out one to another, Go ye to your tilth (Betimes) in the morning, if ye would gather the fruits. So they departed conversing in secret low tones, (saying) let not a single indigent person break in upon you into the

(1) Qutb, Sayyid ((*al-Taswir al-Fanni fi al-Quran*))
Dar al-Ma'arif, Cairo, p.56.

(garden) this day . And they opened the morning strong in an (unjust) resolve. But when they saw the (garden), they said we have surely lost our way: Indeed we are shut out (of the fruits of our labour)! said one of them, more just (than the rest) : Did I not say to you why not glorify(God)? They said: Glory to our lord! Verily we have been doing wrong. Then they turned one against another in reproach. They said : Also for us! we have indeed transgressed! It may be that our lord will give us in exchange a better (garden) than this for we do turn to Him (in repentance!))⁽¹⁾.

I quote the whole story to see how paradox and irony give life to the story. The paradox and irony ⁽²⁾ go hand in hand in this story because we know what is going on, and the characters do not know. Firstly, the people of the garden wanted to have more of the garden in that harvest season, so they lost all. The telling of the destruction of the garden could be left until the end then we have a paradox without irony. The ironic situation was heightened by the special vocabulary used. They wanted to gather the fruits(yasrimunnaha). On the other hand, the garden during the night became like a dark and desolate spot, (a-ssariim). The two words came from the same root in Arabic with different meanings. What they intended to do darkened their souls, therefore the garden became dark. Also they went whispering after deciding to be the only gatherers (sarimiin).

(1) Ali, PP. 1587-90, verses 17-32 .

(2) Peck, John and Martin coyle. ((*Literary Terms and criticism*)). Macmillan Education Ltd. London, 1984.

The same word is plural of sarim which means sharp. They thought that they are sharp, strong and able to have it all to themselves while they are not. Their strength starts shaking when they said we lost our way (daluwn). This word has connotative and donnotative meanings. It could mean that they lost their way that morning to their garden. The connotative meaning of it appeared when they start realizing that they lost their way in life by their wrong intentions. Then when they knew that they lost their harvest because of those bad intentions, they started reproaching each other severely. In this reproaching they were ridiculing their past life. They admitted that they were transgressors and deserved the proper punishment. Afterwords, they turn to their lord in repentance asking for better garden in this life, or in the Hereafter. Then the message of the story is given : ((such is the punishment (in this life): but greater is the punishment in the Hereafter, if only they knew))⁽¹⁾ This message penetrate through the human conscience without mental obstacles because of the alive story behind it.

The other method of presenting surprises in Quranic stories is showing the audience part of the secret while hidding the whole secret from some of the characters and hidding the second part from the audience. The best example for this type is the story of Solomon and Balqis. We know that the throne is her throne but she does not know: ((He said : Transform her throne out of all recognition by her: let us see whether she guided (to the truth) or is one of

(1) Ali, P. 1590, verse 33 .

those who receive no guidance. So when she arrived, she was asked, ((Is this thy throne? she said It was just like this:))⁽¹⁾ We know it was her transformed throne, but when she was asked, she could not say yes or no. Solomon chose the magnificent throne to transform in order to transform the Queen. He wanted to see if she could find out the identity of her throne . But his comment after that : (or is one of those who receive no guidance) gives that guidance a clear spiritual dimension.

Then the surprise of the lofty Palace came. We as well as Balqis do not know the hidden secret of this lofty palace:((she was asked to enter the lofty Palace: but when she saw it, she thought it was a lake , and she (tucked up her skirts) uncovering her legs. He said : This is a palace paved smooth with slabs of glass. She said : O my lord! I have indeed wronged my soul: I do (now) submit (in Islam), with Solomon, to the lord of the worlds))⁽²⁾ The two surprises demolished her unconscious resistance to submission to the lord of the worlds. Her submission came first to Solomon then to the lord of Solomon. We shared with her the last surprise. But we are not completely surprised , because the text told us that (she thought it was a lake). So this left us with the expectation that it might not be a lake, but we did not know what it might be.

Another method of presenting surprises in Quranic stories is done by astonishing the character and the reader at the same time with unexpected, without any

(1) Ibid., PP. 987-88, verses 40-41 .

(2) Ibid., PP. 988-89, verses 44 .

apparent preparation. The example for this type is the story of Mariam in Surat Mariam. When she saw the man in her private eastern chamber, she was surprised. Her surprise and ours was getting higher when he said: ((Nay, I am only a messenger from thy lord, (to announce) to thee the gift of a holy son))⁽¹⁾ We know that he was an angel, but we did not know why he surprised her in her private chamber. But her surprise was very high since she was virgin :((she said : How shall I have a son seeing that no man has touched me and I am not unchaste))⁽²⁾ The second surprise was that she actually conceived him and the pains of childbirth drove her to the trunk of a palm tree. This is more than what the human soul could stand, therefore: ((she cried (in her anguish): Ah! would that I had died before this I would that I had been a thing forgotten and out of sight))⁽³⁾ The mode of narration of these surprises is so fast that some interpreters of the Quran thought that the time of her carriage is so small⁽⁴⁾. The speed of this narration reflect the heart beat of Mariam. Another surprise hits her and us : ((But (a voice) cried to her from beneath (her) or the (palm-tree) :)) ⁽⁵⁾ Was it the voice of the baby or the voice of the angel? Then the last surprise is to us and to her

(1) Ali, P. 771, verse, 19.

(2) Ibid., verse 20 .

(3) Ibid., P, 772, verse 23 .

(4) al-Tabari Muhammad Ibn Jarir, ((*Tafsir al-Tabari*)).ed. Shahr, Mahmud Muhammad. Dar al-Ma'arif, Cairo,1969.

(5) Ali, P. 772, verse 24 .

people, when she pointed to the baby to respond instead of her :((But she pointed to the babe. They said: How can we talk to one who is a child in the cradle ?))⁽¹⁾ And to their surprise and ours, he did talk:((He said : I am indeed A servant of God : He hath given me revelation and made me a prophet))⁽²⁾ His talk was the climax of the chain of surprises in this unusual story. These surprises have a very important textual purpose in such story.

(1) Ibid., P. 773, verse 29 .

(2) Ibid., verse 30 .

4- Preparation for Events In Quranic stories.

The surprises which are mended in the narration do not mean that the Quranic stories neglect paving the way for their events. One of the guidelines in literary narration is to prepare for events. ((The best preparation is the type which we do not feel until the event happens, then the whole meaning of the connected preparation is revealed)).⁽¹⁾

In the story of Yusuf the first preparation for the events is the visionary dream of Yusuf ((Behold, Joseph said to his father: O my father! I did see (in bed) eleven stars and the sun and the moon : I saw them prostrate themselves to me))⁽²⁾ This gives the beginning and the end of the story, while the father's response brought the preparation to Yusuf's struggle with his brothers : ((Said (the father): My (dear) little son! relate not thy vision to thy brothers lest they a plot against thee : For Satan is to man an avowed enemy))⁽³⁾ And the father prepared also for the final stage of Yusuf's story: ((Thus will thy lord choose thee and teach thee, the interpretation of stories (and events) and perfect His favour to thee and to the posterity of Jacob))⁽⁴⁾. That was exactly what happened to Yusuf after a succession of

(1) Lubbock, Percy. ((*The craft of Fiction*)). Viking Press, New York, 1957, P. 69.

(2) Ali, PP. 550-51, verse 4 .

(3) Ibid., P. 551, verse 5 .

(4) Ibid., verse 6 .

trials and troubles. Finally, at the end, he said to his father: ((this is the fulfillment of my vision of old! God hath made it come true))⁽¹⁾. This fulfillment happens textually as well as in reality.

A second example of the preparation for events could be found in his struggle with the Aziz's wife the woman who tried to seduce him:((So they both raced each other to the door and she tore his shirt from the back:))⁽²⁾. The reader of the story for the first time would not find enough reason for specifying that the shirt was torn from the back: But when they start to accuse each other this specification became of great use for the judgement :((If it be that his shirt is torn from the front, then is her tale true and he is a liar! But if it be that his shirt is torn from the back, then she is the liar and he is telling the truth! so when he saw his shirt that it was torn at the back . . .))⁽³⁾. So that detail about the shirt was important.

In the story of Moses with the daughters of Shu'aib we find a smooth preparation. We have two women who need help between wicked shepherds, and a strong man who is in need for food and shelter :((And when he arrived at the watering in Madyan he found there a group of men watering (their flocks), and besides them he found two women who were keeping back (their flocks). He said : what is the matter with you ? They said : We cannot water (our

(1) Ibid., P. 586, verse 100 .

(2) Ibid., P. 559, verse 25 .

(3) Ibid., PP. 559-60, verses, 26-28 .

flocks) until the shepherds take back (their flocks), and our father is a very old man))(1). So their need and his need were weaving the strings of the story : ((So he watered (their flocks) for them : Then he turned back to the shade, and said : O my Lord! truly am I in (desperate) need of any good that dost send me))(2) Praying to his lord after doing his good deed to the two women could mean that he expected a reward for what he did to them. The reward came to push the story forward: ((Afterwards, one of the (damsels) came (back) to him, walking bashfully She said : My father invites thee that he may reward thee for having watered our flocks for us))(3) We feel that a relationship between him and the family about to start. This feeling is strengthened when she said : ((O my (dear) father! engage him on wages truly the best of men for thee to employ is the (man) who is strong and trusty))(4) The preparations weave all the strings together to get the natural product which is what the father said to Moses: ((I intend to wed one of these my daughters to thee, on condition that thou serve me for eight year;)) (5) All circumstances were preparing for this result .

(1) Ibid., PP. 1007-8, verse 23 .

(2) Ibid., P. 1008, verse 24 .

(3) Ibid., PP. 1008-9, verse 25 .

(4) Ibid., P. 1009, verse 26 .

(5) Ibid., PP. 1009-10, verse 27 .

Sometimes, the preparations are mended in the narration to the level that we are not able to distinguish between minor events which are preparation for major events, and major events which produce the following major events.

Examples for this type are numerous, specially in terse narration in rapid stories in the Quran. Some of the stories of this kind, which I discussed in previous sections, are the story of Nuh in the flood, The story of Ibrahim and the sacrifice, and the story of Mariam. Since language is very concise in these stories, the preparation is not clear in the first reading. The section on the economy of language in Quranic stories discussed these stories and some more.

B- Levels of Narration (apostrophe)

Classical Arabic rhetoricians searched for every word, phrase, or compound sentence in Quran, where they could detect any sort of apostrophe. ⁽¹⁾ With these admirable efforts, they rarely discuss the stylistic effects of such apostrophes, specially in the Quranic stories. When they do, they had never looked at the stories as whole identities. It was easy for classical Arabic rhetorician to give names to certain stylistic features, but it was not as easy for them to go more than one explanation step beyond names. ⁽²⁾ I am not trying to put down of their efforts, but to show that we are more concerned of the textual analysis of each stylistic feature, not the terminology only.

When apostrophes are treated in narration they are in the modern criticism called levels of narration. ⁽³⁾ In Quranic stories we have several examples, where narration changes from one pronoun to another, (from first to second to third), without preparation for that change except the

(1) Ibn Abi al-Isba', Abd al-Azim Ibn Abd al-Wahid. (*Badi' al-Quran.*) ed., Sharaf, Hifni Muhammad, Maktabt Nhdatt Misr, Cairo, n.d. pp. 42-45.

(2) al-Sakkaki, Yusuf Ibn Abi Bakr. "*Miftah al-Ulum*" ed. Zarzur, Nu'aym, Dar al-Kutub al-'ilmiyyah, Beirut, 1983. p. 94-98.

(3) Prince, Gerald. "*Narratology, The form and Functioning of Narrative*". Mouton Publishers, New York, 1982.

textual flow. Other feature of the levels of narrations in Quranic stories is the change in tenses (from past to present to future), with the same character and event of the narrated story. The third feature of the levels of narration in Quranic stories is the change from singular to plural, or the opposite depending on the mode of narration.

An example of the change of pronoun is in the beginning of the story of the people of the cave. It starts with a direct speech of the pronoun (you): ((Or dost thou consider the people of the cave and of the Inscription were wonders among Our Signs))⁽¹⁾ This talk is directed to the reader, But the second verse is narrated by a neutral narrator: ((Behold, the Youths betook themselves to the cave:))⁽²⁾ Now the narrator is part of his narration: ((Then we draw (a veil) over their ears, for a number of years, in the cave (so that they heard not): then we roused them, in order to test which of the two parties was best at calculating the term of years they had tarried))⁽³⁾ The narration in this piece is done by (we) who is active in the action narrated First-person is dominating here.

(1) Ali, P. 730, verse 9 .

(2) Ibid., PP. 730-31, verse 10 .

(3) Ibid., P. 731 , verses 11-12 .

Even though the past tense is controlling this story, the narrator uses a present tense when forwarding the narration to the reader: ((we relate to thee their story in truth))⁽¹⁾ We could see the people of the Youths when they say: ((These our people have taken for worship gods other than Him: Why do they not bring forward an authority clear (and convincing))⁽²⁾. This level of narration makes us feel that they are talking to us (readers), while they are pointing to their people. In the next verse the level of narration brings life to the events by allowing the narrator to direct his narration to the characters. Then even ordering them to act in certain way: ((when ye turn away from them and the things they worship other than God, betake yourselves to the cave: Your Lord will shower His mercies on you and dispose of your affair towards comfort and ease.))⁽³⁾ In the introductory abstraction of this story the Quran says : ((Behold, the Youths betook themselves to the cave))⁽⁴⁾. But in the extended narration the Quran says:

(1) Ibid., P. 713, verse 13 .

(2) Ibid., P. 732, verse 15 .

(3) Ibid., verse 16 .

(4) Ibid., PP. 730-31, verse 10 .

((Betake yourselves to the cave))⁽¹⁾. This order brings life to the event, as if the youths are in front of us .

Then the Quran starts describing their situation in a very vivid style of ((presence mode)). I paraphrased "presence mode" to stress the actual features of the style. The narration does not say, (when the sun rises it declines to the right from their cave), but it directs the talk to the reader to give the imaginative impression that he is seeing what is going on.((Thou woudst have seen the sun, when it rose, declining to the right from their cave, and when it set, turning a way from them to the left, while they lay in the open space in the midst of the cave))⁽²⁾ Since the whole picture of this event is alive, the sun is personified and it does the declining by itself. Besides that, since the mode of ((presence)) is controlling, the narration gives present verbs (Tara, Tazawar, and Taqriduhom).

This (presence) style continues in the following verse. The speech is still directed to the reader, and the reader thinks that the youths are awake while they are asleep. The reader is not only reading but sharing in the action, and the narration.((Thou wouldst have deemed them awake, whilst they were asleep))⁽³⁾ While the reader is looking at them and thinking that they are awake, the narrator does the event of

(1) Ibid., P. 732, verse 16 .

(2) Ibid., PP. 732-33, verse 17 .

(3) Ibid., P. 733, verse 18 .

turning the bodies. Their dog also is stretching forth his two fore-legs on the threshold. The reader is watching a piece of life not reading a narration. Then the life narration turns again to the reader himself; ((Hadst come up on to them, thou wouldst have certainly turned back, from them in flight ; and wouldst certainly have been filled with terror of them.))⁽¹⁾

Then the narration goes on in past tense until verse (23), when the narration uses future tense, ((some will say they were three))⁽²⁾. Then the narration uses present tense ((others say they were five))⁽³⁾ Afterward, the narration goes to the reader using commanding verbs: ((Enter not, therefore, into controversies Concerning them, except on a matter that is clear, nor consult any of them about (the affair of) the sleepers))⁽⁴⁾ The levels of narration brings real life to this story. Therefore picking the places of apostrophe modes is not enough in textual analysis.

Another apparent place in Quranic stories which exhibits levels of narration is the story of Mariam and her son in Surat Al-i-Imran: ((Behold! the angels said: O Mary! God hath chosen thee and purified thee-chosen thee above the women of all nations. O. Mary! worship thy Lord devoutly: Prostrate thyself, and bow down (in prayer) with

(1) Ibid., P. 733, verse 18 .

(2) Ibid., P, 736, verse 23 .

(3) Ibid.

those who bow down. This is part of the tidings of the things unseen, which we reveal unto thee (O Apostle) by inspiration: Thou wast not with them when they cast lots with arrows, as to which of them should be charged with the care of Mary: Nor wast thou with them when they disputed (the Point)))⁽¹⁾ The qualities of Mariam are told to us through what the angels are saying to her. Then the direction of the speech turns towards the apostle to narrate to him the event of the dispute of who will take care of Mariam. Afterwards, the narration goes back to Mariam, when the angels start talking to her about her coming son. The qualities of christ Jesus are given in verse 45 and 46. In verse 47, we have an interruption by Mariam to the telling of christ qualities and a response to the interruption. Then the narration goes back to the telling of the qualities. We feel that she is in front of us and the angels are counting to her the qualities of her son and she can not wait . She interrupts the counting :((He shall speak to the people in childhood and in majurity . And he shall be (of the company) of the righteous . She said : O my lord ! How shall I have a son when no man hath touched me ? He said : Even so : God createth what He willeth : when He hath decreed a plan , He but saith to it , Be , and it is ! And

(1) Ibid., P. 134, verse 42-45 .

God will teach him the book and wisdom , the law and the Gospel ..)) ⁽¹⁾ This stylistic interruption furnish to give a fuller visualization to this critical event . The story is more alive by this literary interruption .

The levels of narration continues while it is getting from the mother to the son . All verbs regarding christ, who in the story does not come yet, are in future tense (He shall speak, How shall I have a son , And God will teach him) . But the narration will turn to him and the present tense will dominate ; ((And (appoint him) An apostle to the children of Israel (with this message) : I have come to you , with a sign from your lord , . .)) ⁽²⁾ Disregard the comment of the translator (with this message), because it conceals the literary impact of the transition from the talk about him to his talk . The present verbs which are used in the previous verses prepare the situation to complete the presence of christ and the people around him . The mode of narration could have continued with the following (and he came to them with a sign from their lord . .) , but the narration shifts to him telling his people while the reader is listening to him and imagines seeing the responses on the faces of the children of Israel .

(1) Ibid., P. 135, verse 48 .

(2) Ibid., verse 49 .

Then the narration shifts to the third-person : ((when jesus found unbelief on their part he said : who will be my helpers to (the work of) God ?)) (1) This to indicate that during his mission he was struggling with them as if he was in his own . When death get closer to him Allah interferes in reality and in the mode of narration. The narration could have continued saying: (God raised him and cleared him of those who blaspheme).But the Quran brings the event in a fuller presence using a direct of narration in the second-person. Allah's speech is directed toward christ in his most critical situation and the reader is listening :((Behold!God said: O Jesus! I will take thee and raise thee to Myself and clear thee (of the falsehoods) of those who blaspheme))⁽²⁾At those critical moments he needed Allah's closeness the most. Which is more close than talking to him and raising him to the presence of Allah?

Another place of narration shifts or changes of pronouns could be detected in the story of Solomon with Bāḷqis.((So when she arrived she was asked,is this thy throne? She said, It was just like this ; and Knowledge was bestowed on us advance of this, and we have submitted to God (in Islam).))⁽³⁾ The style shifts from the third person to the first- person in an impressive way.

(1) Ibid., P. 136, verse 52 .

(2) Ibid., P. 137, verse 55 .

(3) Ibid., P. 988, verse 42 .

The Quran does not say and Solomon said to himself or his followers (and knowledge was bestowed).The Quran shifts directly to his saying, as if it emerges from the fact that Balqis is surprised of what she is seeing . It shows his happiness of the way he impressed her .

In the following verses commentators dispute of who says it Allah or Solomon⁽¹⁾ .The (waw) at the beginning of the verse could mean (and) which mean the verse represent Solomon's talk or could be the starting (waw), then it is a comment from Allah . In this case, it shows another level of narration .

In the story of Zakariya and Yahya in Surat Mariam, we see shifts in narration levels in several places . After the secret prayer of Zakariya and the answering of the prayer: (so Zakariya came out to his people from his chamber: he told them by signs to celebrate God's in the morning and in the evening. (to his son came the command): O Yahya! take hold of the book with might, we gave him wisdom even as a youth))⁽²⁾ We have here a shift in narration from the past

(1) al -Tabari, Muhammad Ibn Jarir, "*Tafsir al- Tabari*" ed. Shahr, Mahmud Muhammad. Dar al- Ma'arif, Cairo, 1969.

(2) Ali, PP. 769-70, verses 11-12 .

tense (came out, told them) regarding Zakariya to a commanding verb regarding Yahya without apparent transition. This gives life to the story. Then the narration goes back to the third-person telling the story ((So Peace on him the day he was born, the day that he dies, and the day that he will be raised up to life (again).))⁽¹⁾ This is one of several Verses describing Yahya. In the same Surah, christ has similar descriptions. But there is a substantial difference, the narration is telling about the mature Yahya and the baby christ is telling these qualities about himself.((So peace is on me the day I was born, the day that I die, and the day that I shall be raised up to life (again).))⁽²⁾ If these verse were told about christ the narration will not reflect the miraculous event. Christ birth was a miracle so the narration should reflect his miracle by using the first-person of narration.

Some narration could come in Quranic stories in the mode of a dialogue, like what we have in the story of Moses in Surat Yunus when Pharaoh was drowned : ((At length, when overwhelmed with the flood, he said: I believe that there is no god except Him whom the children of Israel believe in, I am of those who submit (To God in Islam). (It was said to him:) Ah now!- But a little while before, wast thou in rebellion and thou didst mischief(and Violence). This day shall we save thee

(1) Ibid., P. 770, verse 15 .

(2) Ibid., P. 774, verse 33 .

in thy body, that thou Mayest be a sign to those who come after thee))(1)Pharaoh claimed that he started to believe, but he was drowned. The response came in dialogue fashion as if the speech is addressed to him. This is a rhetorical discourse not a discourse which is addressed to a specified person.(2) If the response was narrated in the third person then the event's life would be reduced.

The form of narration of the story in Moses in Surat AL- Baqarah is addressing to the second- Person :((O children) of Israel! call to mind the (special) favour which I bestowed upon you covenant .))(3) The succession of verses continue in this form (believe in what I reveal, cover not truth, be steadfast in prayer, seek help, guard yourselves) . Then the narration shifts from these commanding verbs to past verbs reminding them of what happened to them in the past: (And remember, We delivered you from the people of Pharaoh: they set you hard tasks and punishments slaughtered your sons and let your women-folk live)(4) In this verse and the following the narrator is the one who did the acts: (We divided the sea for you, we appointed forty nights

(1) Ibid., P. 507, verses 90-92 .

(2) Abu Musa, Muhammad Hasanayn,((*al-Taswir al-Bayani*))Maktabat whbh, Cairo, 1980.

(3) Ali, P. 27, verse 40 .

(4) Ibid., P. 28-29, verse , 49 .

for Moses, we forgive you, we gave Moses the scripture). Then the narration shifts to the third-person telling what Moses said to his people and what they said to him. It goes this way until:((And we gave you the shade of clouds and sent down to you manna and quails, saying: Eat of the good things we have provided for you: (But they rebelled) to us they did no harm, but they harmed thier own souls))⁽¹⁾. We have two shifts in the narration of this verse. Once from past (gave ,shade) .To commanding verb(eat). Then from commanding verb to past again(did no harm). But the beginning of the verse talking to the characers of the narration(gave you) , while the end past verb is using a third-person.

Then the narrator addresses the narration to the character again:(Enter this town and eat of the plenty there in as you wish).⁽²⁾ In the same story we have shifts in the levels of narration as follows:(we raised above you(the towering height) of mount (Sinai):(saying): Hold firmly to what we have given you)⁽³⁾. In the Arabic text no transition from the past tense(we took) and the commanding verb(Hold firmly) except the internal textual routes. The shifts in the levels of narration continues till the end of Moses story with his troublesome people.

(1) Ibid., PP. 30-31, verse 57 .

(2) Ibid., P. 31, verse 58 .

(3) Ibid., P. 33-34, verse 63 .

Here, I think it is the right place for me to propose that shifting in levels of narration in Quranic stories reflect the reality of the narrated story. Since the children of Israel gave their prophet a very hard time by shifting from one state to another, the shifting of narration is necessary to reflect their shifting states of confusion.

This confusion which produces unstable mental condition is best reflected to indicate the state of internal confusion. We could listen to Ibrahim's dialogue with his people after he broke their idols : ((They said , Art thou the one that did this with our gods , O . Abraham ? He said : Nay , this was done by- their biggest one ! Ask them , if they can speak intelligently !)) ⁽¹⁾ Here he put them in a state of confusion . ((so they turned to themselves and said , surely ye are the ones in the wrong then were they confounded with shame : (they said) thou knowest full well that these (idols) do not speak))⁽²⁾ (they said) is added by the translator of the meaning . But the shift goes from their confounding to what has been said without transition . As if they did not say that, but their state of confusion is saying that instead of them .

These shifts of narration or points of stylistic apostrophe in Quranic stories could be compared very easily

(1) Ibid., PP. 835-36, verse 62-63 .

(2) Ibid., P. 836, verse 64-65 .

with the narration levels in modern short stories whey they are charged with emotional conflicts. They are rich with shifts in points of view and shifts in tenses ⁽¹⁾ . Similar phenomenon could be detected in most emotional Quranic stories . This comparison is not done to defend the Quran, but for explanation reasons to understand the characteristic aspects of Quranic stories . It is fully understood that the Quran is a book of rellgion not a book of art and it uses every mean to penetrate the human soul and change it from the inside. Shifts of levels of narration is one of the means used by Quranic stories to get deep in human soul.

(1) Friedman , Norman . " *Form and Meaning in Fiction* " . University of Georgia press , Georgia , 1975. p .129.

C-Insinuation in Quranic stories

Insinuation , as defined by classical and modern rhetoricians , is an extractible contextual meaning. It goes beyond the direct proper meaning , trope meaning , or metonymy meaning . The direct proper meaning is the real specified meaning of the word or sentence . While the trope is an interpretative meaning with a linguistic evidence to prevent meaning the proper one . On the other hand, metonymy is an interpretative meaning also. It has a linguistic evidence which does not prevent meaning the proper one ⁽¹⁾ .

Insinuation is different from all these three meanings, because it appears from the special joining of phrases or long sentences to give a meaning which is beyond the literal meaning of context . This meaning should

(1)(a) al-Baydhawi , Abd Allah Ibn Umar . " *Anwar al-Tanziil wa asrar al - Ta'wiil* " . Maktabt al-Halabi, Cairo , n.d.

(b) al-Asakkaki , Yusuf Ibn Abi Bakr . " *Miftah al-Ulum* " ed. Zarzur , Nu'aym , Dar al-Kutub al-ilmiyyah , Beirut, 1983.

(2) al-Tha'alibi , Abd al-Malik Ibn Muhammad " *al-Kinayah wa al-Ta'riid* " Dar Sa'b Beirut , 1973 .

need mental efforts to be extracted . The insinuation meanings could range from an easy to understand to a completely hidden meaning .

An easy example from Quranic stories could be taken from the the story of Nuh and his son in the flood:((And Noah called upon his lord and said: O my Lord! surely my son is of my family! and thy promise is true and thou art the justest of Judges!))⁽¹⁾ This verse has three parts which are independent of each other in the first look . The combination of these parts gives the intended meaning because of their contextual position to each other in the story. Nuh's human weakness makes him uses such insinulative language to express his questioning of Allah's wisdom in the dying of his son. His grieve made him remember that his son was one of his family, but made him forget that his son was unbeliever. Allah responded to Nuh in a very hard language , due to that insinuation . It is discussed in the characterization section .

Another example for insinuation could be found in the story of Moses in Madyan in surat al-Qasas. ((Afterwards one of the (damsels) came (back) to him, walking bashfully))⁽²⁾ Why was she walking bashfully at this time, while she saw him before with her sister and had a long conversation with him? Why didn't the Quranic story mention that she and her sister were embarrassed talking to him in the first time? He was a complete stranger for them in the first time.

(1) Ali, P. 526, verse 45 .

(2) Ibid., P, 1008-9, verse 25 .

Also she and her sister were sharing men in taking care of their flocks and in watering them. But she came to Moses walking bashfully. Was it because he was still a stranger to her or because he was not a stranger to her any more? Moses was a strong trusty man who helped them for nothing. ((The Quran does not say directly that he became for her not any man: she was not bashful of him but of her feeling that he was the best man for her.))⁽¹⁾ All the dimensions of the walking bashfully could be understood from her saying ((said of the (damsels): O my (dear) father ! engage him on wages :truly the best of men for thee to employ is the (man) who is strong and trusty))⁽²⁾ She did not say (I like him) but (employ him), while praising him indirectly. Her shyness prevented her from praising him directly by saying (he is strong and trusty), but ((truly the best of men for thee to employ is the (man) who is strong and trusty))⁽³⁾ She insinuated her feelings to her father and her father understood, therefore, he proposed the offer to Moses: ((He said:I intend to wed one of these my daughters to thee))⁽⁴⁾ Even the father was not direct because he did not specify the daughter he wanted him

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- (1) Abazh, Tharwt," *al- Sard al- Qasasi Fi al- Quran al-kariim*". Dar Nhdat Miser, Cairo, 1976. P.63.
- (2) Ali, P. 1009, verse 26 .
- (3) Ibid.
- (4) Ibid., PP. 1009-10 , verse 27 .

to wed in order not to embarrass her. The Quran does not say that the one who came to him walking bashfully was the same one who said employ him. But we could feel from the text that she was the same one because the Quran uses similar phrases in the two times (one of the damsels came, one of the damsels said). Vagueness here is intended. The narration uses this vague insinuation to reflect the efforts done by her to hide her feelings towards Moses.

Other example of textual insinuation in Quranic stories could be detected in the story of Moses with the good man in Surat al-Kahf. ((Moses said: if thou Hadst wished surely thou couldst have exacted some recompense for it))⁽¹⁾ Moses protested his actions directly twice before this time and he threatened to part with Moses if he did that again. Therefore Moses used insinuated protest. He did not say why did you set this wall up straight? But the good man understood that what was said was a protest from Moses' side so: (He answered: this is the parting between me and thee).⁽²⁾ This insinuation language fits this story which is filled with vagueness and secrets.

Another example of insinuation in Quranic stories could be found in the story of Yunus in Surat al-Anbiya. (But

(1) Ibid., P. 751, verse 77 .

(2) Ibid., verse 78 .

he cried through the depths of darkness, there is no good but thou: Glory to thee: I was indeed wrong))(1) (The surface appearance of this saying is praising Allah, but the deep hidden meaning of it is asking for forgiveness indirectly))(2) Allah responded to him depending on the insinuated meaning((So we listened to him: and delivered him from distress: and thus do we deliver those who have faith))(3).

The last example of textual insinuation could be detected in the story of Ibrahim in Surat al-Anbiya: ((They said, Art thou the one that did this without gods, O Abraham? He said: Nay, this was done by-these are their biggest one ! Ask them, if they can speak intelligently!))(4) Abu al-Su'ud says in his Tafsir ((Ibrahim followed a delicate way of insinuation to express his intention while safeguarding himself from lying))(5) This penetrating insinuation gave them a moment of deep realization of their real awkward belief, as if they had never known before that their idols were not able

(1) Ibid., P. 842, verse 87 .

(2) Abu Muhammad Hasanayn, "*Min asrar al-Ta'bir al-Qur'ani*". Dar al- Fiker al-Arabi, Cairo, 1976. P.69

(3) Ali, P. 842, verse 88 .

(4) Ibid., PP. 835-36, verse 62-63 .

(5) Abu al-Su'ud. "*Tafsir Abu al-Su'ud*". Maktabat al-Halabi, Cairo, 1928, P. 179.

to do anything.((so they turned to themselves and said: Surely ye are the ones in the wrong))⁽¹⁾ The situation invited what Ibrahim said, and he was an appropriate thoughtful character to use language in more than one level in his dialogue.

(1)Ali, P. 836, verse 64 .

II- chapter 2

Characters in Quranic stories

Most characters of Quranic stories are for apostles who represent the highest human qualities. They are brought about in Quranic stories firstly for guidance. All repetitions in Quranic stories are limited to the stories of the prophets. The Quran puts them in all types of experiences to show their personalities in different situations. The Quran repeats presenting the same character by putting him in different circumstances to crystalize the global features of that character.

On the other hand, if we concentrate on the event with the image of the character which is melted in it, we would not see the scattering of the character's features. But we could see some thing similar to a short short story for each separate situation. Therefore, encountering the same character in different Suras with different combination of events could be stylistically treated as dealing with different short short stories. The examples for such repetition are numerous in Quranic stories, specially for Moses and Ibrahim .

We meet Ibrahim as a young boy questioning his father, a young man searching for his God , then a mature man leaving his country for the sake of his mission. Afterwards, an old man having a son then seeing a vision of sacrificing him. Also, we meet him as a generous host for unknown guests. This is not the place to cover all these aspects.

The character of Moses had been treated in many suras, in thirty places. We meet him a newborn with his mother searching for a place to hide him, and strong young man killing and escaping to Madyan. Then a strong trusty man getting a job and a wife, a mature man returning with his family, a prophet getting a message from his God, a prophet struggling with the Pharoah, and finally a strong leader leading his people out of Eygpt.

I treated the stories of Moses, Ibrahim, and other prophets in several sections from different angles. Various sides of these stories have been analyzed in many sections: repetition, dialogue, economy of language in narration, and levels of narration. In this chapter several more aspects of the character of Quranic stories will be covered in detail to complete the picture and to give a fuller understanding. I do not need to mention again that I am avoiding loose outside conjectures about characters and try as hard as possible to establish everything from the evidence of the text only. The various interpretations of Quran were looked at for understanding the text mainly, not for diverting the scope of the analysis from the text itself.

A- Characterization between Quranic stories and Modern short stories

The methods of characterization in Quranic stories could be compared with the characterization of many types of modern short short stories. Most characters in these short pieces of narration are one-sided.⁽¹⁾ The language used to present them is concise . There is no space in short stories for fuller characterization. We are confronted with one side of a character. Therefore, the space would not allow for characterization of complex or round characters. There is also no time in such stories for full growth in characters.

The examples of such stories in the Quran are of terse, concentrated, poetic type where the economy of language used and structures of sentence are strained to the limit, the examples of this type are numerous . We could detect the main qualities of any character in Quranic stories by their usage of words and structure of sentences in their dialogues.

I will give here one example of the character of Adam. The other related examples will be discussed in the dialogue section in a fuller fashion. In such stories suggestive words which reveal the essence of the

(1) Caws, Mary Ann. (*Reading Frames in Modern Fiction*) Princeton university press, New Jersey, 1985. P.73.

characters are used extensively.⁽¹⁾ Adam's personality is characterized by one word in his story in Surat Taha. ((we had already beforehand,taken the covenant of Adam, but he forgot : we found on his part no firm resolve))⁽²⁾ These are the two main qualites of Adam and his children: forgetting and no firm resolve. Therefore, it was easy for the Satan to seduce Adam: ((But Satan whispered evil to him: he said, O Adam! shall I lead thee to the three of Eternity and to Kingdom that never decays))⁽³⁾ Adam forgot two important orders at this moment: First:((But approach not this tree, or ye run into harm and transgression))⁽⁴⁾; second:((Then we said. O Adam! verily , this an enemy to thee and thy wife so let him not get you both out of the Garden, so that thou art landed in misery .))⁽⁵⁾ But the main characterisics of Adam are forgetness and weakness. So he ate with his wife from the tree.: ((In the result,they both ate of the tree, and so their nakedness appeared to them))⁽⁶⁾

(1) Amin, Bakir Shaykh." *al-Ta'bir al- fanni fi al-Quran*".Dar al-shorouq, cairo, 1973. P. 123.

(2) Ali, PP.814-15, verse 115 .

(3) Ibid., P. 815, verse , 120 .

(4) Ibid., P. 344, verse 19 .

(5) Ibid., P. 815, verse 117 .

(6) Ibid., P. 816, verse 121 .

This could be literal nakedness as many interpreters said⁽¹⁾. But stylistically, wouldn't it suggest some kind of realization of their real weaknesses which is similar to the feeling of being naked.

Let us now look at this inimitable usage of language in this part of Verse:((so by deceit he brought about their fall: when they tasted of the tree, their shame became manifest to them).⁽²⁾ The word which expressed the exact movement of Adam and his wife to the state of being seduced, is (Dallahuma). It is not only expressing falling but it is giving a picture of him descending them into a low position as if they are (Dila). This word makes us feel the fall of their personalities. This is Adam who was the symbol of the weakness of all human beings because he was some kind of a human((preview)) of all mankind. It is difficult for us to ascend but it is very easy for us to descend like our father Adam. We are not carrying his sin, but we are prone to sin as he did, because of our weakness and forgetness .

(1) al - Tabari, Muhammad Ibn Jarir." *Tafsir al-Tabari*".ed.Shakr, Mahmud Muhammad, Dar al-Ma'arif,Cairo,1969.

(2) Ali, P. 345, verse 22 .

B- Types of characters In Quranic stories

Characters in Quranic stories range from very idealistic elevated characters to practical ones. Some mix both sides at the same time. That does not mean the idealistic elevated personalities are above human limits or the practical personalities do not have elevated sides.

The best example for the elevated Personality is Ibrahim in most of his sides, in many of his repeated stories.((We bestowed a foretime on Abraham his rectitude))⁽¹⁾ It is said that he got his rectitude while he was a young boy⁽²⁾. Therefore, he was contemplating during his youth years to find his God instead of playing like boys of his age.((so also did we show Abraham the power and the laws of the heavens and the earth, that he might (with understanding) have certitude.when the night covered him over, he saw a star: He said : This is my lord. But when it set, He said: I love not those that set. when he saw the moon rising in splendour,He said: this is my Lord.But when the moon set, he said; Unless my lord guide me , I shall surely be among those who go astray . When he saw the sun rising in splendour, he said : This is my lord ;

(1) Ibid., P. 834, verse 51 .

(2) Ibn Kathir, Isma'l Ibn Umar, "*Tafsir al-Quran al-'azim*" ed . al-Bijawi , Muhammad , Maktabt al- Halabi , Cairo , 1978 .

this is the greatest (of all) . But when the sun set , he said : O my people ! I am indeed free from your (guilt) of giving partners to God .)) ⁽¹⁾ He went through the gods of his people , disregarding them thoughtfully one by one until he reached his important decision : ((I am free from your (guilt) of giving partners to God)) ⁽²⁾ . Therefore he found his way using his intellect . Then he said : ((For me , I have set my face , firmly and truly , towards him who created the heavens and the earth)) ⁽³⁾ . At the end of his story at the same Surah , this comment identified Ibrahim's character : ((That was the reasoning about Us , which we gave to Abraham (to use) against his people : we raise who we will , degree after degree: for thy Lord is full of wisdom and knowledge)) ⁽⁴⁾ So Ibrahim was offered a distinguished power of reasoning. His character is described to be raised degree after degree . This indicated without any hesitation , that he was an elevated personality (raised degree after degree) . The ending of the verse gives similar indication because the telling of Allah's full wisdom and knowledge produces shades on Ibrahiim's character that he himself had distinguished wisdom and knowledge .

(1) Ali, PP. 309-10, verses 75-78 .

(2) Ibid., P. 310, verse 78 .

(3) Ibid ., verse , 79 .

(4) Ibid., PP. 311-12, verse 83 .

this is the greatest (of all) . But when the sun set , he said : O my people ! I am indeed free from your (guilt) of giving partners to God .)) ⁽¹⁾ He went through the gods of his people , disregarding them thoughtfully one by one until he reached his important decision : ((I am free from your (guilt) of giving partners to God)) ⁽²⁾ . Therefore he found his way using his intellect . Then he said : ((For me , I have set my face , firmly and truly , towards him who created the heavens and the earth)) ⁽³⁾ . At the end of his story at the same Surah , this comment identified Ibrahim's character : ((That was the reasoning about Us , which we gave to Abraham (to use) against his people : we raise who we will , degree after degree: for thy Lord is full of wisdom and knowledge)) ⁽⁴⁾ So Ibrahim was offered a distinguished power of reasoning. His character is described to be raised degree after degree . This indicated without any hesitation , that he was an elevated personality (raised degree after degree) . The ending of the verse gives similar indication because the telling of Allah's full wisdom and knowledge produces shades on Ibrahiim's character that he himself had distinguished wisdom and knowledge .

(1) Ali, PP. 309-10, verses 75-78 .

(2) Ibid., P. 310, verse 78 .

(3) Ibid ., verse , 79 .

(4) Ibid., PP. 311-12, verse 83 .

In Ibrahim's story in Surat Mariam , we are introduced with the tolerant side of his personality . While his mature father is talking to him harshly , he replied with a soft tolerant language , even though he was still a young man . (((the father) replied : Dost thou hate my gods , O Abraham ? if thou forbear not , I will indeed stone thee : now get away from me for a good long while ! Abraham said : peace be on thee : I will pray to my lord for thy forgiveness : for he is to me most Gracious)) ⁽¹⁾ . The father was threatening to stone him and actually ordering him to live in exile for a long time . But the tolerant Ibrahim was not angry and he started his reponse with the word " peace " while promising to ask for forgiveness for this father who almost stone him: Also he kept using (Ya Abati) , which means (O my dear father) instead of (Ya Abi) which means (O my father) . (The (Ta) puts in the word a flavor of compassion)⁽²⁾ The first usage revealed the kindness of Ibrahim .

This tolerance is shown also in his story in Surat Hud . He was arguing with the angels to rescue Lut's people . He knew that they deserved the punishment , but he still pleaded for them : ((when fear had passed from (the mind of) Abraham and the glad tidings had reached him ; he began to plead with us for Lut's people . For Abraham was ,

(1) Ali, PP. 776-77, verses 46-47 .

(2) Izbir, Muhammad, "*Al-Shamil (Mu'iam)*", Al-'wwdah, Beirut, 1981 .

without doubt , forbearing (of faults) , compassionate , and given to look to God .)) ⁽¹⁾ The comment gives some of his mean characteristics .

The other characteristic of Ibrahim's personality is his complete submission to Allah , which appeared when tried to sacrifice his only boy at his old age for the sake of Allah . that is why he deserved this following praising from Allah in surat al-Naml : ((Abraham was indeed a model , devoutly obedient to God , (and) true in faith , and he joined not gods with God :He showed his gratitude for the favours of God , who chose him , and guided him to a straight way))⁽²⁾ He was and still is a model for the submission to Allah . ((And remember that Abraham was tried by his lord with certain commands , which he fulfilled : He said : I will make thee an Imam)) ⁽³⁾ Since he proved himself, he was promised to be a leader in religion who is a model for others . During his story in Surat al-Baqarah this comment praised his leadership in religion : ((And who turns away from the religion of Abraham but such as debase their souls with tolly ? Him we chose and rendered pure in this world)) ⁽⁴⁾ So he was a pure man . He had a sound

(1) Ali, P. 534, verse 74-75 .

(2) Ibid., P. 688, verses 120-121 .

(3) Ibid., P. 52 , verse 125 .

(4) Ibid., P. 54 , verse 130 .

heart . ((Verily among those who followed his way was Abraham . Behold , he approached his Lord with a sound heart.))⁽¹⁾

The other quality of Ibrahim's character, which could be extracted from the text of his stories in the Quran , is his distinguished generosity . ((Has the story reached thee , of the honoured guests of Abraham . Behold ,they entered his presence , and said : peace ! He said : peace ! (and thought , these seem) unusual people . Then he turned quickly to his household , brought out a fatted calf)) ⁽²⁾ His guests were honoured by his generosity . They were three young men ⁽³⁾ , therefore a small lamb was more than enough for them . Instead he brought to them a calf , not a weak or a regular calf , but a fatted calf . Because his generosity is genuine he brought to them the fatted calf quickly . Also he did that generosity even though he did not know them (munkaroun) .

This distinguished character who was a model had several elevated qualities. He had thoughtful, tolerant, submissve, devout, pure,generous personality.

The other human model was set by Moses. He had a personality of a zealous, enthusiast, patriotic to his people who was peevish and easy to embark rashly in matters. He was

(1) Ibid., P . 1202, verses 83-84 .

(2) Ibid., P. 1433-24m, verses 24-26 .

(3) Ibn kathir, Isma'l Ibn Umar. " *Tafsir al- Quran al- 'azim*". ed. al-Bijawi, Muhammad, Maktabt al-Halabi, Cairo, 1978.

raised in the palace of Pharaoh where assaulting people was a commonplace. So it was very natural for him to attack with rage. ((And he entered the City at a time when its people were not watching; and he found there two men fighting, -one of his own religion, and the other, of his foes. Now the man of his own religion appealed to him against his foe, and Moses struck him with his fist and made an end of him. He said :this is a work of Evil (Satan): For he is an enemy manifestly misleads !He prayed:O my Lord !I have indeed wronged my Soul! Do Thou then forgive me !))⁽¹⁾ He was an irritable man who was very loyal to his people. He did not ask who started the attack but struck his foe with his strong fist. Since he was an emotional man his fury melted very fast and he realized his evil work, So he prayed for forgiveness. But his prayers and repentance did not prevent his emotional patriotic personality from trying to strike again when he was asked even though he was in the city looking about in a state of fear. ((Then, When he decided to lay hold of the man who was an enemy to both of them, that man said: O Moses! is it thy intention to slay me as thou slewest a man yesterday? Thy intention is none other than to become a powerful violent man in the land))⁽²⁾ Moses

(1) Ali, P. 1005, verses 15-16 .

(2) Ibid., P. 1006, verse 19 .

almost attacked the second Egyptian, while he said to the one of his people:((Moses said to him thou art truly,it is clear, a quarrelsome fellow))⁽¹⁾He knew that he was a quarrelsome but he tried to help him any way.

His peevish personality, which was easy to be overfilled with rage, could be seen when he returned from the Mount:(So Moses returned to his people in a state of indignation and sorrow. He said: O my people! did not your Lord make a handsome promise to you? Did then the promise seem to you long(in coming)? or did ye desire that wrath should descend from your Lord on you)⁽²⁾ He was exasperated and he threatened them of Allah's wrath. In the same story Allah was threatening the children of Isreal that his wrath might descend on them.((but commit no excess there in, lest my wrath should justly descend on you: and those on whom descends my warth do perish indeed))⁽³⁾ Wrath was covering the story because The main character is characterized by wrath. Moses' Anger extended to his elder brother (Haroun):((when Moses came back to his people, angry and grieved, he said: Evil it is that ye done in my place in my absence; Did ye make haste to bring on the judgement of your Lord. He put down the Tablets, seized his brother by

(1) Ibid., P. 1006, verse 18 .

(2) Ibid., P. 807, verse 86 .

(3) Ibid., P. 806, verse 81 .

(the hair of) his head, and dragged him to him .Aaron said! son of my mother! The people did indeed reckon me as naught, and went near to slaying me! Make not the enemies rejoice over my misfortune))(1) Here we see from the text that Haroun was not strong enough to fill the position of Moses. Also Moses was an outraged man who acted first when he was angry then realized his mistake. In the same story anger of Moses was personified in the following verse: ((when the anger of Moses was appeased, he took up the Tablets.))(2) Here(anger) was a person who was pushing Moses to act fast. When(anger) stopped; Moses return back to his mission. When Moses was angry, he actually threw down the sacred Tablets. On the other hand , when(anger) stopped he picked them up.

He was not emotional in anger only but in fear also.(Now do thou throw thy rod! But when he saw it moving (of its own accord) as if it had been a snake, He turned back in retreat, and retraced not his steps:O Moses! (it was said), Fear not truly in my presence, those called as apostles have on fear))(3) He was in the presence of Allah, but that did not prevent him from fearing and acting immediately. Therefore. Allah reminded him that apostles have on fear in his presence. He was also afraid , when he met the magicians.

(1) Ali, PP. 385-86, verse 150 .

(2) Ibid., P. 385, verse 154 .

(3) Ibid., P. 979, verse 10 .

((He said, Nay, throw ye first! Then behold their ropes and their rods-So it seemed to him on account of their magic-began to be in lively motion. So Moses conceived in his mind a (sort of) fear. We said: fear not! for thou hast indeed the upper hand)).⁽¹⁾ He was given the big signs and saw his rod moving like a snake but that did not prevent him from being afraid again. Also he was told before not to be afraid:((They(Moses and Aaron) said: our lord! we fear lest he hasten with insolence against us, or lest he transgress all bounds. He said: fear not: for I am with you I hear and see(every thing))).⁽²⁾ But emotional Moses still became afraid very easily. He was a zealous, emotional, patriotic, strong leader. of his people. The texts of Quranic stories revealed that profoundly .

In the case of Solomon, which we meet in Quranic stories, the king with his powers, the prophet in his relationship with his Lord, and the man in front of the woman, in one character. In Surat al- Naml we see the powerful king Solomon. ((And before Solomon were marshalled his hosts- of Jinns and men and birds, and they were all kept in order and ranks))⁽³⁾ Isn't this a showy parade arranged by a proud king. Bilqis herself found him as a king : ((she said : kings , when

(1) Ibid., PP. 802-3, verses 66-68 .

(2) Ibid., P. 798, verses 45-46 .

(3) Ibid., PP. 981-82, verse 17 .

they enter a country , dispoil it , and make the noblest of its people its meanest thus do they behave .)) (1) She considered him as an invader and took the word " submission " in his message to be to him not to the true religion . ((Be ye not arrogant against me , but come to me in submission (to the true Religion)))(2) He could have meant both . He even asked for their submission in his country not theirs, which had signs of extraordinary triumph over them . When she sent him a present he refused with exultation . ((now when (the embassy) came to Solomon , he said : will ye give me abundance in wealth ? But that which God has given me is better than that which He has Given you ! Nay it is ye who rejoice in your gift ! Go back to them , and be sure we shall come to them with such hosts as they will never be able to meet : we shall expel them from there in disgrace , and they will feel humbled (indeed) .))(3) He ridiculed them their present. Then he sent his second message with her ambassadors. He intended to expel them from their land in disgrace. That was a proud king's talk not a prophet's talk. Then he planned to impress her by bringing her throne and asking her to enter the lofty Palace. The king in him emerged with the man when he tried to impress her by all means. When she realized the right path, her realization came through her submission to Solomon, the king.

Solomon, the prophet, could be seen in several Verses:

(1) Ibid., PP. 985-86, verse 34 .

(2) Ibid., P. 985, verse 31 .

(3) Ibid., P. 986, verse 36-37 .

((And he said, Truly do I love the love of Good, with a view to the glory of my Lord,))⁽¹⁾ He regreted his liking the horses over his prayers.⁽²⁾ He was tried and succeeded:((And we did try Solomon: We placed on his throne a body (without life): but he did turn(to us in true devotion: He said O my Lord! forgive me))⁽³⁾ His prophethood is reflected in his prayers"((O my Lord! So order me that I may be grateful for thy favours, which thou Hast bestowed on me and on my parents, and that I may work the righteousness that will please thee: and admit me, by Thy Grace, to the ranks of Thy Righteous servants.))⁽⁴⁾ This as a submission of a prophet, which he felt when he realized the grace of Allah after hearing the ant. He had a similar feeling when he saw Bilqis' throne placed before him within the twinkling of an eye. ((He said:This is By the grace of my Lord!- to test me whether I am Grateful or ungratefull . And if any is grateful, truly his gratitude is (a gain) for his own soul; but if any is ungrateful, truly my Lord is Free of all Needs, Supreme in Honour!))⁽⁵⁾ He was a proud manly King, and a grateful prophet who knew that his Lord is free of all needs.

(1) Ibid., P. 1223, verse 32 .

(2) al- Tabari, Mahammad Ibn Jarir. "*Tafsir al- Tabari*" ed. shakr,Mahmud Muhammad. Dar al-Ma'arif,cairo, 1969.

(3) Ali, PP. 1225-26, verses 34-35 .

(4) Ibid., P. 982, verse 19 .

(5) Ibid., P. 987 , verse 40 .

C- Realistic Characterization In Quranic Stories

One of the remarkable features of the Quranic stories is their realistic characterization, despite of the fact that their most characters are apostles. Quranic stories presented them as regular humans not as perfect angels or even close to angels in their human life. A reader of Quranic stories feels that he is faced by human characters who lived like humans. Quran does not narrate to us stories of perfect creatures because stories of such characters would not relate to us. Instead, Quran narrates to us stories of people like us who have feelings like ours, but they sublimated their personalities above these feeling through continuous struggles. If we are not convinced psychologically through the text of the narration that they are characterized as humans, how can we make them as our models to follow. The characterization of Adam's personality is discussed in previous section.

Here, we start with the human aspect of Nuh's personality. In spite of Allah's command to him before the Flood ((and address Me no(further)on behalf of those who are in sin: for they are about to be overwhelmed (in the Flood.)))⁽¹⁾ He knew also that his son was one of those who were in sin. But his fatherly love overcome him and made him forget that his son should be one of those who were to be

(1) Ibid., P. 523, verse 37 .

drowned . ((And Noah called out to his son , who had separated himself (from the rest) : O my son ! embark with us , and be not with the unbelievers))⁽¹⁾ That warm call had been done by Nuh in spite of the fact that he knew that no body will believe right before the Flood . ((It was revealed to Noah : none of thy people will believe except those who have believed already))⁽²⁾ But his love to his son made him forget that, and he called his lord with the flavour of insinuated reproach . ((And Noah called upon his lord , and said : O my lord ! surely my son is of my family ! and thy promise is true and thou art the justest of Judges !))⁽³⁾ I discussed this in the insinuation section of this thesis .

His human love to his son made him raise his call to his Lord, as if He was far from him . During the fulfillment of Allah's promise, he should have felt that He was very close and should not need a raise of voice .His love to his son made him remember this promise ! ((Embark therein , of each kind two , male and female and your family))⁽⁴⁾ So he said ((My son is of my family and thy promise is true))⁽⁵⁾ But he forgot ((except those against whom the word has already

(1) Ibid., P. 524, verse 42 .

(2) Ibid., P. 523, verse 36 .

(3) Ibid., P.526, verse 45 .

(4) Ibid., P. 524, verse 40 .

(5) Ibid., P. 526, verse 45 .

gone forth))⁽¹⁾ Also he forgot this clear command : ((and address me not in favour of the wrong - doers ; for they shall be drowned (in the Flood) .))⁽²⁾ Therefore , the response to Nuh's unjust call was very harsh , specially to a respected apostle : ((He said : O Noah ! he is not of thy family : for his conduct is unrighteous . so ask not of me that of which thou hast no knowledge ! I give thee counsel lest thou act like the ignorant))⁽³⁾ This harsh response would not be spelled clearly if Nuh was not following his love to his son at least in his weak moments when his son was drowning .

The usage of the same calling phrase for Allah and his son gives profound indications . ((and Noah called out to his son who had separated himself))⁽⁴⁾ The other phrase : ((and Noah called upon his Lord))⁽⁵⁾ He called his son who was far and separated from him with the same phrase he used to call his Lord, who was actually the closest to him , specially at those moments . But the reason for that turbulence in Nuh soul was his human love to his son during these extremely turbulent moments .

(1) Ibid., P. 524, verse 40 .

(2) Ibid., P. 879, verse 27 .

(3) Ibid., P. 526, verse 46 .

(4) Ibid., P. 524, verse 42 .

(5) Ibid., P. 526, verse 45 .

We can also see the realistic characterization of the personality of Nuh through textual analysis of his praying against his people in Surat Nuh. That terrible praying revealed his deep human anger at his people ((And Noah said O my lord ! leave not of the unbelievers , a single one on earth ! for , if thou dost leave (and of) them , they will but mislead Thy devotees , and they will breed none but wicked ungrateful ones, O my lord ! Forgive me , my parents , all who enter my house in faith , and (all) believing men and believing women ! and to the wrong - doers grant Thou no increase but in perdition))⁽¹⁾ He did not want any one of them to be left on earth . The reason he gave for that ((they will but mislead thy devotees)) ⁽²⁾ But the phrasing of his prayer was charged with deep human anger because : ((Noah said : O my lord ! They have disobeyed me but they follow (men) whose wealth and children give them no increase but only loss)⁽³⁾ His human feelings were interfering here. The Quranic story presents him in a very realistic fashion. He, as an apostle, liked his message to be promoted, but his human side was in deep anger . They disobeyed him personally and followed other men. They put him in an outrageous anger so

(1) Ibid., PP. 1617-18, verse 26-28 .

(2) Ibid., P. 1617 verse 27 .

(3) Ibid., P. 1616, verse 21 .

he said:((and grant thou no increase to the wrong-doers but in straying(from their mark))).⁽¹⁾They embittered him, so he did not want even their belief any more. He was asking for them more straying from the right path and to increase them perdition: ((and to the wrong-doers grant thou no increase but in perdition))⁽²⁾ .

This human anger was presented very realistically in Quranic stories. Nuh, the apostle, who stayed patiently with his stubborn obstinate for a long time, finally lost patience and temper. The Quranic text in its stories revealed that very objectively. Ibrahim was tortured physically by his people, but he promised his father to pray for his forgiveness. This is not to compare prophets but to show how objective and realistic the characterization in Quranic stories. Prophet Muhammad, while he was almost killed by his people in the battle of Uhud, he said with a sound heart ((O Lord forgive my people, since they do not know))⁽³⁾ And when he was asked to pray against them, he said ((Allah might bring

(1) Ibid., P. 1617, verse 24 .

(2) Ibid., PP. 1617-18, verse 28 .

(3) al-Suyuti, Jalal al-Din.((*al-Durr al-Manthur, fi al-Tafsir bi al-Ma'thur* ". Dar al-marifah, Beirut, n.d

believers out of them))⁽¹⁾ Nuh in Quranic stories did not do that because he was another character different from Ibrahim or Muhammad. His anger made him say((And they will breed none but wicked ungrateful ones))⁽²⁾ How could he be sure? If we contrast this with the saying of Prophet Muhammad, we see how deeply realistic the Quranic stories are. It is said in the Hadith of pre-emption (a-shshfa'h) that Nuh will be shy of his prayer on his people⁽³⁾ , because he understood that the phrasing was due to his anger. In this This thesis is definitely not judging the highly respected prophets. It is trying to explore the deeply realistic approach the Quranic stories took to penetrate to their human side: This side makes them appeal to us as models to follow.

If we look at the tone of dialogue of Hud and Salih in Quranic stories, we see the deep difference between their characters. Hud had a severe tone, while Salih had a softer one. Both tones are reflected in their stories . In Surat

(1) Ibn Qayyim al- Jawziyah, Muhammad. "*Madarij al-Salikin*". ed. Ja'far, Muhammad, The General Egyptian Book organization Cairo, 1980.

(2) Ali, P. 1617, verse 27 .

(3) Ibn Kathir, Isma'l Ibn Umar. "*Kitab al-Nihayah*".ed Zayini, Taha, Dar al- Kutub al-Hadithah, Cairo, 1969.

al-Shu'ara, Hud said to his people : " Do ye build a land mark on every high place to amuse yourselves?))(1) The translator could not translate all the shades of (Ta'bathoun). The root of the word which is ('abatha) has also the meaning of useless play or even mixing and confusing acts. All these and more could be meant by Hud when he ridiculed his people. But Salih on the other hand said, in the same Surah : ((and ye carve houses out of (rocky) mountains with great skill)).(2) He was definitely objecting their deeds because they were concerned only about material things, but his tone is definitely different from Hud's. In Surat al-'Araf, Hud said to his people with deep anger;((he said: Punishment and wrath have already come upon you from your Lord)))(3) While Salih said, in the same Surah in a similar situation:((O my people ! I did indeed convey to you the message for which I was sent by my Lord: I gave you good counsel, but ye love not good counsellors!)) (4) The deep difference of the tone of each saying characterizes the real difference between the two personalities.

(1) Ali, P. 962, verse 128 .

(2) Ibid., P. 964, verse 149 .

(3) Ibid., P. 360 , verse 71 .

(4) Ibid., P. 363, verse 79 .

In Surat al-Ahqaf, Hud said:((but I see that ye are a people in ignorance))⁽¹⁾ He was ridiculing them. In Surat Hud he said:((so turn was ye not back in Sin))⁽²⁾ In Arabic (Mujrimin) has more connotational weight than just sinners, but the translation does not reflect that. On the other hand let us hear what Salih said to his people in a very calm tone:((O my people! why ask ye to hasten on the evil in preference to the good?If only ye ask God forgiveness, ye may hope to receive mercy.))⁽³⁾ He still wanted forgiveness and mercy for them. His tolerance appeared also in his response to their saying:((They said: ill Omen do we augur from thee and those that are with thee))⁽⁴⁾ Even though that was a direct insult but he did not become angry, instead:((He said:Your ill omen is with God; Yea, ye are a people under trial))⁽⁵⁾ He did not insult them back, and he did not close the gate of mercy for them. insisted that they were still under trial, which allowed them to return to the right path if they wanted.

The discussion of the characterization of Ibrahim's personality is in previous section, but clarifying the human factors of his personality is left to this section. He was an elevated prophet with all the high qualities which are revealed through the Quranic text . On the other hand, he was as a human, who was still

(1) Ibid., P. 1373, verse 23 .

(2) Ibid., PP. 527-28 , verse 52 .

(3) Ibid., P. 989-90 , verse 46 .

(4) Ibid., P. 990, verse 47 .

(5) Ibid.

puzzled with the secret's of life and death. Returning to life after death has been a problem of human thought since Adam. Ibrahim's request to Allah to uncover for him such puzzle, brought out his human side which was seeking tranquility.((Behold! Abraham said: My Lord!show me how thou givest life to the dead. He said Dost thou not then believe? He said :Yea ! but to satisfy My own understanding))⁽¹⁾ He was seeking clear understanding through a miraculous experiment. Even though he was a deep believer, but his human side made him ask about such critical issue.

A second example which shows the human side of Ibrahim's personality could be detected in his story in Surat al- Hjr : ((when they entered his presence and said, Peace!he said we feel afraid of you!They said:Fear not! We give thee glad tidings of a son endowed with wisdom.He said: Do ye give me glad tidings that old age has seized me? Of what then,is your good news? They said;We give thee Glad tidings in truth: be not then in despair))⁽²⁾ He was in this event, a human who did not know the unseen so he became afraid of them. Also his tone of language in response to their giving him the glad tidings, represented a real human who become surprised of the unusual. This was the prophet who saw many signs specially the dead birds who return to life, but he was still

(1) Ibid., PP. 105-6, verse 260 .

(2) Ibid., PP. 646-47, verse 52-55 .

under the burden of his human feelings. The Quranic stories reflected that very realistically. Because of his human response, the angels almost described him to be in despair (qanit) by asking him not to be one of the (qanitiin)

Ibrahim's human side could be seen also in his argument with the angels in order not to destroy the people of Lut. He knew that the order of their destruction came from Allah, but his human compassion made him argue with the angels to prevent that devastation. The Quranic narration phrased it differently to give the indication of his mistake. ((he began to plead with us for Lut's people))⁽¹⁾ The translation does not give the real impulse of the word (Yujadiluna) as if he was arguing with Allah Himself, not only the Angels in order to prevent fulfilling the determined order. ((O Abraham! seek not this. The decree of thy Lord gone forth: for them there cometh a penalty cannot be turned back))⁽²⁾ His human compassion made him try to turn back the determined penalty from Allah.

The realistic characterization of Moses was discussed in a previous section. Here, the tone of his language in one verse will be discussed to see how it reflects his hot temperament. ((Moses prayed: our Lord! thou hast indeed on Pharaoh and his chiefs splendour and wealth in the life of the present, and so our Lord they mislead (men) from thy path.

(1) Ibid., P. 334, verse 74 .

(2) Ibid., P. 334-35 , verse 75 .

Deface our Lord the features of their wealth, and send hardness to their hearts, so they will not believe until they see the grievous Penalty.))(1) Because of his hot temper, he could not stand their splendour and wealth, and what it did to people. He wanted their wealth to turn into bitterness. But he went further. He prayed for their hearts to turn into hardness, so they will not believe until they see their severe punishment. The realistic presentation of this character is really extraordinary. He was an apostle who was sent to preach for belief of Allah. But here his intense anger made him pray for Allah to harden their hearts in order to make sure that they stay unbelievers until they get their punishment . This is a truthful realistic characterization by using the tone of Language of the character. The characterizan through tone of voice is similar to what is required in modern fiction criticism.(2)

One of the controversial examples in the characterization in Quranic stories is the characterization character of Yusuf. What was the real position of Yusuf when the wife of al- Aziz tried to tempt him?. How does the text of Yusuf's story portray his character .

(1) Ibid., PP. 506-7 , verse 88 .

(2) Kawine, Brace. ((*The mind of the novel*).Princeton university press, New Jersey, 1982. P. 79 .

The interpretation of this story ignited continuous dispute, and the dispute is not resolved yet. Most of the hot dispute is concentrated on one sentence: ((And (with passion) did he desired, but that he saw the evidence of his Lord: thus (did we order) that we might turn away from him (All) evil and shameful deeds))⁽¹⁾ The translation diffused most of the poetic and disputable charge in the verse . The problem here is basically stylistic. (Some of the traditional interpreters (modern or classical) have been saying that he could have resolved to act when she tempted him to do, if he did not see the evidence of his Lord. So he did not start acting, then stopped because he saw the evidence of his Lord; He did not start because of the evidence).⁽²⁾ (Some of the nontraditional interpreters (modern or classic) have been saying that he resolved to act as she resolved to act , but he saw the evidence of his Lord, therefore he did

(1) Ibid., PP. 558-59, verse 24 .

(2) (a) al -Suyuti ,Jalal al-Din. "*al-Durr al-Manthur Fi al-Tafsir bi al- Ma'thur*" Dar al-Marifah, Beirut, n.d.

(b) al- Tabari , Muhammad Ibn Jarir, "*Tafsir al-Tabari*".ed., shakr, Mahmud. dar al-Ma'arif, Cairo,1969.

(c) al- Sabuni, Muhammad Ali. "*Safwat al-Tafasir*".Dar al-Quran al-Karim.Beirut,1981.

not act while he resolved to, before seeing the evidence .)(1)

These are the two possibilities. Each one has its own linguistic logic behind it. Stylistically, this study is inclined to the second possibility without rejecting the first all together. Yusuf was a human being with human feelings, so he preferred imprisonment over their temptation. ((He said : O my Lord! The prison is more to my liking than that to which they invite me: Unless thou turn away their snare from me, I should (in my youthful folly) feel inclined towards them and join the ranks of the ignorant))⁽²⁾ He would not say such prayer if he was not actually desiring them. He wanted his Lord to hold him back from them, like the holding by the evidence when he was in front of the wife of al-Aziz. He is choosing the prison in order to avoid the continuous temptation he had been encountered with all the time .

(1)(a) al-Razi , Fakhr al-Din Muhammad Ibn Umar. "*al-Tafsir al-Kabir*". al-Matba'h al-bahyah, cario, 1962.

(b) Qutb, sayyid. "*Fi zilal al-Quran*" Dar al-shorouq, Beirut, 1985.

(c) Rida, Muhammad Rashid. "*Tafsir al-Manar* " Dar al-Ma'rifah, n.d.

(2) Ali, P. 562, verse 33 .

The original dispute goes on to verses (52) and (53). ((This (say I), in order that he may know that I have never been false to him in his absence, and that God will never Guide the snare of the false ones .Nor do I absolve my own self (of blame): the(human) soul is certainly prone to evil, unless my Lord do bestow his Mercy: but surely My Lord is oft-Forgiving, Most Merciful.))⁽¹⁾ Is this a continuation of the (Aziz's wife) speech or a separate speech by Yusuf? Some interpreters like Ibn Kathir said it is a continuation of her speech.⁽²⁾ Many interpreters said it is a speech, of Yusuf.⁽³⁾ Stylistically, I am more inclined to see it as a speech of Yusuf. How could it be her speech while she was not only trying to cheat on her husband, she was very stubborn in her trials for that cheating ? She was even was not shy in front of her friends. Instead she looked as if she was proud of what she was doing, specially after they cut their hands. How could

(1) Ibid ., P. 52, verse 52-53 .

(2) Ibn Kathir, Isma'il Ibn Umar. "*Tafsir al-Quran-'azim*" ed. al - Bijawi, Muhammad, Maktabat al-Halabi, Cairo, 1978.

(3) (a) al-Tabari, Muhammad ibn Jarir. "*Tafsir al-Tabari*".ed. shakir, Muhammad, Dar al-Ma'arif, cairo, 1969.

(b) al-zamakhshari, Mahmud ibn umar. "*al-Kashshaf*" ed. Ahmad , Mustafa, Maktabt al-Isiqamah, Cairo, 1946.

Ibn Kathir says that she said ((I have never been false to him in his absence))⁽¹⁾ while she said:((and now, if he doth not my bidding, he shall certainly be cast into prison))⁽²⁾ Plainly, if he does not do what I order him to, I will throw him in prison. Could a wife like this be able to claim that she never been false to her husband? She said in front of every body ((it was I who sought to seduce him))⁽³⁾ .

I am almost definite that Verse (52) and (53) are said by Yusuf not the Aziz's wife. I say "almost" while actually I am definite because of my deep respect to Ibn Kathir. If verse (52) is Yusuf's speech then verse (53) is his speech too. If verse (53) is his speech then he actually gave the indication that he resolved to act as she resolved to act but he saw the evidence of his Lord.((Nor do I absolve my own self (Of blame):the (human)soul is certainly prone to evil, Unless my Lord do bestow His Mercy"))⁽⁴⁾ He is not declaring his complete innocence at least from the human soul side. He accepted the

(1) Ali, P. 570, verse 52 .

(2) Ibid., P. 561, verse 32 .

(3) Ibid., 569-70, verse 51 .

(4) Ibid., P. 571, verse 53 .

blame because he resolved to act, but his excuse is that ((the (human) soul is certainly prone to evil))⁽¹⁾ He admitted that, without Allah's Mercy, the human soul would have pushed him to evil. This study is not trying here to accuse Yusuf of resolving to act but to show how truly realistic the characterization of Quranic stories. These arguments show the man side of Yusuf, but the prophet and the excellent manager side of him will be discussed fully in appendix B, which is devoted to the textual analysis of his story.

The other example for the deep realistic characterization in Quranic stories is the story of Zakariya in Surat Mariam. He prayed for a son, but when was granted one he could not believe it easily so he asked for a sign. This shows his human side very clearly ((Behold! he cried to his Lord in secret, Praying. O my Lord! infirm indeed are my bones , and the hair of my head Doth glisten with grey :

(1) Ibid., P. 571, verse 53 .

But never am I unblest, O my Lord in my prayer to thee. Now I fear (What) My relatives(and colleagues)(will do) after me : But my wife is barren: So give me an heir as from thyself (one that) will (truly) represent me and represent the posterity of Jacop; and Make him, O my Lord!one with whom Thou art well-pleased! His prayer was answered:O Zakarya! We give thee Good news of a son: His name shall be Yahya: on none by that name have we conferred distinction before))(1) Zakariya prayed for a son to heir him and his secret prayers were answered. He was astonished ((He said : O my Lord! How shall I have a son when my wife barren and I have grown quite decrepit from old age))(2) His human side could not take the good news easily so he asked for a sign:((Zakariya)) said : O my Lord! give me a sign Thy sign was the answer, shall be that thou shalt speak to no man for three nights, although thou art not dumb))(3).

Some people would say that asking an heir might mean adopting a child (4). That was the reason for his astonishment. But in Surat al-i-Imran: ((There did Zakariya pray to his Lord! saying: O my Lord! Grant unto me from thee a progeny that is pure))(5). He was praying definitely for

(1) Ibid.,PP.767-68, verse 3-7 .

(2) Ibid., P. 768, verse 8 .

(3) Ibid., P. 767, verse 10 .

(4) Ali, Abd-Allah, ((*Commentary of the Holy Quran*)),
Dar al-Fikr, Beirut, n.d.

(5) Ali, P. 133, verse 38 .

a true son to heir his mission to the children of Israel. The Quranic story presented his human response to the answer of his prayer to give indication of how difficult it is for human soul to visualize the unseen.

In the story of Dawoud in the Quran, there are some realistic characterization which made some people go to the level of accusing the prophethood of Dawoud. I do not see that the human factors in any prophet's life is some kind of an accusation ((Has the story of the Disputants reached thee? Behold, they climbed over the wall of the private chamber; when they entered the presence of David, and he was terrified of them, they said : Fear not : we are two Disputants, One of whom has wronged the other: decide now between us with truth, and treat us not with injustice, but guide us to the even path. This man is my brother: He has nine and ninety Ewes, and I have (but) one: yet he says, commit her to my care and is (more over) Harsh to me in speech (David) said : He has undoubtedly wronged thee in demanding thy (single) ewe to be added to his (flock of) ewes: truly many are the partners(in business) who wrong each other: Not so do those who believe and work deeds of righteousness, and how few are they? And David gathered that we had tried him: he asked forgiveness of his lord, fell down, bowing (in prostration) and turned (to God in repentance).))⁽¹⁾

(1) Ibid., P. 1221-22, verse 21-24 .

Here, there is a serious clash between interpreters of the Quran. What is the meaning of this parable and why did Dawoud feel that he was intended by a trial through the whole event?.

Some of the interpreters of the Quran said that this parable was an insinuation of what Dawoud did to his army leader, when he sent him to the battle to win his wife while he had many wives ⁽¹⁾. This is considered by many Quranic scholars as a myth taken from Jewish tradition. rejected this and said that Dawouds mistake was to listen to one of the brothers not both then gave his judgment ⁽²⁾. Why the apparent unjust brother should also have to come with the complainant if he did not want to be listened to ?⁽³⁾. But this technical mistake was not a serious mistake, since the judgment was very clear without even hearing the other brother. Also Dawoud was described by his sound judgments: ((And gave him wisdom and sound judgment in speech and decision))⁽⁴⁾.

(1) a) al--Tabari, Muhammad Ibn Jarir. ((*Tafsir al-Tabari*)), ed shakr, Mahmud. Dar al-Maarif, Cairo, 1969.

b) al-Zamakhshar, Mahmud Ibn Umar. ((*al-Kashshaf*)), ed, Ahmad, Mustafa, Maktabt al-Istiqamah, Cairo, 1946.

(2) Qutb, Sayyid. ((*Fi Zilal al-Quran*)). Dar al-shoroug Beirut, 1985.

(3) Ali, AbdAllah Yousuf. ((*Commentary of the Holly Quran*)) Dar al-Fikr, Beirut, n.d.

(4) Ali, P. 1220, verse 20 .

One of the reasons which makes the textual reader sees the story as a parable intended to teach Dawoud is the way they responded together ((We are two Disputants, one of whom has wronged the other : decide now between us with truth))⁽¹⁾ Why did they come for judgment if they know that one wronged the other? Why did they stress on deciding between them in truth? He was a prophet who was preaching for the truth. Why did they say: ((and treat us not with injustice)); while he was a king, a judge, a leader and a prophet? It is not easy for regular people to use such language to their judge who is also a king, a leader and, a prophet. The most probable textual solution for this discrepancy is to see it as a parable to teach Dawoud himself. But I am not ruling out the other possibilities of interpretation. Whatever the mistake was, it showed us that Dawoud the prophet had been characterized realistically in Quranic stories as a human being with human mistakes.

This way of realistic characterization is also the method for presenting good personalities who were not prophets. These good models were mostly good but their other human side was still their. The first example for such stories is the story of the two sons of Adam in Surat al-Ma'ida. The one who was killed represented the good man ((Recite to them the truth of the story of the two sons of Adam. Behold! they each Presented a sacrifice (to God). It was

(1) Ibid., P. 1221, verse 22 .

accepted from one, but not from the other. Said the latter : Be sure I will slay thee. Surely, said the former God doth accept of the sacrifice of those who are righteous. If thou dost stretch thy hand against me, to slay me, it is not for me to stretch my hand against thee to slay thee : for I do fear God, the cherisher of the worlds))(1) Until here we are faced with a pure righteous who was completely tolerant and peaceful. His tone of voice was very calm even in front of death threats. Suddenly this tone changes to a bitter one ((For me,I intend to let thee draw on thyself my sin as well as thine, for thou wilt be among the people of the Fire, and that is the reward of those who do wrong))(2) Some interpreters gave excuses for this usage of harsh language by this good calm tolerant peaceful man. They said he was preaching his brother to deter him from killing him(3). This is a possible interpretation.

The other possibility could be extracted from the textual discourse of the story. Couldn't we see the building up of the tension between them? At the very beginning of their conflict, the good man was still calm and peaceful. There is even a possibility that he did not take the threat seriously at

(1) Ibid., PP. 250-51, verse 30-31 .

(2) Ibid., P. 251, verse 32 .

(3) Ibn Kathir, Isma'il Ibn Umar.((*Tafsir al-Quran al-Azim*)), ed, al-Bijawi, Mahammad, Maktabat al-Halabi, Cairo, 1978.

the very beginning. Then he started to realize that his brother's intention was definite. When the events reached this level, his language became bitter and harsh on his brother. The structure of his bitter phrases gives the shades that he wished for his brother to be among the people of the Fire. His anger was reflected through his harsh language. He was a good human not a good angel. The Quranic story presented him objectively.

An other example is the companion of the man who had two gardens. ((set froth to them the parable of two men: for one of them We provided two gardens))⁽¹⁾ Why do we have in the parable two garden for one and nothing for the other ? Here is the trial for both of them. It seems that the other garden should have been for the poor one. But in this case there would not be any trial for any of them. Even the poor one who was the voice of goodness in this story was tried. It hurts him that his companion said ((More wealth have I than you, and more honour and power in (my following of) men))⁽²⁾ He was trying to humble his companion, when he said: ((Dost thou deny him who created thee out of dust, then out of a sperm-drop, then fashioned thee into a man))⁽³⁾ As if he was saying you are actually close

(1) Ali, P. 739 , verse 32 .

(2) Ibid., verse 34 .

(3) Ibid., P. 740, verse 37 .

to nothing, so do not be too proud. Then the preaching was elevated high when he said ((But (I think) for my part that He is God, My Lord, and none shall I associate with my Lord. Why didst thou not, as thou wentest in to thy garden, say: God's will (be done)! There is no power but with God! if thou dost see me less than thee in wealth and sons))⁽¹⁾ During his impressive preaching he could not forget the insult. The connection between ((There is no power but with God))⁽²⁾, and ((if thou dost see me less than thee in wealth and sons))⁽³⁾ is merely psychological. It is the harmed soul of the good preacher. He could not get the hurt out of his mind, so he finally spelled his real anger out ((It may be that my lord will give me something better than thy garden , and that he will send on thy garden thunderbolts (By way of reckoning) from heaven , making it (But) slippery sand ! or the water of the garden will run off underground so that thou wilt never be able to find it))⁽⁴⁾ Anger and wishing bad happening are apparent in this expressive discourse. He wanted a garden for himself better than his companion's garden and he wished a complete destruction to his companion's garden . This is

(1) Ibid., P. 740-41, verse 38-39 .

(2) Ibid., verse 39 .

(3) Ibid.

(4) Ibid., P. 741, verse 40-41 .

very realistic of him . But why he kept saying here (your garden) not (your two gardens)? Some body could say one represent the two , which is possible .

On the other hand, there is still another psychological possibility . One of the gardens created the whole problem . It made one too proud rich and one too humbled poor, who was hurt. So this extra garden was the one which really did most of the harm to his soul . He wished its destruction and wanted a better one . This is an interpretation which is depending on the psychology of the stylistic usage of language of the good character's dialogue .

One of the surprising points in the realistic characterization in Quranic stories is presenting the angels not in the perfect image as we imagine them , but in a more lively realistic way . They are frequently described as obedient creatures who are completely submissive to Allah 's orders . On the other hand, they are presented, in other parts of the Quran, differently . When Allah announced his decision to create Adam, their response had the flavor of an objection or at least they were not pleased with the whole matter . ((Behold , thy lord said to the angels : I will create a vicegerent on earth . They said : will thou place there in one who will make mischief there in and shed blood ? Whilst we do celebrate Thy praises and glorify Thy holy (name) ? He said : I Know what ye know not. And He taught Adam the

nature of all things : then He placed them before the angels , and said : Tell me the nature of these if ye are right .)) (1) Interpreters regularly avoid discussing this issue and concentrate their analysis on Adam)(2). But the angels are characters in the Quranic stories. They were right in objecting that terrible side of Adam , but they did not know the whole picture .

The order of Adam which made him appropriate to be a vicegerent on earth was not clear to them. So they had to go through the experience of seeing Adam while he was telling them the nature of things. This process of Knowing was the price of their objection to the creation of Adam.

Also we imagine angels to be in complete harmony with no arguments or disputes about any issue. In Surat Sud there is a verse giving another image of them : ((No Knowledge have I of the chiefs on high when they discuss (matters) among themselves))(3). The translator here is not exact in his translation. He used the moderation of

(1) Ibid., P. 24, verses 30-31 .

(2) (a) al-Razi , Fakhr al-Din Muhammad Ibn Umar . " *al-Tafsir al-kabir*" . al-Matba'h al-bahiyah , cairo , 1962.

(b) Rida , Muhammad Rashid . " *Tafsir al-Manar* " Dar al-Marifah , Beirut , n .d .

(3) Ali, P. 1231, verse 69 .

interpreters ⁽¹⁾. How could the verb (Yakhtasimun) means (they discuss matters)? Why did the Quran use this strong word to mean discuss ? This word has even the connotations of more than just disputing. One of the connotations is quarreling disputes . I know it is not easy to believe that the hierarchy in Heaven do quarrel in their disputes about matters. Isn't this the real nature of the angels as they are characterized by the Quranic stories ?

We usually make a perfect image for angels, prophets, and their disciples. But the Quranic stories characterize them very realistically. Let us have a second look at the characterization of the disciples of Christ. Their submission side could be clarified by this verse: ((And behold! I inspired the Disciples to have faith in Me and Mine Apostle: They said we have faith and do thou bear witness that we bow to God as Muslims))⁽²⁾ This is an impressive response to Allah's inspiration. It came from good hearts. But they are still humans , and the Quran characterizes them accordingly ((Behold ! the Disciples said O Jesus the son of Mary! can thy lord send down to us a table set

(1) (a) Qutb, Sayyid, ((*Fi zilal al-Quran*)). Dar al-shorouq, Beirut, 1985.

(b) Sabuni, Muhammad Ali, ((*Safwat al-Tafasir*)), Dar al-Quran al-Karim, Beirut, 1981.

(2) Ali, P. 278, verse 114 .

(with viands) from heaven? said Jesus : Fear God if ye have faith. They said: We only wish to eat thereof and satisfy our hearts, and to know that thou indeed told us the truth: and that we ourselves may be witnesses to the miracle.))(1) This requested miracle was asked by believer, not only believer but disciples who were supposed to be spiritual leaders of the believers. The linguistic style of their request almost frightened the christ. They did not say (would your lord send down to us a table?). They said : ((can thy lord send down to us a table .)))(2) The phrasing of the request has the connotation that they were questining the ability of the lord. They even said (your Lord) instead of saying (our Lord) which is more courteous. The Quranic story recorded that deeply and realistically with no polishing.

Christ was frightened by their improper request, so his immediate response was so harsh on them. ((Said Jesus: Fear God, if ye have faith)))(3) Then they gave their excuses for that request. These excuses put them in the category of unelevated humans, at least yet. They were as humans concerned for material things, they wanted to eat first. The unbelievable excuse was ((and to know that thou hast indeed

(1) Ibid., P. 279-80, verse 115-116 .

(2) Ibid.

(3) Ibid.

told us the truth))⁽¹⁾ So they were not sure that he told them the truth. These Sayings give a clear picture of their internal life. Their hearts were still not satisfied :((and satisfy our hearts))⁽²⁾ Even though they were the praised disciples, they are characterized in this Quranic story as humans who are prone to sin.

On the other side of the Quranic stories' realistic characterization, we have the presentation of the bad characters as dominantly bad, but not purely bad. For the bad son of Adam he was bad to the level of killing his own brother. ((The (selfish) soul of the other led him to the murder of his brother, He murdered him and became (himself) one of the lost ones.))⁽³⁾ The translation does not give the full meaning of the word (Tawwa'at). This verb pictures an internal struggle inside this bad brother before he really resolves to implement his decision. That decision which was immature at the beginning. So he had another side in addition to his bad side. This other was resisting the implementation of the terrible decision. When he killed, he became one of the lost ones. why? It seems to me because the small good side lost the internal struggle, so the whole man was lost psychologically.

This analysis could be strengthened by what went through his mind when he was carrying the corpse of his

(1) Ibid., P. 279, verse , 116 .

(2) Ibid.

(3) Ibid., P. 251, verse 33 .

brother.((Woe is me! said he ; Was I not even able to be as this raven, and to hide the corpse of my brother ? Then he became full of regrets)⁽¹⁾ If he had been purely bad he would have left the corpse with no concern. He felt that leaving his brother's corpse was shame ful, because he would see his murder all the time. After the burial, he realized that all the fire of competing with his brother was gone, so: ((Then he became full of regerts)⁽²⁾ , as a human being who had good side beside his bad side.

The other example of this type is the people of Lut. They are in our minds purely bad people. But when Lut proposed for them to marry his daughters : ((They said : well dost thou know we have no need of thy daughters))⁽³⁾ I do not agree with this translation. It should be (we have no right of thy daughters) because the Quran used the word(Haq). Even though they were digressed in their sexual life, they mentioned here the word (Haq). The Quranic story glimpses to the trace of goodness which was buried underneath ruins of badness because they were still humans.

(1) Ibid., P. 251-52, verse 34 .

(2) Ibid.

(3) Ibid., P. 267, verse 79 .

D- Woman Character In Quranic Stories

Woman has a genuine role in Quranic Stories. She could be as high as the character of Mariam, or as low as the Character of the wife of Lut. She also could be in between, The examples for all types are numerous. The best example to start with is Mariam . Parts of her story were discussed in a previous section specially her responses to the incerdible surprises which were falling over her head. I did not discuss her story before her birth and her childhood : ((Behold a woman of 'Imran said: O my lord! I do dedicate into thee what is in my womb for thy special service : so accept this of me : for thou hearest and knowest all things when she was delivered, she said : O my lord! Behold ! I am delivered of a female child!))⁽¹⁾ Therefore Mariam was dedicated to Allah before she was delivered, so her raising up was quite special:((Right graciously did her lord accept her : He made her grow in purity and beauty))⁽²⁾ Even her sustenance was through non-worldly food: ((Every time that he entered (her) chamber to see her, he found her supplied with sustenance. He said : O Mary ! whence (comes) this to you ? She said : from God))⁽³⁾ . That was to insure her goodly growth . When Zakariya heard that he prayed for progeny : even though, he was very old and his wife was barren .

(1)Ibid., PP. 131-32, verses 35-36 .

(2) Ibid.,P. 132, verse 37 .

(3) Ibid.

In the same Surah, we have a clear description of Mariam's distinguished character by the angels . ((Behold ! the angels said : O Mary ! God hath chosen thee and purified thee - chosen thee above the women of all nations))⁽¹⁾ . The strong grounds for this choosing are very sound and logical . Every cause around her was created to lead her to be that high character.

The other category of women characters in Quranic stories is the mother . Two mothers are to be discussed here . The mother of Moses and the wife of Pharaoh. The mother of Moses was in great grieve while she was afraid of the unpredictable future of her baby, therefore she was ordered: ((But fear not nor grieve : for we shall restore him to thee))⁽²⁾. That order came to her through inspiration . But when she threw him in the river , her grieve became intense . ((But there came to be a void in the heart of the mother of Moses : She was going almost to disclose his (case) , had we not strengthened her heart))⁽³⁾ Her heart was void of everything except her intense grieve of the departed baby . The remark that she almost disclose the case is stylistically very profound. When the river took him she almost lost patience and about to do anything to return him to her. In this case, she would gain seeing him for a moment , but his case will be disclosed, and that was fatal for her baby . so she needed extra strengthening of her heart in order not

(1) Ibid., P. 134, verse 42 .

(2) Ibid., P.1003, verse 7 .

(3) Ibid., P. 1004, verse 10 .

to betray herself . Then after her heart absorbed the situation with all its consequences , she told his sister to follow him secretly. ((And she said to the sister of (Moses) , follow him . so she (the sister) watched him in the character of a stranger))⁽¹⁾ Then he was returned to his mother : ((thus did we restore him to his mother , that her eye might be comforted , that she might not grieve and that she might know that the promise of God is true))⁽²⁾ The expression (her eye might be comforted) is a metonymy to mean she became happy again. On the other hand, metonymy could be taken literally because the linguistic evidence does not prevent that while prevents that for a trope. So the mother of Moses was weeping on his departure all the time until he was returned back to her, then her eye was comforted. She finally stopped grieving and weeping.

The other example of the mother in Quranic stories is the wife of the Pharaoh. She was happy to have Moses maybe because she was deprived of children. Her sayings give such indication. ((The wife of Pharaoh said : (Here is) a joy of the eye for me and for thee: sly him not. It may be that he will be of use to us, or we may adopt him as a son.))⁽³⁾ It seems that they were longing for a son because she said (a joy of the eye for me and you). Actually she was talking to pharaoh but she said (do not slay him) in plural verb in Arabic to indicate that she was directing that to the others, then she

(1) Ibid., PP. 1003-4, verse 9 .

(2) Ibid., P. 1004, verse 10 .

(3) Ibid., P. 1004, verse 13 .

continued talking to the Pharaoh. Having her talking to two parties at the same time showed how much she was yearning for the body. She did not ask Pharaoh from the beginning to adopt the baby. She granted the child safety by saying (he will be of use to us). She did not specify how.

When she felt that Pharaoh was becoming flexible, she continued (or we may adopt him as son). Because of her deprived motherly love, Moses was rescued from slying and adopted as a son.

The other example of woman character in Quranic stories is the Queen character. She was characterized with the struggle between her love for absolute power and internal love for submission to a stronger man. The Quran describes her position through the Hoopoe speech ((I found(there) a woman ruling over them and provided with every requisite and she has a magnificent throne))⁽¹⁾ (Tamlikuhum) means more than ruling them. The word has the connotation of owning them. And because of her desire for more, she provided herself with every thing that she needed. So she built herself a magnificent throne. This throne indicated luxury and power.

This powerful luxriant queen was forced to consult her chiefs, when the letter from Solomon surprised her:((she said :ye chiefs! advise me in (this) my affair: No affair have I decided except in your presence.))⁽²⁾ She was seeking their

(1) Ibid., P. 983, verse 23 .

(2) Ibid., P. 985, verse 32 .

advise but the incredible usage of words makes us detect that she was still eminent over them. Firstly she said (my affair), even though the letter was addressed to them with her (come all of you). Secondly she did not say: (no affair have I decided except in your consultation or advisory) but she said ((no affair have I decided except in your presence.))⁽¹⁾ Her chiefs said to her ((But the command is with thee: so consider what thou wilt command))⁽²⁾ They are reminding her of her dictatorship. She decided on a bribe ((But I am going to send him a present and (wait) to see with what (answer) return (my) ambassadors))⁽³⁾ When she came to Solomon, and felt how great his power over hers:((she said :O my lord! I have indeed wronged my soul : I do (now) submit(in Islam)with Solomon to the lord of the worlds))⁽⁴⁾ Her submission to Solomon was more of a woman submitting to her stronger man than a leader submitting to a stronger king. Even her conversion to the right religion has this connotation. She did not say (I do submit to the lord of the worlds) but ((I do (now) submit (in Islam), with Solomon to the lord of the worlds))⁽⁵⁾ . So her martial, cultural, feminine submission

(1) Ibid.

(2) Ibid., P. 985, verse 33.

(3) Ibid., P. 986, verse 35 .

(4) Ibid., PP. 988-89, verse 44 .

(5) Ibid.

to him was her way to submission to the lord of the worlds. This is the beautiful realistic way the Quranic story characterizes the personality of this queen.

We could see the female when she is controlled by her desires in the Aziz's wife. She tried hard to seduce Yusuf, but he refused continuously. His refusal hurt her feminine pride, so she made a desperate attack on him. ((But she in whose house he was sought to seduce him from his (true) self: She fastened the doors and said: Now come thou (dear one!))⁽¹⁾ She attacked him with no feminine shyness at all. She was internally desperate to the level that she raced him to door while he was escaping from her. She even tried to hold him back by graping his shirt. ((so they both raced each other to the door, and she tore his shirt from the back))⁽²⁾. At the door, she did not say (he seduced me or he tried to attack me). She jumped into the question about the proper punishment :((what is the (fitting) punishment for one who formed an evil design against thy wife))⁽³⁾ It seems that she prepared herself for that critical moment. She was not confused or embarrassed, while she tried to master the moment by her cool language. Since she was still in love with him, she did not suggest his killing, but imprisonment or chastisement.

When she heard of the malicious talk by ladies of the city, she prepared a banquet for them. Then she made them enter

(1) Ibid., P. 559, verse 25 .

(2) Ibid., P. 558, verse 23 .

(3) Ibid., P. 558, verse 25 .

with her the experience of desiring Yusuf. She was a strong confident woman, therefore she planned everything while she was sure of the results. She gained victory over them very easily. That victory made her say: ((if he doth not my bidding he shall certainly be cast into prison))⁽¹⁾ How could a regular woman say something like this so bluntly with no shame? After years, when youth with its desires had gone it was easy for her to say : ((Said the Aziz's wife: Now is the truth manifest (to all) : it was I who sought to seduce him from his (true) self: he is indeed of those who are (ever) true (and virtuous).))⁽³⁾. Some interpreters said it took her a long time to get purified and admit her guilt and became truthful⁽⁴⁾. That is a possibility, but there is the possibility that it was easy for her because of the age and the fact that the whole issue had become history when she admitted her real role.

(1) Ibid., P. 561, verse 32.

(2) Ibid., P. 560, verse 29 .

(3) Ibid., PP. 569-70 verse 51 .

(4) Ibn Kathir, Isma'l Ibn Umar. ((*Tafsir al-Quran al-Azim*,)) ed, al-Bijawi, Muhammad, Maktabat al-Halabi, Cairo, 1978.

The opposite to the Aziz's wife was the refined polished female, who wanted the right male by the natural means. The well-bred polite daughter of Shu'aib gave Moses the opportunity to come forward, and gave her father the shy hints that she wanted Moses. So the father proposed to him to marry her. She was brought up by a prophet, so it was natural of her to be a shy virtuous woman.

These examples indicate that we find various types of women characters in Quranic stories. They were not brought for mere excitement. Women are taking their role in Quranic stories as they do in real life. Still there are several points to brief before closing this section. In all Quranic stories except the story of Mariam, women are not major characters. The Quranic stories which do not include women characters at all are more than the stories which do not include them. No mention of women in the stories of the people of the cave, the people of Shu'aib, the people of Salih, and the people of Hud. Women are rarely mentioned in the stories of the people of Nuh, the people of Ibrahim, or the people of Lut. The reason for that is obvious. These stories are controlled by the messages' struggles and disputes.

A final note to make is that I felt, after looking again and again into the Quranic stories, that Quranic stories with woman characters are the closest to literary short stories. These Quranic stories, contain more life and human feelings than other Quranic stories. They are expressive, communicative, and impressive stories, because they are picturing human social life in action.

E- Growth in Characters Of Quranic Stories

It is common in Modern fiction criticism that growth in characters has to be internal from one belief to its opposite. This belief or collection of believes, could be social, political, philosophical, or religious. The growth should be logically justifiable. Its successive of stages should come naturally through out the connected events⁽¹⁾.

Growth in characters of Quranic stories is mainly religious. Because these stories are mostly terse and concise, the growth in characters is quick and not easy to be detected.

Its glimpses need several looks to be clearly seen. Since the Quranic stories are poetically concise, the grounds are not usually paved with enough details for justifiable growth. The apparent examples for extractable growth are Ibrahim's search for God, Moses' life, the belief of Pharaoh's magicians, and 'Uzair's belief in the resurrection.

The people of Ibrahim used to worship stars, moon and the sun. In his search for his lord, Ibrahim went through their lords. He started with the least important to the most important. But all of them set, so he disregard them as his lord and set his face toward his real Lord. Ibrahim was searching for certitude and his growing search gave him certitude:((when the night covered him over, he saw a star: He said : This is my lord. But when it set, he said : I love

(1) (a) Spilka, Mark, ed. (*Towards a poetics of Fiction*).

Indiana university Press, Bloomington, 1977.

(b) Wadi, Taha (*Dirasat fi Nagd al-Riwayah*). The General Egyptian Book organization, Cairo, 1989.

not those that set. When he saw the moon rising in splendour, he said : This is my lord. But when the moon set he said : Unless my lord guide me I shall surely be among those who go astray. When he saw the sun rising in splendour ,he said : This is my lord this is the greatest (of all). But when the sun set, he said :O my people I am indeed free from your (guilt) of giving partners to God))⁽¹⁾ Even though Ibrahim was using his logical mind throughout his quest to the right lord he kept using the clause (I love not those that set) Why didn't he use logic related phrases like (I am not convinced with those that set)? Actually using the word (love) here is very important. It means that he was growing internally with all his sentiment, emotions, and finlly intellect. It was not only intellectual growth otherwise he would not use the word"love".

That repeated clause was used for the star by itself. But for the moon then the sun, additions were introduced to give us glimpses of his internal growth. After the moon set he said ((unless my lord guide me, I shall surely be among those who go astray))⁽²⁾ Here he realized the need for guidance which prepared him for revelation. After the sun set his response was an exact decision: ((O my people! I am indeed free from your (guilt) of giving partners to God))⁽³⁾ Textually, couldn't we see that he was not free or was not set to give that sharp decision before? So he was prepared

(1)Ali, P. 142, verse 76 .

(2) Ibid., PP. 142-43, verse 77.

(3) Ibid., P. 143,verse 78 .

internally to say :((For me, I have set my face firmly and truly towards him who created the heavens and the earth))⁽¹⁾ Ibrahim after his search became (Haniif). This word literally means inclined but it means in common use truly straight ⁽²⁾ He was inclined, from all untruthful lords in his quest for his real lord. This inclination produced his real straightness.

The story of Moses in Surat al-Qasas gives flashes of growth in his character throughout the years. I discussed his story in several sections previously, so I will glance quickly at some features of his growth. When he was a young man he used his strength without restrains, so he killed once and almost killed the second time. He did not decide to save himself before the sincere advice from the man who came from the furthest end of the city. Since he was a confused inexperienced man he stayed with no decision until a man got to him from a far distance. Now he turned his face towards Madyan. His trip forth and back cooked his maturity on a clam fire. When he returned back with his family, he was actually maturer. When he saw the fire, he told his family to stay. He was mature enough to think of all dangerous possibilities that might face him at the fire, so he wanted them to stay at the explored place. He, by himself, will explore the unexplored. This is an action of a mature father and husband, ((he perceived a fire in the direction of Mount

(1) Ibid., P. 310, verse 79 .

(2) al-Zamakhshari, Mahmud Ibn Umar, ((*Asas al-Balaghah*)). Dar al-kutub al-Misriyah, Cairo, 1973.

Tur. He said to his family : Tarry ye; I perceive a fire; I hope to bring you from there information or a burning Firebrand that ye may warm yourselves))(1) Since he became a devoted father, he was bringing everything for them. He did not even include himself.

Besides that, when he was given his mission, he knew his limits so he asked for a helper. Before, when he hit with his fist he did not think about his physical strength. When he became mature, he asked for a speaker and confirmer ((And my brother Aaron-he is more eloquent in speech than I :So send him with me as a helper to confirm (and strengthen) me For I fear that they may accuse me of falsehood))(2) At this point, he was looking at the issue from all dimensions, which was different from him when he left Egypt.

In the story of the magicians with Moses there is definitely a clear change of faith of the magicians. The question here; was the change grow naturally in the narration? We can detect some glimpses of that by analyzing their story in Surat Taha when Moses said to them ((Woe to you : Forge not ye a lie against God, lest He destroy you (at once) utterly by chastisement the forger must suffer frustration))(3) The seeds of their turning was placed in the soil of ther souls:(so they disputed one with another over

(1) Ali, P. 1010, verse 29 .

(2) Ibid., P. 1012, verse 34 .

(3) Ibid., PP. 801-2 , verse 61 .

their affair but they kept their talk secret))⁽¹⁾ Since they disputed so they parted. The speech of Moses was not a speech of ordinary magician. Some of them started to hesitate. They disputed because some were shaken by what Moses said. Therefore, they needed a psychological push from the chiefs of Pharaoh: ((They said : These two are certainly (expert) magicians: thier object is to drive you out from your land with their magic and to do away with your most cherished institutions)⁽²⁾ Plainly they were encouraging them by saying (this is a professional struggle). You have to win otherwise you will not have a jop. The chiefs were adulating them by saying (your most cherished institutions))⁽³⁾: Your best method. Since their disputes continued, The chiefs of Pharaoh asked them : ((therefore concert your plan, and then assemble in (serried) ranks : He wins (all along) today who gains the upper hand))⁽⁴⁾ Saying to them ((concert your plan)) means that their was confusion due to Moses speech. Also saying ((assemble in ranks)) means they needed physical unity to hide their internal separation .

The Quranic stories repeated the combat in several places with terse language. But they changed from supporting the Pharaoh to supporting Moses . Apparently, that was sudden while they started from the beginning to

(1) Ibid., P. 802, verse 62 .

(2) Ibid., P. 802, verse 63 .

(3) Ibid.

(4) Ibid., P. 802, verse 64 .

have a subsurface change. Their change surfaced when they saw:((Quickly will it swallow up that which they have faked))⁽¹⁾ Some interpreters ⁽²⁾ said the magicians know their profession quite well, but what they saw from Moses was not magic at all. Therefore their belief came strong and forceful ((So the magicians were thrown down to prostration)) ⁽³⁾ Some of their characters grew before the others, but finally they changed together to the right belief.

Another example of the quick change in a character of 'Uzair. He was questioning the returning back from death. After an experiment, he believed of resurrection. The conciseness of the story did not give space to pave the way for Uzair's growth of character : ((Or (take) the similitude of one who passed by a hamlet , all in ruins to its roofs. He said Oh! how shall God bring it (ever) to life, after (this) its death? But God caused him to die for a hundred years then raised him up (again). He said: How long didst thou tarry (thus)? He said: (perhaps) a day or part of a day. He said: Nay, thou hast tarried thus a hundred years; but look at food and thy drink; they show no sings of age; and look at thy donkey: and that We may make of thee a sign unto the people, look

(1) Ibid., P. 803, verse 69 .

(2) Qutb, Sayyid. " *Fi Zilal al-Quran* " . Dar al-Shorouq, Beirut,1985 .

(3) Ali, P. 803, verse 70 .

Chapter Three

further at the bones , how we bring them together and clothe them with flesh. When this was shown clearly to him, he said: I know that God hath power over all things)) (1) .

He was not seeing his own resurrection, so his impulse of belief did not come until he saw the resurrection of his donkey happening at sight. The growth of his characters did not take a long narration, maybe because it did not take time when he saw the alive miracle.

Growth in characters is not usually clear in short stories as well as Quranic stories . There is no space for enough details to clarify growth in these short narrations. This feature is dominant in Quranic stories .

(1) Surat al-Baqarah , Verse, 259.

Chapter Three

Linguistic aspect in narration and dialogue

A- Connotation of setting in diction selection

One of the main characteristics of Quran is its distinguished diction selection. In Quranic stories that diction fits certain places of the environmental setting. Some interpreters claimed that these Vocabulary are not originally Arabic, but derived from several backgrounds. If that is true, it does not change the fact that all Quran is Arabic. All of interpreters believed that these words were incorporated in Arabic before the coming of Quran. All these words have close synonyms in Arabic, but the Quran chose not to use these synonyms. (Quran prefers to use the words which are originally not Arabic in the narration or dialogue of its stories to reflect the historical setting of the stories" background) (1) The interpretations, I am presenting here, are not to be asserted as absolute facts, but to be given some stylistic attention.

The examples of these non-Arabic Vocabulary, which scent the historical setting, are numerous. The Aziz's wife said to Yusuf (Hita lak)). (It means in Syriac, I am yours and in the language of the people of Huoran, come here.) Here, we can not be sure how this word got to Egypt, but we can find our way depending on the people who were ruling Egypt at the time. They were invaders who came from Syria or through Syria. That word could have entered Egypt with them or with the tribes from Syria who accompany them.

(1) Mustafa, Mahmoud al-Sayyid. "al-'ijaz al-laghawi fi al-Qisah al-Quraniyah". Mansh'at al-Ma'arif, Alexandria, 1978.

(2) al-Shawkani, Muhammad Ibn Ali. "Fateh al-Qadir". Dar al-Ma'rifah, Beirut, n.d, V.3, P.15.

Some interpreters tried to find an Arabic origin for (Hita) (1) They say it is from (Hia'ta). Mustafa claimed that the (Hamzah) can not be admitted in this place. (2) But one of the readings of the Quran allowed it. This word is closer in meaning to what al-Shawkani said. It could have the two meanings which might be (come, I am yours). That does not prevent us from seeing the other meaning in it: (I prepared everything for you).

A second example from the story of Yusuf is the usage of the word (Rabiy). Yusuf said referring to the Aziz ((Truly (Thy husband) is my lord)) (4) The word was used several times in the Surah referring to the Aziz or the king. The term (Rab) for the owner of a slave is not used in any other Surah for the same reference, except to refer to the rulers of Egypt. Yusuf said to the prisoner, who was going to be freed : ((Mention me to thy Lord)) (5) . When the king asked that prisoner to bring Yusuf, he said ; ((Go thou back to thy lord)) (6) . He did not use (your king) but (your lord) It seems to be an old Epyptian term which got reflection in the Quran. Arabic language, regularly, uses owner, master or benefactor (Mawla) instead of (Rab) .

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- (1) Sabuni, Muhammad Ali. " Safwat al-Tafasir". Dar al-Quran al-Karim, Beirut, 1981. V.2 .
- (2) Mustafa, Mahmoud al-Sayyid. " al-'ijaz al-lughawi fi al-Qisah al-Quraniyah". Mansh'at al-Ma'arif, Alexadria, 1978.
- (3) al-Shawkani, Muhammad Ibn Ali. "Fateh al-Qadir" . Dar al-Ma'rifah , Beirut, n.d, V.3, P.159
- (4) Ali, P.558, Verse, 23 .
- (5) Ibid., P.565, Verse 42.
- (6) Ibid., P. 569, Verse 50.

The Pharaoh said: ((I am your lord, most high))⁽¹⁾ He was claiming to be (Rab) not only for his slaves but to all his people after he collected them. So it was logical for Yusuf to call the Aziz his (Rab) . It could be disputed that the term (Rab) here could mean any lord who is not a god. On the other hand, in another verse in similar situation the Pharaoh claimed to be the only god for his people. ((Pharaoh said: O my people! No god do I know for you but myself))⁽²⁾ So the lord (Rab) and god are close to be equivalent in the old Egyptain usage, and the Quran reflected that.

Another example from Surat Yusuf which gives connection of the historical setting of the original environment is the words (Ba'iir) and the name of its plural is ('iir). Regularly, in Arabic the word means camel. But the caravans between Syria and Egypt were different from the caravans between Syria and Arabia. The former caravans were composed of camels, mules, and donkeys, but the latter caravans were mainly camels, due to the wide distances of complete desert. The Quran used (Ba'iir) and ('iir) to indicate the mixture. Al-Jawaligi said ; (Ba'iir in old Hebrew refers to all animals which are use to transport goods.)⁽³⁾ Quran deflected the norm to give profound reflection of the setting of the story. In some dialects in Jordan the word ('iir) refer to camels and donkeys until now .

(1) Ibid., P.1682, Verse 24

(2) Ibid., P.1013, Verse 38

(3) al-Jawaliqi, Mawhoub Ibn Ahmad . "al-Mu'arrab min al-Kalam al-a'jami" ed Shakir, Ahmad Muhammad, Dar al-Kutub, Cairo , 1942 P.159

In Surat Taha in the story of Moses, we find the Nile referred to by the word (Yam). Al-Jawaliqi said : (Yam means in Syriac a sea or a big river.)⁽¹⁾ This usage fits the Nile very closely . Even the Nile is called the Nile sea in some wide parts. We could speculate that this word entered into Egypt with the family of Isreal who were in close touch with the Aramiac. Syriac is a dialect of Aramiac .

In Surat Mariam, we find that she was called that Allah created underneath her a small river (Sariya). (This word mean in Syriac a small river.)⁽²⁾ In the place where Jesus was born, Many springs flow in winter and dry in summer . The date of his birth has been disputed, but most people agree that it was in winter. The groundwater storage, after being filled in winter, explode as small rivers. So Mariam's small river came about by natural circumstances. The Quran used the proper word for it. Also the word (Sariya) has the shades of secrecy, due to the sound of (Sir) which is appropriate to Mariam's conditions at those critical moments .

(1) al-Jawaliqi, Mawhoub Ibn Ahmad. "al-Mu'arrab min al-Kalam al-a'jami". ed. Shakir, Ahmad Mahammad, Dar al-Kutub , Cairo, 1942, P. 159

(2) al-Shawkani, Muhammad Ibn Ali. " Fateh al-Qadir". Dar Al-Marifah, Beirut, n.d, v.3 P.303 .

In the story of Shua'ib in Surat Shu'araa (verse 182), the Quran used (al-qistas) to refer to the balance. Al-Suyuti said in al-Itqan: (al-qitas) means in Latin, the balance or the Justice.)⁽¹⁾ This word could be generated in Latin through their interaction with the people of southern Syria were Shua'ib, but we can not be sure who was the giver and who was the taker .

Another example we could find in the story of the people of the cave and (al-Raqim). (Raqim means in Latin an inscription)⁽²⁾ It is very logical to have a Latin word, Since the story happened during the Roman period in the middle east. The Inscription referred to, could be what was written on their cave after they were found . (Raqim) has Arabic origin too, from (Raqama) .

In Surat Shu'araa (verse 22) , Moses said to pharaoh : (‘abbadta) the children of Isreal . This word means in Arabic enslaved them with humiliation, which is very probable meaning , or the only one in the first encounter. Al-Suyuti said: (the word means in coptic, the action of excessive killing)⁽³⁾ The Quran indicated several times that the Pharaoh was killing the children

(1) al-Suyuti, Jalal al-diin." Kitab al-Itqan fi Ulum al-Quran".
al-Matba'h al-azhariyah, Cairo 1938. V.1, P.38

(2) Ibid., P.39.

(3) Ibid., P.138

of Isreal . The context gives the feeling that Moses protested both , the humiliation and the killing . In this case two dimensions are given to the word.

In the story of Dawoud in Surat Saba (verse 10), there is the word (Awwibiy).Al-Tabari said:(Awwibiy means in Amhari language praise God)⁽¹⁾Amharic is related to semitic languages.Also some of the Jewish sects dominated Yeman for awhile and Yeman had very close connection with Abyssinia. In the same Surah in the story of Solomon, there is another word which could be of Amharic orgin.(Minsa²h means in Amharic, a stick)⁽³⁾ This word could be related to Hebrew through the same interactions.If that is true, the historical setting has been reflected through this proper usage.

1. al-Tabari,Muhammad Ibn Jarir. "Tafsir al-Tabari" .ed.Shakir, Mahmoud. Dar al-Ma'arif, Cairo,1969,V.12.P.46.
2. al-Tabari,Muhammad Ibn Jarir."Tafsir al-Tabari".ed. Shakir, Mahmoud. Dar al-Ma'arif, Cairo,1969 ,V.12,P.46.
3. al-Shawkani,Muhammad Ibn Ali."Fateh al-Qadir".Dar al-Ma⁶rifah, Beirut,n.d V.4 P.307 .

In surat al-An'am (verse 78). Ibrahim said: ((This is my lord: This is the greatest (of all))⁽¹⁾ He referred to the sun with a masculine pronoun, even though it is feminine in Arabic. Dr. Jawad Ali indicated in his extensive pre-Islamic Arab history, that (the sun was a masculine god in Iraq.)⁽¹⁾ The people of Ibrahim were in Iraq and they were worshiping stars specially the sun. This special usage of the gender gives profound impact of the historical background.

More vocabulary could be found in Quranic stories to reflect the original environment of the narrated stories. This dimension with other factors, makes the Quranic stories profoundly realistic.

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1. Ali, P.310, Verse 78 .
 2. Ali, Jawad. "Tarikh al-Arab Qabl al-Islam ", al-Majma' al-'ilmi al-Iraqi, Bagdad, 1950 ,V.2, P.171.

B- Dialogue In Quranic Stories

Dialogue in Quranic Stories depends mostly on telling the sayings of the characters. (Telling the sayings, without their connotations of the setting and influence on the event, is not enough to be considered literary dialogue.)⁽¹⁾ Dialogue in Quranic stories is of two types: (one argumentative which is not literary; it is directly religious. It gives samples of the mental struggles between prophets and their peoples.)⁽²⁾ Another type is the literary dialogue. (In this type, the scenes are presented in concrete language. Life is injected in the scenes from the moment the characters start talking)⁽³⁾

Quran uses all types of sentences in its story dialogue depending on the role of the dialogue. The sentences could be long or short, complex or simple, verb clause or noun clause, and direct or indirect. The dialogue could be tense and fast, like the scene between Moses and his brother, when Moses found his people worshipping the calf. It could be concentrated, like the dialogue in the story of Mariam. Also It could be extensive and colorful like the story of Yusuf.

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- (1) Howthorn, Jeremy. "Narrative from Malory to Motion Pictures" Edward Arnold, London, 1985 .
- (2) Fadil Allah, Muhammad Hussien, "al-Hiwar fi al-Quran". Dar al-Ma'arif, Cairo , 1975 .
- (3) Hifni, abd al-Halim. "Uslub al-Muhawarah fi al-Quran al-Karim". The General Egyptian Organization, Cairo, 1985.

In some samples of the Quranic stories, like the story of Yusuf , The story of Moses in Surat al-Qasas, and the story of the flood , we could see how the dialogue is picturing the characters and pushing the events forward. This feature is variably apparent in many other Quranic stories, but not to the same literary extent .

The linguistic style of the dialogue is the same elevated poetic style of the Quran, even if the characters are different. This fact does not effect the hidden fact of having different elevated poetic styles for the different characters. This study tried to prove with numerous examples in the characters chapter, that every character has his own language in diction selection and type of sentence to reflect his essence. Each prophet could have his own vocabulary which resonance his personality. Ibrahim mostly used relaxed and tolerant language while Moses dialogue was tense and regularly nervous. Yusuf's dialogue was planned very carefully to reflect his practical personality. I will present several dialogue scenes to clarify the effect of the dialogue in picturing characters and pushing events forward.

The story of Qarun and the people of Moses is basically a dialogue fashion story .((Behold, his people said to him : Exult not, God loveth not those who exult (in riches) But seek, with the (wealth) which God has bestowed on thee, the home of the Hereafter, nor forget thy portion in this world: But do thou good, as god has been good to thee , and seek not (occasions for) mischief in the land : for God loves not those who do mischief.))⁽¹⁾

(1) Ali, pp.1023-24, Verses, 76-77 .

This preaching can not be said by all his people. It is the language of the preachers or the people who are granted true knowledge as described in (verse 80). They used several times negative and positive commanding verbs(exult not, seek, nor forget, do thou good, and seek not) . This tough language can not be used by the general people of Moses who were seeking to have fortune like Qarun. ((Said those whose aim is the life of this world : Oh ! that we had the like of what Qarun has got ! for he is truly a lord of mighty good fortune))(1)

Qarun's response to the preaching was filled of vanity pride. It was reflected in a saying and an action .((He said : This has been given to me because of a certain knowledge which I have.))(2) He was claiming that he created that mighty fortune, so no body could advise him how to use it. Therefore, he applied his saying by appearing in front of his people puffed up with pride.((So he went forth among his people in the (pride of his worldly)glitter.))(3)The people who loved this world were cracked down by his vanity appearance. The response of the preacher to their people was harder than their preaching of Qarun . They started it by saying(Alas for you).

When earth swallowed up Qarun and his house, the people changed their attitude and language: ((and those who had envied his

1. Ibid., P.1024, verse 79

2. Ibid., P.1024, verse, 78

3. Ibid., P.1024, verse, 79

position the day before began to say on the morrow:
Ah: It is indeed God who enlarges the provision
or restricts it.))(1) In their complete response they used
(Waii) twice which is a vocal word for being surprised. Its sound
reflects most of the meaning.

The story of al-Mu'min in Surat Ghafir is another example of a
dialogue story. It is a special type of dialogue. The speakers
are: Pharaoh, Moses, and al-Mumin. They were not speaking to each
other, but to the ruling class of Egypt. The story sounds like a
prosecuting, and the high class of Egypt were the court or jury.
Each one wanted to have them in his side. Pharaoh started the
prosecution by saying: ((Leave me to slay Moses; and let him call on
his lord! What I fear is lest he should change in the land:)))(2)
Pharaoh was flaming of anger, so he did not present the case then
ask for a proper sentence. He reversed that by asking for Moses"
death, then presented his reasons. The afraid Moses was not
direct in his response to the Egyptians. ((Moses said: I have
indeed called upon my lord and your lord (for protection) from
every arrogant one who believe not the Day of Account.)))(3) He
insinuated that pharaoh was the arrogant one. Why Moses said

(1) Ibid., P.1025, Verse, 82 .

(2) Ibid., P.1269, Verse , 26 .

(3) Ibid., P.1270, Verse , 27 .

(my lord and your lord) not (our Lord) as he believed ? Was Moses saying that out of courtesy to his would be jury ? He could not force his Lord on them , specially when they are the real court .

Moses did not take his case any further because al-Mu^omin was prepared to be his lawyer in this case . His appeal was extensive with variable tones .((A Believer, a man from among the people of Pharoach, who had concealed his faith, said : will ye slay a man because he says , My Lord is God ?)) (1) He appeared to be neutral at the beginning because he was hidding his faith . But a glimpse of his belief forced itself out .((When he has indeed come to you with clear (Signs) from your Lord.)) So he believed of the clear signs. He even said (your Lord) not (his Lord) to indicate his belief that Moses'Lord is their Lord .

It appeared that (the believer) felt that he was disclosing his own case , So he changed his tone to appear neutral again: ((And if he be a liar ,on him is (the sin of) his lie; but, if he is telling the truth, then will fall on you something of the (calamity) of which he warns you ; Truly God guide not one who

(1) Ibid., P.1270,Verse , 28

(2) Ibid.

transgresses and lies!))(1) To avoid disclosing his own case, he started with the possibility which was against Moses . But he quickly returned to Moses" side . He called upon his people to avoid the punishment of God . It seemed that his appeal was effective on the people , So pharaoh altered his severe tone : ((Pharoah said : I but point out to you that which I see (myself); Nor do I guide you but to the path of Right !))(2) He might suspect some disobedience so he softened his language .

The believer's response was clearer than before . He became specific in his warnings of what might happen to them. He kept saying (O my people) to the opening of each sentence to win their hearts **to** his side. His preaching was warm and open as if he lost his ability of reserving his belief .

Pharoah close to the end, was not directing his talk to all his chiefs, after the believer shook them , but to a specific one . Haman was the one who implement Pharaoh's plans. ((Pharaoh said : O Human! Build me a lofty palace,that I may attain the way, and means.)The way and means of (reaching the heavens, and that I may amount up to the God of Moses : But as far as I am concerned, I think (Moses) is a liar))(3) Pharaoh was planning to perform a ridiculous

(1) Ibid.

(2) Ibid., PP.1270-71, Verse 29.

(3) Ibid., P.1273, Verses 39-37.

experiment because he himself was shaken by the believer preaching, but the evil of his deeds hindered him from the path and his plot led to nothing.

At the end, the believer disclosed his case completely and unified his issue with Moses mission. ((The man who believed said further: O my people! follow me: I will lead you to the path of Right.))⁽¹⁾ He was actually asking them to follow Moses, but he phrased it to appear like following him. He was one of the chiefs of Pharaoh, so it was easier for them to follow him rather than to follow Moses who was not from them. He repeated the exact sentence of Pharaoh (I will lead you to the path of Right), to indicate that Pharaoh was leading them to the wrong path.

For more examples of the great precision in using dialogue in Quranic stories, please look at the textual analysis of Surat Yusuf and chapter two which is on characters. You could find there the analysis of many types of dialogue different characters.

(1) Ibid., P.1273, Verse 38.

C- Monologue In Quranic Stories

The monologue in Quranic stories is not as clear as the dialogue . Mostly the word (said) is used before a dialogue sentence. Sometime , we have (said) and the sentence could be a monologue. Monologue needs closer textual analysis. Some of the examples here are definitely monologues with all their supporting clues . Other examples could be monologues or dialogues . In this case vagueness could give more literary dimensions to the story .

An example of the monologue is the following :((So they turned to themselves and said , surely ye are the ones in the wrong !))⁽¹⁾ The word (Anfusihi) indicated that they were not turning to each other, but each one to his inside .They could not admit their wrongness openly, so they used the monologue. in the same Surah,Ibrahim said :((And by God ,I have a plan for your idols after ye go a way and turn your backs.))⁽²⁾ Ibrahim was not in the position to make such a threat openly. Also if he did make it openly, they would guard their idols, After the destruction of their idols they searched for the performer: they did not go directly to Ibrahim. If he threatened openly they would not search . ((They said; who has done this to our gods? he must indeed be some man of impiety⁽¹⁾ Ibrahim was only

(1) Ibid., P.836, Verse 64.

(2) Ibid., P.835, Verse 57.

a suspect whom they questioned . ((They said , Art thou the one that did this with our gods, O Abraham?)) (2) So Ibrahim's saying should be a monologue not an open threat to them .

One of the extended scenes of internal monologue is Ibrahim's internal struggle in his search for faith .((When the night covered him over , he saw a star : He said : This is my Lord. But when it set, He said : I Love not those that set . When he saw the moon rising in splendour, he said : This is my Lord . But when the moon set , he said : unless my Lord Guide me, I shall surely be among those who go astray. When he saw the sun rising in splendour, he said : This is my Lord; This is the greatest (of all) . But when the sun set , he said : O my people I am indeed free from your(guilt) of giving partners to God)) (3) The past verb (said) has been used seven times . Only once it was directed to his people , the rest was internal sayings . Here we meet the stages of Ibrahim's internal enlightenment through his extended monologue. Then he said to himself : " For me, I have set my face, firmly and truly, towards Him who created the heavens and the earth , and never shall I give partners to God.)) (4) He directed this to himself before he presented it to his people. This example has been analyzed in the previous chapter for the characterization of Ibrahim .

(1) Ibid., P.835, Verse, 59

(2) Ibid., P.835, Verse, 60

(3) Ibis., PP.309-10, Verses, 76 - 78

(4) Ibid., P.310, Verse, 79

An example of the spelled out monologue in the story of Yusuf . ((They said: If he steal there was a brother of his who did steal before (him) . But these things did Joseph keep locked in his heart revealing not the secrets to them . He (simply) said (to himself) : Ye are the worse situated; and God knoweth best the truth to what ye assert!)) (1) Yusuf locked the insult in his heart and went into an expressive monologue. If he was not talking to himself internally, they would not say to him : ((For we see that thou art (Gracious) in doing good))(2) They still think that he is good to them, so they did not hear his monologue . The discussion of this example is in appendix two .

Also at the beginning of the story of Yusuf, when the brothers came to the father weeping and describing how the wolf ate Yusuf, the father said : ((Nay, but your minds have made up a tale (that may pass) with you. (For me) patience is most fitting : Against that which ye assert. It is God (alone) whose help can be sought))(3) The textual analysis of the whole story in appendix two, gives the indication that he said it to himself. He did not accuse them directly, otherwise their relationship would be different through out the story .

In the story of Lut in Surat Hud, there is a phrase which is mostly a monologue . When the Messengers came to him, he was grieved on their account, and felt powerless to protect them . His people came rushing towards him, So he said : ((Would that I had

(1) Ibid., PP.579-80, Verse 77.

(2) Ibid., P.580, Verse, 78

(3) Ibid., PP.554-55, Verse 18.

power of you or that I could betake myself to some powerful support"(1) If what he said! was to himself as a monologue , what they said afterwards should not be a response to his saying, but to the critical situation :((We are Messengers from thy Lord by no means shall they reach thee!))"(2) He was in a monologue about their protection, and they actually protected him .

In the story of Mariam in surat Mariam, after having the pains of childbirth, she said : ((Ah! would that I had died before this ! Would that I had been a thing forgotten and out of sight))"(3) She was in a very private conditions with no one around . Her talk could be internal monologue or spelled out monologue due to her anguish .

The story of Solomon in Surat al-Naml have a phrase which could be a monologue .((So when she arrived , she was asked , Is this thy throne? She said, It was just like this; And knowledge was bestowed on us in advance of this and we have submitted to God (in

(1) Ibid., PP.535-536, Verse 80.

(2) Ibid., P.536, Verse 23.

(3) Ibid., P.772, Verse 23.

Islam.)) (1) Solomon was not talking to her, because he said we had knowledge before her. He could be talking to his people, but it is very probable that he was having a monologue.

In Surat al-Zariyat we have a definite monologue by Ibrahim with his honored guests. ((Behold, they entered his presence, and said: peace! He said, peace! (and thought, these seem) unusual people)) (2) The Courteous Ibrahim would not say to his guests on their faces: you are unusual people. In characterizing the personality of Ibrahim, it was found that he was a thoughtful man who uses language in more than one level, intelligently. This section and his characterization in chapter two reflect his rich internal spirit, so he deserved to be the father of prophets.

These examples clarify one of the important literary features of Quranic stories. They are similar to modern literary short stories in using monologue effectively.

(1) Ibid., P.988, Verse 42.

(2) Ibid., P.1424, Verse, 25.

D - Sentence Structure In Quranic Stories .

Noun or verb sentences are used in narration or dialogue in Quranic stories. (Noun sentences regularly are presented to convey continuation in the situations described. Verb sentences, on the other hand, present normally evolving or growing situations.) (1) That does not mean, they have only two definite images, but uncountable variations, with different shades. In Surat al-Kahf, the Quran used the present participle (Basit) for the dog, to indicate continuation of stretching forth his two fore-legs. If it was said that the dog was stretching, it would not have conveyed the intended attached description. The brothers of Yusuf came to their father weeping (Ybkuon) not (Bakiin). They were not in a real state of weeping but trying to act, so they needed the verb of action not the noun of description. They were renewing their act of weeping. So the verb fitted that.

Several examples could be found in the sayings of Ibrahim . He used in Ssurat al-Shu'araa verb type phrases to indicate renewable actions ((It is He who guides me; who gives me food and

(1) Badawi, Ahmad. " Min balaght al-Quran" . Dar Nhdhat Miser, Cario 1978 .

drink, and when I am ill, It is He who cures me; who will cause me to die; and then to live (again.))⁽¹⁾ Almost two lines are filled with verb clauses to prove the total control of God on human renewable actions. Ibrahim did not say that Allah is the guider, the giver, the curer and the causer of death and life, but guides, gives, cures, and cause death and life; The verbs he used give more life and concreteness to the story. They indicate the changing and repeatdness of these actions .

The usage of pronouns is very delicate in the story of Moses and al-khidhr. In al-Khidhr interpretation of his action , he used different pronouns for the responsible of those peculiar actions . For the boat , he said : ((I but wished to render it unserviceable))⁽²⁾ For the youth , ((We feared that he would grieve them by obstinate rebellion and ingratitude.))⁽³⁾, For the wall , ((So thy lord desired that they should attain their age of full strength and get out their treasure.))⁽⁴⁾ Al-Khidhr was very courteous to make the will of defecting that boat was his, even though he was following the will of Allah . In the second action he made the will common between him and his Lord , as if he did

(1) Ibid., P.956, Verse 78 - 81 .

(2) Ibid., PP.751-52, Verse, 79

(3) Ibid., P.752, Verse, 80

(4) Ibid., PP.752-752, Verse 82

the killing and his lord will give them a son inexchange . Since the third action did not appear like a crime, al-Khidhr referred it directly to his Lord .One of the peculiar usages in this special story is the verb(Tstatii') . It was used many times without omitting the letter(Ya), In the last time, it was Omitted. The end might need a quick verb so part of the verb was Omitted to convey quickness in al-Khidhr's departure .

As I indicated at the beginning of this thesis, the analysis of sentence structure was the main concern of Arabic rhetoricians. This section glimpses at a very small portion of that huge ocean which they made regarding the structure of the Quranic sentence . Chapter one covers the narrative sentence structure, While the previous two sections and parts of chapter two cover the dialogue and monologue sentences structure .

Conclusion

This conclusion is not only a summary of the discussed materials and the findings of the whole thesis, it attempts to go beyond compressing the main ideas or merely restating them . One of the objectives of this conclusion is to show the main scope and the limitation of this study . Besides that, it tries to radiate to new undiscussed horizons. The limitations of this thesis are not only due to limiting the analysis to one method, the textual analysis, but due to the limited space available. The study could have gone further in certain analytical ideas, but the time and space did not allow that .

In this conclusion, it is not easy to go beyond the analyzed ideas without exploring new horizons, and hinting to raise new unexplored issues. It is actually a tough jop not to make such radiation and tougher on the thesis if the radiation goes out of bounds. The new unexplored horizons in analyzing Quranic stories do not mean definite contradiction with the explored ones. They could be thought of as complimentary areas which need further studies. Mentioning these gaps in this study is some way of avoiding the unavoidable awkward spots .

This study did not have the time and space to cover critical issues like ., the real stylistic interaction of the different versions of each story in their different Surahs. Each Surah with its special environment and mode mold the story narrated in it . This molding effects every piece of structure in the story : the selection of vocabulary, the composition of phrases, the complexity of sentences, and the speed of flow of narration. Besides that it molds the plot, design, the angle of characterization, and the usage of dialogue or

monologue. This study hints to these rich directions, but they need further elaborations to get deeper visualization of them, and other related issues.

That does not prevent this study from trying to clarify with examples that the story of each prophet in different Surahs is actually a totally different short story. This is true even if the portions of composition of the stories are similar. It has been found that what actually matters is the intended arrangement and the proper composition which differs from one version to the other. It is easy to detect differences in mode, tone, and diction due to the differences in the intended impacts. This issue needs a whole thesis to be explored fully and deeply .

This conclusion is not the proper place to discuss my findings which are analyzed in the previous chapters and the two following appendices. It tries to widen the scope of these findings for further studies of the Quranic stories using sharper methods of textual analysis .

Definite judgements are to be avoided in literary criticism, especially for sensitive subject like Quranic stories . Such judgements would not have the chance to stand on solid grounds for a long time. They are to be challenged from the moment of their assertion . Therefore, this study tries to give all opposing significant view points ,which are related to textual analysis. It was not easy for this study to avoid the inclination to express approval of one side over the others .

It is widely accepted that Quranic style is a special and exceptional usage of Arabic Language . Therefore, this study does not have to elaborate hard to prove that Quranic language is poetic,

even though it is not composed of poems. These general assertions about the style of whole Quran, apply to Quranic stories. Also, Quranic stories acquire their unique identity by virtue of their special and exceptional style .

This study tries hard to combine the unpolished methodology of classical Arabic criticism with the relatively sharp techniques of new criticism to have a rooted and branching textual analysis of Quranic stories . New criticism has one major advantage over Arabic classical criticism I insisted on that major advantage in this thesis . New critics and their follower have been emphasizing the close encounter to whole literary pieces. Every Quranic story when treated as a whole identity has more profound impact than looking into separate sentences and phrases. These segments were the battlefield of Arabic rhetoricians. This thesis concentrates on the wholeness of several Quranic stories, but does not have the time and space to fully analyze the wholeness of each Quranic story. This is another direction of further study .

Another aspect of this study is the concentration on the magical melting of contents of Quranic stories in their forms . It is a widely accepted fact that translating Quran distort the meaning of its content . Therefore, it is not very difficult to assert that if there is only one book in Arabic where content is inseparable from its form, it should be Quran. This stylistic rule applied to Quranic story. In fact form and content are inseparable in any literary piece in all languages.

Most treatments of Quranic stories stress on their contents with their moral, religious or historical appeals. The form, if mentioned has been regularly treated as only an excellent vehicle. Vehicle is a vehicle even if we praise it with all the best descriptions of the

world. The form of any Quranic story is the real content of that story, otherwise we are encountered with a totally different story . This literary fact has been avoided in many practices of Arabic literary criticism even when analyzing artistic pieces of literature. The form treatment of Quranic stories by classical rhetorician was static, rigid, and in a piecemeal fashion, as if every sentence is a separate independent island . The syntax treatment of al-Jurjani was a limited exception of that statement; He did not go beyond several combined sentences, and his examples from Quran were very limited relative to Arabic poetry .

This study does not try to prove that the Quranic stories are similar or better than modern literary short stories. Quranic stories does not need such fake appraisal. The comparisons and contrasts in this thesis are not presented to provide evidences to prove the precedence of Quranic stories in using narrative techniques developed recently in modern short stories. More light shed on the literary side of Quranic stories by these comparisons and contrasts . Therefore, the literary essence of Quranic stories has been kept to be the main aim of this study. It was not an easy task to get as close as possible to pure literary studies, and as far as possible from the controversies of the religious interpretations .

The texts of the Quranic stories has been the main reference of this study . All interpretations and rhetoric analyses are taken only to pave the ways to the literary essence of the texts. The study tries to approach the texts from many textual directions by analyzing several literary aspects. The verbal (linguistic) and visual (narrative) signs have been studied together . The two approaches with their branches melt together to give the intended textual analysis .

This study emphasizes on the deep differences between Quranic stories and all types of modern short stories, even though the general critical methodology of the latter is used to study the former. It is not difficult to assert that almost all Quranic stories do not follow the guidelines of literary short stories . The studied similarities between the two are overwhelmingly overshadowed by the dominant differences .

Quranic stories regularly use intrusive narrator with continuous interference throughout the scenes. It is not very uncommon in Quranic stories to present comments at the beginning, the end ,or during narration and dialogue. Modern literary short stories move away from intrusive narrator and avoid interpretative comments. The religious and moral intrusions are given to people who are not able to extract the intended themes from the texts. These intrusions which deepen the differences between the two types are religious necessity to get the message across.

One of the most blunt features in Quranic stories is repetition with all its stylistic aspects and objective appeals. To attain the religious object of Quran, Quranic stories present specific parts of any prophets story which fit the context of the surah. History for history's sake or art for art's sake has never been the intention of Quranic stories. Therefore repeating the same story in different composition to fit different contexts does not harm the authenticity of Quran . The study emphasizes on different types of repetitions from the form side . Stylistic elaboration has been done to solve the problem of repeating same events in different forms for various stories. Each time the composed events are presented from

a specific angle to bring about a specific abject or impression. This change of angle presents a new short story for each repetition. Quranic stories repeat alive events to bear in mind profound psychological effects.

These features of Quranic stories does not mean that they are totally deprived of any literary value . There are several common denominators between Quranic stories and modern short stories. The insisting on the power of presentation which is apparent feature in many Quranic stories is one of these denominators . These methods of concrete presentation bring across religious themes, emotional appeals, and vivid drawing of characters through few words .

In the narration modes of Quranic stories, the study analyzes several methods of presentation. Some of these stories are introduced with a summary of the whole story, or by giving the theme of the story at the beginning. Many Quranic stories are presented directly without introductory scenes or comments . Other Quranic stories are presented in a dialogue fashion .

Other feature in Quranic stories which resembles the guidelines of modern short story criticism is the preparation for events . This is part of the stories plot . The study give many examples to clarify this feature . Many of these examples could be found in the long Quranic stories .

The economy of language in modern short short stories is watched in Quranic stories to the highest level . The succinct language of the Quranic stories elevates them to the status of being peotic . This profound conciseness leaves some shaded gaps between the scenes to be filled by the readers imagination .

Many techniques in Quranic stories could be compared with modern techniques in motion pictures. These features remind the reader of the angles of presenting actions, motion picture shots, and montage. We could see in modern short stories and in Quranic stories, to certain level, distribution, merging and emerging of scenes .

The techniques of irony and paradox through surprises are used in Quranic stories while presenting the unexpected. This does not contradict the preparation for the scenes. It gives an alive concrete irony or paradox, which makes the theme behind it penetrates through the conscience without any mental abstacle. The study tries to clarify the literary mending of surprises in the narration with numerous examples .

Levels of narration, or point of view, in many modern short stories shift very rapidly : Some Quranic stories have such shifts very clearly . Narration changes in these stories from one tense or pronoun to another without apparent linguistic preparation for that change except the textual flow. The study analyzes the changes from past to present to future, and from singular to plural or the opposite, following the modes of the narration. Continuous narration shifts in point of view reflect emotional conflicts .

Even though, the language used is extremely concise, there is some sort of literary characterization of character in Quranic stories. Mostly these characters are one-sided and not developing due to the limitation of space. Many short short stories present such characters.

Quranic stories draw these characters very realistically. It is remarkably concrete that Quranic stories are not narrating to us stories of perfect creatures whose lives would not resemble ours .

The human side of each prophet has been given very clearly. Each character has his way of using language and choosing vocabulary in his dialogue and monologue. It was not easy to detect growth in presenting some of the characters .

Artistic dialogue, as opposed to argumentative dialogue, has been discussed with its reflections on the Quranic stories. The study clarifies, with numerous examples, how the artistic dialogue and monologue crystalize the atmosphere of the story, with all its connotations. Special merits of the style of the Quranic stories has been studied with focus on the vocabulary usage which signifies the connotations of the original environment of the stories . These vocabulary, which are used in dialogue of some of the characters, gives shades or some reflection of the language used in the historical environment of the stories. Further studies are needed in crystalizing the identity of each character through his usage of language in dialogue .

Spatial - temporal treatment shows how the settings of Quranic stories are not enough to make them similar to regular literary short stories. Generally, Quranic stories do not give (space) or (time) enough attention to make concrete literary stories. The setting of time and space has been clarified textually in the analysis of Surat Yusuf, the story of Moses in Surat al-Qasas, the story of Mariam in Surat Mariam and other less developed stories .

Finally, Quranic stories are basically religious stories with certain features which make them deviate from the guidelines of

modern short stories, but with some features which bring some resemblances. This study has been devoted to the textual analysis of these contrasts and resemblances to shed as much literary critical light as possible on the literary essence of Quranic stories. Further treatments in this direction are still needed to have a fuller appreciation of the profound literary merits of Quranic stories .

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Appendix A

Temporal - Spatial Setting

A - Time In Quranic Stories .

Regularly, stories are narrated in temporal sequence. Any shifts backwards or forwards are done in (time). Other than, symbolic or psychological stories, time flow in sequential order in common stories. Quran pays variable attention to time in its stories. Time is very important factor in the story of Yusuf and the story of Moses in Surat al-Qasas. In other shorter stories, the importance of time is variable. In some stories the time settings are spelled out openly, other stories give some indications of it , while , in many Quranic stories, the time factors are negligible . They are intended basically to be lessons which are free of time .

Quran does not tell us when any story happened like other holy books. Time is always limitless past in Quranic stories. Specifying the time of any story would not give more enrichment to the religious lesson behind it. Quranic stories are not intended to be history or any thing close to history .

During the presentation of several stories of any prophet , Quran does not follow the historical sequence. In Surat al-Shu'araa, we are introduced with the story of Moses, then we are pulled back to the story of Ibrahim. We go backward in time to the story of Nuh. Then the Surah brings us back to the story of Hud and Salih . This mixing of the time sequence is intended for the religious lessons not for literary or historical reasons .

The fact of not following a time sequence in presenting the Quranic stories, does not prevent some related stories from coming together. The stories of Zakariya and Mariam come together in Surat Al-i-Imran and Surat Mariam . But most of the time is mentioned

after Ibrahim. Solomon and Dawoud are regularly mentioned together in several Surahs. Hud and Salih or A'd and Thamud are mostly presented together . These combinations reflect the historical connections between these figures .

Regularly, Quranic stories flow in forward fashion, but some are not following the sequence of time. The story of the cow in Surat al-Baqarah is a circular story. The beginning of the story is left to the end of the narration. The reason for the search for the cow was left to the end . The narration starts some where in the middle : ((And remember Moses said to his people : God Commands that ye sacrifice a heifer . They said : Makest thou a laughing - stock of us? He said : God save me from being an ignorant (fool) !))⁽¹⁾ The story goes on forward with Isrealites pretending to seek guidance until , they drive themselves into a small corner. Finally they made the the sacrifice hesitatingly . ((Then they offered her in scarifice, but not with good - will .))⁽²⁾ It is easy to feel that this is the end of the narration as well as the end of the story . But the beginning of the story appear at the end. ((Remember ye slew a man and fell into a dispute among yourselves as to the crime : But God was to bring forth what ye did hide . So we said : strike the (body with a piece of the (heifer).))⁽³⁾ This shifting of time in the story left us with the profound lesson at the end instead of the beginning . It seems that the order of the striking belong to the end not the beginning . Then the lesson comes : ((Thus God bringeth the dead to life and showeth you his signs : perchance ye may understand .))⁽⁴⁾ .

(1) Ali, P. 35, verse 67 .

(2) Ibid., P. 36, verse 71 .

(3) Ibid., P. 36, verse 72-73 .

(4) Ibid., P. 37, verse 73 .

In the story of Moses in Surat Taha, the narration has a change in time sequence which is similar to a flashback . The story starts with Moses and his family seeing the fire : ((Has the story of Moses reached thee ? Behold he saw a fire : So he said to his family , Tarry ye ; I perceive a fire))⁽¹⁾ Moses went to bring a fire or to find guidance . At the fire he was chosen as a messenger to Pharaoh . Moses prayed for a helper and he was granted his prayer. Then the flashback comes : ((And indeed we conferred a favour on thee another time (before) . Behold! we sent to thy mother by inspiration the message : Throw (the child) into the river :))⁽²⁾ After being returned to his mother to nurse him, the narration jumps from his childhood to his youth when he killed the Egyptian then, to his stay in Madyan . Before returning to the time of the story the Quran says : ((And I have prepared thee for Myself (for service).))⁽³⁾ Then we return to the time of the story again . ((so thou and thy brother, with my signs, and slacken not either of you in keeping me in remembrance. Go both of you to Pharaoh .)) ⁽⁴⁾ This flashback was narrated through a dialogue fashion .

(1) Ibid., PP. 791-92, verse 9-10 .

(2) Ibid., P. 796, verses 37-39 .

(3) Ibid., P. 797, verse 41 .

(4) Ibid., PP. 797-98 , verse 42-43 .

A prophetic jumps into the future could be detected in the story of Moses in Surat al-Qasas . ((So we sent this inspiration to the mother of Moses : Suckle (thy child) , but when thou has fears about him Cast him into the river but fear nor grieve : For we shall restore him to thee , And we shall make him one of our apostles.))(1) She was about to throw the child , but the narration goes to his return to her and his becoming an apostle . The next verse has the same jump ((Then the people of Pharaoh picked him up (from the river) : It was intended that (Moses) should be to them an adversary))(2) Moses did not become an adversary and a cause of sorrow to the people of Pharaoh until he returned back from Madyan with his message. This is a prophetic narrative jump into the future .

Another example of such prophetic narrative jumps is in the story of Moses in Surat al-A'raf . ((We appointed for Moses thirty nights, and completed (the period) with ten (More) : Thus was completed the term (of communion) with his lord , forty nights . And Moses had charged his brother Aaron (before he went up) : Act for me among my people : Do right , and follow not the way of those who do mischief. When Moses came to the place appointed by us .)) (3) The completion of the period by ten more days was given in the narration before Moses

(1) Ibid., P. 1003, verse 7 .

(2) Ibid., P. 1003 , verse 8 .

(3) Ibid., PP. 381-82 , verse 142-143 .

came to the appointed place . After telling that he completed the forty days, the narration gives us the advices of Moses to his brother, then he went to the appointed place .

In Surat Ghafir in the story of Moses, we have some sort of the story present mixed with past . ((Now , when he come to them in Truth , from us , they said slay the sons of those who believe with him , and keep alive their females but the plots of unbeliever (end) in nothing but errors (and delusions) ! Said Pharaoh : leave me to slay Moses))⁽¹⁾ Many interpreters said :(that the killing of the sons of Isrealites happened only during the brith of Moses, and mentioning it here is only a reminder of that)) ⁽²⁾ . If that is true, the past is mixed with the present in this story . The reminding of the past killing through the present narration to justify the Pharaoh's saying (let me kill Moses) . The past killing happend to make sure that Moses will not come and the mentioning of it, is brought about to allow the Pharaoh to ask for killing Moses in the story present .

(1) Ibid., P. 1269, verses 25-26 .

(2) a- Ibn Kathir, Isma'l Ibn Umar. ((*Tafsir al-Quran al-azim*)) ed. al-Bijawi, Muhammad , Maktabat al-Halabi, Cairo, 1978 .

b- al-Tabari, Muhammad Ibn Jarir. ((*Tafsir al-Tabari*)) ed. shakir, Mahmoud. Dar al-Ma'arif, cairo, 1969 .

Shifts of time of narration could be found in the story of Maryam in surat Al-i-Imran . During the narration of the story the timing jumped to the prophet time : ((This is part of the tidings of the things unseen, which we reveal unto thee (O Apostle !) by inspiration : thou was not with them when they cast lots with arrows , as to which of them should be charged with the care of Mary))⁽¹⁾ part of the story is narrated through talking directly to prophet Muhammad, then the narration turns back to Maryam's time .

An example of the prophetic jump in the narration could be detected in Surat Hud . ((There came Our Messengers to Abraham with glad tidings . They said . Peace ! He answered peace))⁽²⁾ The glade tigings which are mention at the beginning of the narration, are to come later . ((And his wife was standing (there), and she laughed : But we gave her glade tidings of Isaac, and after him of Jacob .))⁽³⁾ She was not given the prophecy of only a son but of a grandson also .

An example of a circular story could be found in Surat al-Saffat. we are presented with the runing away of Yunus from his people to the ship. Then his being swallowed by the big fish and thrown in the naked shore is given . At this moment the narration goes back to his mission ((And we sent him (in a mission_) To a hunderd thousand (men) or more. And they believed : so we permitted them to enjoy (their life) for awhile))⁽⁴⁾ He ran away . But the mission was introduced after his adventures of running away in the sea and at the shore .

(1) Ibid., P. 134, verse 44 .

(2) Ibid., PP. 532-33, verse 69 .

(3) Ibid., P. 533, verse 71 .

(4) Ibid., P. 1211, verses 147-148 .

B - Space In Quranic Stories

Spatial setting gives deeper concreteness to literary stories. Quranic stories give space less attention than time . ((Quranic stories rarely present full description of space setting. Quick descriptions are given when needed to certain events))⁽¹⁾ Adam and his wife were in the garden, but we are not told where. They were ordered to descend from the garden to earth. Where in earth? No indication whatsoever. ((O Adam ! I will place thee and thy wife in the Garden, and enjoy (Its good things) as ye wish : but approach not this tree or ye run into harm and transgression .))⁽²⁾ When they ate from the tree, they were ordered : ((Get ye down with enmity between yourselves. On earth will be your dwelling place and your means of livelihood , for a time.))⁽³⁾ From what is given in Quranic stories no body could be sure whether Adam was created on earth or not. Also it is not told whether the garden is Paradise or a garden on earth. Interpreters have been going in all directions in these space issues .

We are not told of the space setting of the story of the two sons of Adam ((Recite to them the truth of the two sons of Adam

(1) al-khatib, Abd al-karim. ((*al-Qasas Al-Qurani fi mantuqihi wa Mafhumih*)) . Dar al-Fiker al-Arabi Cairo, 1974 . P. 73 .

(2) Ali, PP. 344-45, verse 19 .

(3) Ibid., P. 345, verse 24 .

Behold ! they each presented a sacrifice (to God))(1) To where they were presenting their scarifices , it was not given : when one killed the other, the burial could be anywhere ((Then God sent a raven who scratched the ground to show him how to hide the corpse of his brother .)) (2)

The same unspecification of space applies to the story of Idris: ((Also mention in the book the case of Idris : He was a man of truth (And sincerity) (and) a prophet : and we raised him to a lofty station))(3) The place, where Idris get raised to, is not told. Was it a real raising or a metaforic one ? It is not mentioned .

In the story of Nuh, the specified space was the Ark ((So he said : Embarke ye on the Ark, In the name of God whether it move or be at rest !))(4) Inside the Ark two of each kind of animals ((Embark there in, of each kind two male and female and your family))(5) Some indication of place setting was given, when Nuh was arguing with his son to come with them . ((So the Ark floated with them on the waves (towering) like mountains , and Noah called out to his son who had separated himself (from the rest) : . . . The son replied I will betake myself to some mountain . . . And the waves came between them

(1) Ibid., PP. 250-51, verse 30 .

(2) Ibid., PP. 251-52, verse 34 .

(3) Ibid., P. 779, verse 56-57.

(4) Ibid., P. 524, verse 41 .

(5) Ibid., P. 524, verse 40 .

and the son was among those overwhelmed in the flood .))(1)

There are some spatial descriptions of the waves and the separation. Finally, we are given the name of the place where the Ark rested ((The Ark rested on Mount Judi,)) (2) Actually it is not common in Quranic stories to give names of the places .

In the story of Hud, (places) are mentioned in several circumstances: ((Mention (Hud) one of Ad's (own) brethren Behold, he warned his people about the winding sand-tracts .))(3) The place of the people Hud was al-Ahqaf . Then their valleys are mentioned: ((A cloud traversing the sky, coming to meet their valleys)) (4) The places where they used to build are presented:((Do ye build a land mark on every high place to amuse yourselves And do ye get for yourselves fine buildings in the hope of living there in (for ever) ?))(5) Their houses are mentioned too : ((Everything will be destroyed

(1) Ibid., PP. 524-25, verse 42-43 .

(2) Ibid., P. 525, verse 44 .

(3) Ibid., P. 1372 , verse 21 .

(4) Ibid., P. 1373, verse 24 .

(5) Ibid., P. 962 , verse 128-129 .

by the command of its lord ! Then by the morning - Nothing was to be seen but (the ruins of) their houses))⁽¹⁾ .

In the story of Salih place is presented in certain occasions ((And gave you habitations in the land ye build for yourselves palaces and castles _))⁽²⁾ When the penalty came, their homes were mentioned : ((So the earthquaker took them unawares, and they lay prostrate in their homes in the morning !))⁽³⁾ More details about spaces are given in surat al-Shu'araa ((will ye be left secure in the enjoyment of all that ye have here ? Gardens and springs and corn-fields and date palms with spathes near breaking (with the weight of fruit)? And ye carve houses out of (rocky) mountains with great skill))⁽⁴⁾ We see their houses and their fields. In Surat al-Naml their houses are introduced : ((Now such were their houses In utter ruin))⁽⁵⁾ .

In the story of Ibrahim we could find numerous mentioning of place setting . ((O our lord ! I have made some of my offsporing to dwell in a valley without cultivation, by Thy sacred House))⁽⁶⁾ More specification in Surat al-Baqarah could be found :((Remember we made the house ye the station of Abraham as a place of prayer : and we covenanted with Abraham and Isma'il that they

(1) Ibid., P. 1373, verse 25 .

(2) Ibid., P. 361, verse 74 .

(3) Ibid., P. 362, verse 78 .

(4) Ibid., P. 964, verse 146-149 .

(5) Ibid., P. 991, verse 52 .

(6) Ibid., PP. 630-31 , verse 37 .

should sanctify My House for those who compass it round or use it as a retreat or bow or prostrate themselves (there in prayer) . And remember Abraham said : My lord make this a city of Peace and feed its people with fruits . . . and remember Abraham and Isma'il raised the foundations of the House))⁽¹⁾ The House is mentioned twice, the place of Ibrahim once, and the city once.

As expected, Surat Yusuf has more place setting details than any other story in Quran ((Throw him down to the bottom of the well))⁽²⁾ The well is a known well to them . Then the one who bought him was from Eygpt ((The man in Eygpt who bought him))⁽³⁾ More place specifications are given during the trial of seduction : ((But she in whose house he was, sought to seduce him from his (true) self : she fastened the doors))⁽⁴⁾ The door is mentioned two other times : ((So they both raced each other to the door and she tore his shirt from the back : they both found her lord near the door))⁽⁵⁾ Afterwards, Yusuf preferred the prison ((The prion is more to my liking))⁽⁶⁾ When Yusuf became Aziz ((Thus did we give established power to Joseph in the land to take possession there in as, when, or where he pleased))⁽⁷⁾ The land is Egypt . The father told the brothers : ((O my sons !

(1) Ibid., PP. 52-53, verse 125-127 .

(2) Ibid., P. 552, verse 10 .

(3) Ibid., P. 556-557 , verse 21 .

(4) Ibid., P. 558, verse 23 .

(5) Ibid., P. 559, verse 25 .

(6) Ibid., 562, verse 33 .

(7) Ibid., P. 572 , verse 56 .

enter not all by one gate : enter ye by different gates . . . and when they entered in the manner their father had enjoined))⁽¹⁾ At the end: ((Then when entered the presence of Joseph, he provided a home for his parents with himself and said : Enter ye Eygpt (all) in safety))⁽²⁾ Many more events in the story of Yusuf give a direct or indirect indication of place setting .

The story of Moses in Surat al-Qasas and Surat Taha comes second to the story of Yusuf in being specific about place setting. The inspiration came to the mother of Moses : ((Thou hast fears about him , cast him into the river))⁽³⁾ When Moses became an established man : ((And he entered the city at a time when its people were not watching))⁽⁴⁾ After he killed a man : ((And there came a man running from the furthest end of the city)) He left in a state of fear :((Then when he turned his face towards (the land of) Madyan . . . and when he arrived at the watering (place) in Madyan . . . then he turned back to the shade))⁽⁶⁾ when he returned back to Egypt : ((he perceived a fire in the direction of Mount Tur . . . a voice was heard from the right bank of the valley, from a tree in hallowed ground))⁽⁷⁾ Spatial setting is very clear and specified here .

(1) Ibid., PP. 575-76, verse 67-68 .

(2) Ibid., P. 586, verse 99 .

(3) Ibid., P. 1003, verse 7 .

(4) Ibid., P. 1005 , verse 15 .

(5) Ibid., P. 1007, verse 20 .

(6) Ibid., PP. 1007, verses 22-24 .

(7) Ibid., PP. 1010-11, verse 29-30 .

In Surat Taha, details of place setting are given: ((Throw (the child) into the chest, and throw (the chest) into the river; the river will cast him up on the bank ... then didst thou tarry a number of years with the people of Madyan)) (1) Moses and Pharaoh decided on specific place: ((In a place where both shall have even chances)) (2) When Moses and his people left Egypt : ((Strike a dry path for them through the sea ... then Pharaoh pursued them with his forces but the waters completely overwhelmed them and covered them up)) (3) In Sinai: ((We made a covenant with you on the right side of mount (Sinai.)) (4) .

In Surat al-Shu'araa ((Pharaoh said to his chiefs around him : This is indeed a sorcerer well - versed: His plan is to get you out of your land by his sorcery ... dispatch to the cities heralds to collect)) (5) The chiefs were in a meeting around him . The cities mentioned were the cities of Egypt. When Moses took his people and travelled out of Egypt, the people of Pharaoh almost got them ((And when the two bodies saw each other, the people of Moses said . We are sure to be overtaken)) (6) Then the inspiration came to Moses : ((Strike

(1) Ibid., PP. 796-97, verses 39-40 .

(2) Ibid., P 801, verse 58 .

(3) Ibid., P. 805, verse 77 .

(4) Ibid., P. 806, verse 80 .

(5) Ibid., P. 951, verses 34-36 .

(6) Ibid., P. 954, verse 62 .

the sea with thy rod. So it divided , and each separate part became like the huge firm mass of a mountain .)) (1) We could visualize how the people of Moses passed the miraculous passage .

In Surat Yunus, (space) is not neglected : ((We inspired Moses and his brother with this Massage: Provide dwellings for your people in Egypt , make your dwellings into places of worship)) (2) The action of their passing it miraculously is mentioned also . ((We took the children of Israel across the sea : Pharaoh and his hosts followed them)) (3) The action of passing the sea is mentioned in Surat al-A'raf, in Surat al-Dukhan , and in Surat al-Baqarah.

In Surat al-Khaf , the trip of Moses was described spatially, station by station. Before meeting the good man, Moses said to his attendant : ((I will not give up until I reach the junction of the two seas or (until) I spent years and years in travel. But when they reached the Junction , They forgot about their fish, which took its course through the sea (straight) as in a tunnel. When

(1) Ibid., P. 955, verse 64 .

(2) Ibid., P. 506, verse 87 .

(3) Ibid., P. 507 , verse 90 .

they passed on (some distance)...))⁽¹⁾ When Moses asked for their meal, his attendant replied : ((sawest thou (what happened) when we betook ourselves to the rock?))⁽²⁾ When he told him of the marvellous way the Fish took to the sea : ((So they went back on their footsteps , following (the path they had come) .))⁽³⁾ At this stage, the introductory trip is finished and the intended one started when he found the holy man . Place stations of the story were mentioned very clearly. Firstly the boat : ((So they both proceeded : Until when they were in the boat he succumbed it))⁽⁴⁾ Secondly the place where they meet a young man : ((Then they proceeded until, when they met a young man))⁽⁵⁾ Thirdly the town and the falling wall : ((Then they proceeded until , when they came to the inhabitants of a town , They found there a wall on the point of falling down , but he set it up straight))⁽⁶⁾ In this short puzzling story we are not travelling in time but in space.

The chamber of prayer is mentioned twice in the story of Mariam and Zakariya ((Every time that he entered (Her) chamber

(1) Ibid., PP. 747-48, verses 60-62 .

(2) Ibid., P. 748, verse 63 .

(3) Ibid., P. 745, verse 64 .

(4) Ibid., P. 750, verse 71 .

(5) Ibid., P. 750, verse 74 .

(6) Ibid., P. 751 , verse 77 .

to see her he found her supplied with sustenance))⁽¹⁾ When he prayed : ((While he was standing in prayer in the chamber the angels called unto him))⁽²⁾ In Surat Mariam : ((So Zakariya come out to his people from his chamber))⁽³⁾ In the case of Mariam : ((She withdrew from her family to a place in the East. She placed a screen))⁽⁴⁾ After she conceived the boy . ((She retired with him to a remote place . And the pains of childbrith drove her to the trunk of a palm -tree . . . But (a voice) cried to her from beneath))⁽⁵⁾ Place descriptions here are giving the story more literary concreteness .

Numerous examples are given for place setting in Quranic stories. Many more can not be presented for space limitation. Generally, place setting in Quranic stories is not melted in the actions of the stories except in the story of Yusuf, the story of Moses in surat al-Qasas and the story of Mariam to certain extent . Most of Quranic stories are not literary short stories because of this factor, in addition to other factors discussed before .

(1) Ibid., P. 132, verse 37 .

(2) Ibid., P. 133 , verse 39 .

(3) Ibid., P. 769 , verse 11 .

(4) Ibid., P. 771 , verses 16-17 .

(5) Ibid., P. 772, verses 23-24 .

Appendix B

Textual Analysis Of The Story Of Yusuf

The story of Yusuf is narrated in circular fashion. It starts with Yusuf's vision and ends with his vision being realized. The end was not exactly the same as the beginning . It starts with Yusuf as the most loved boy and it ends with him as the most respected man . At the beginning, his brothers threw him in the well to end up in slavery, but at the end he pulled them out from desert life into civilization .

Visions were the main dynamo of the story. Yusuf's vision enclaved the whole story. Also, at the well he had a day dreaming vision that he would remind his brothers some day of what they did to him. It is phrased in the narration as an inspiration, but actually it was a visionary inspiration . He saw a true vision of the evidence of his Lord, when the wife of Aziz attacked him. That evidence held him from responding to her acts. What he saw could be categorized as prophetic vision or a vision of spiritual people . In prison, Yusuf used to tell his friends what they are going to eat before guards bring the food. The visions of the two prisoners pushed the story forward, specially their interpretation by Yusuf. The vision of the king was the climax of all the previous visions. It was the reason, that Yusuf escaped from the extended imprisonment, then his appointment to the position of the Aziz. Yusuf's interpretation found complete acceptance by the king . It seems that the king's unconscious related to that detailed gifted interpretation. Therefore, Yusuf was given a status which fulfilled his early vision .

Other vision which is related to parapsychology is the feeling of the father that he scented Yusuf from a very far distance:((When the caravan left (Egypt) their father said : "I do indeed scent the presence of Joseph : Nay, think me not a dotard.))⁽¹⁾ He experienced some kind of telepathy . The effect of Yusuf's shirt was extraordinary. Also Yusuf knew before hand those effects because he had special powers, ((Go with this my shirt, and cast it over the face of my father : he will come to see (clearly).))⁽²⁾ It seems that the father's blindness was psychological. It was gone when the psychological abstacle was lifted. The intense resonance between the father and Yusuf's belongings is extraordinary perception which is similar to certain extrasensory perception which is studied in the field of parapsychology .

The story of Yusuf, beside being circular and visionary, is a story of the scaricity of food. The extremity of the need for food is a governing factor in the story. Yusuf's brothers were forced to come to Egypt several times because of food problem in the whole region. Egypt was not in extreme need for food because of the distinguished planning by Yusuf, which depended on the deep vision by the caring king. The problem of food created usage of special vocabulary related to food directly or indirectly.

(1) Ibid., P. 585, verse 94 .

(2) Ibid., P. 584, verse 93 .

The king saw in his vision seven fat caws which were eaten by seven lean caws, and seven green ears of corn which were eaten by seven dry ones. In the interpretation of Yusuf he said : ((Then will come after that (period) seven dreadful (years), which will devour what ye shall have laid by in advance for them))⁽¹⁾ The dry years will eat up all what was saved from the green years .

The vision of one of the prisoners unified him with bread. ((I see myself (in a dream) carrying bread on my head and birds are eating thereof)) ⁽²⁾ The interpretation of Yusuf clarified the symbol ((As for the other, he will hang from the cross and the birds will eat from of his head))⁽³⁾ Eating bread in the dream was equivalent to eating the human head, which is the center of the the human life. It is easy to see that bread was unconsciously equivalent to life itself. Dreams reflects deep reality .

Before the interpretation of the visions of the prisoners, Yusuf started talking to them about the most important thing at their minds during their imprisonment : food ((He said : Before any food comes (in due course) to feed either of you, I will surely reveal to you the truth and meaning of this ere it befall you))⁽⁴⁾ They were really anxious to know what they were

(1) Ibid., P. 568, verse 48 .

(2) Ibid., P. 563, verse 36 .

(3) Ibid., P. 565, verse 41 .

(4) Ibid., PP. 563-64 , verse 37 .

going to eat. They were more anxious than him. He said: (to feed either of you) not (to feed us). He proved his spiritual credibility to them by a concrete deeply related example to their prison life, which was related to food .

When the brothers were trying to convince their father to let them take Yusuf's brother, they said : ((So we shall get (More) food for our family : we shall take care of our brother : and add (at the same time) a full camel's load (of grain to our Provisions)) (1) So Yusuf had promised them a full camel's load, if they bring his brother. He did not promise them gold or silver which are regularly invaluable, but during extended drought years gold or silver were worthless .

Yusuf ordered his men to put the great beaker of the king into his brother's saddle-bag . His men announced the reward to the one who would bring it. The reward was not gold or silver, it was a camel load ((we miss the great beaker of the king ; for him who produces it is (the reward of) a camel load))(2) .

At the last stage of the story when the brothers were cracked down, they said : ((O exalted one ! Distress has seized us and our family : we have (Now) brought but scant capital : so pay us full measure (we pray thee) and treat it as charity to us))(3). They wanted full measure of food not for its exact equivalent but mostly as charity .

(1) Ibid., PP. 574-74, verse 65 .

(2) Ibid., PP. 577-78 , verse 72 .

(3) Ibid., P. 583, verse 88 .

Characters In The Story Of Yusuf

Characters in this story are numerous. They are variable in their characteristics and in their duration of appearance. Their role in the successive actions of the story does not follow exactly their duration. Language usage will be studied for each character not only in his dialogue but in the narration presenting him also. The ease of identifying the language of each character depends on the importance of the character in the story .

We have one major character who spreads over all the story. Yusuf had several primary characters around him like his father, his brothers , the Aziz , the Aziz's wife, and the king. He had several secondary characters around him like the witness, the women of the city, the two prisoners, and the people who sold him. These characters appear and disappear depending on their role in the story .

The angles of analyzing this story textually are numerous. We could follow the stages of events. We could study the setting effects of space and time. But since people commonly believe that the styles of the Quran are the same regardless of the character presented, I am trying to identify each character through his language and the narrative language conveying him. It is not an easy task but it deserve diving in it .

Yusuf's Character

Apparently, Yusuf's character was in the light of the events most of the time. Even when he is not present, the events are related to him internally or the dialogues are about him. He was introduced to us from the very beginning as an innocent simple young boy narrating to his father a dream he saw in bed . He did not care much about his dream, therefore he used the past verb (saw) in narrating the dream. On the other hand, the two young prisoners and the king insisted on using the present verb (see) to indicate their caring for their dreams .

Yusuf was an important son for his father, so even though he was a young boy, but the father took his dream seriously. He gave deep interpretation and sound advices to his special son. The father would not respond that way, if he did not think that he had a son of special characteristics .

The father used in his interpretation (your lord) referring to Yusuf's lord not (my lord) or (our lord) : ((Thus will thy lord choose thee and teach thee))⁽¹⁾. This indicate that the son is gaining the major importance from the very beginning of the story .

When Yusuf was placed in the bottom of the well, he was comforted by an inspirational vision, that he will tell his brothers someday what they did ((And we put into his heart (this Message) : of a surety thou shalt (one day) tell them their affair while they know (thee) not))⁽²⁾ In such critical moments

(1) Ibid., P. 551, verse 6 .

(2) Ibid., P. 553 -54 , verse 15 .

a regular young boy would scream or cry, but Yusuf was not pictured by his story as a regular boy. It seems that the interpretation of his dream given by his father was absorbed by his heart to the level of giving him strength despite of his young age .

How did the father detect from the dream of his son, that the son will be taught the interpretation of stories and events in general and dreams in particular ? Did the father feel that of his son before hearing the dream or the dream was the reason? It seems that the father had many clues towards that conclusion before the dream. But the special dream ignited many hidden feelings of him towards his son .

The young Yusuf was raised in Egypt, in a high class, in a caring house of the (Aziz). He was not treated as a young slave but as a candidate to be an adopted son.((The man in Egypt who bought him, said to his wife make his stay (among us) honourable : May be will bring us much good or we shall adopt him as a son))⁽¹⁾ To exaggerate the honour he had in that house, his stay itself was described honourable .

The establishment of Yusuf's power started when the Aziz decided to make his stay honourable not when the king brought him from the prison. The Quranic comments on the Aziz's orders to his wife clarified that : ((Thus did we establish Joseph in the land that we might teach him the interpretation of stories (and events)))⁽²⁾ The next verse which described him

(1) Ibid., PP. 556-57 , verse 21 .

(2) Ibid., PP. 557-57 , verse 22 .

after being raised at the house emphasized that fact :((when Joseph attained his full manhood, we gave him power and knowledge))⁽¹⁾ .

It is easy for us to feel that he had the opportunity to gain proper knowledge, because he was a smart boy and raised up in one of the highest houses in Egypt. On the other hand, it is not easy for us to see how he gained power when he was at the Aziz's house. Some could say: it is a narrative prophecy of the power he will gain later with the king. This reading is one level, but there is a subsurface level which is the power he was gaining by learning the jop of the Aziz. Mentioning power at this stage is a clue preparing Yusuf to fill the position of the Aziz himself later on . In fact when Yusuf was brought to the king, he asked for the jop he was trained for . That position was very essential for the story to strive towards its climax .

At the Aziz's house, when Yusuf reached full manhood, he went through unusual experience. The Aziz's wife tried to seduce Yusuf, even though he was prepared to be an adopted son, at least by the Aziz. She tried hard to seduce him :((But she in whose house he was sought to seduce him from his (true) self))⁽²⁾ The word (Rawadat) gives all shades of great efforts done by her before she lost patience . The situations were very appropriate for her to use all means of passive seduction before she attacked him aggressively. The internal structure of the word (Rawadat) indicates that this was not the first time she tried to seduce Yusuf . That aggression was following many

(1) Ibid.

(2) Ibid., p. 558, verse 23 .

hidden seductions . The closing of the doors and the aggressive attack would not happen openly, if they were not preceded by more peaceful seductions. In the aggressive attack, she was a desperate woman. Her last violent attack was a natural development of many unmentioned previous unfulfilled trials .

The Aziz's wife enlarged the problem by bringing her friends to the scene. She invited them to prove her point, but they started sharing her the trials to seduce Yusuf . The high class women became part of the game even though the narration did not mention that directly. Yusuf's prayer indirectly indicated that they tried to seduce him too :((He said : O my Lord ! The prison is more to my liking than to which they invite me : unless thou turn away their snare from me, I should (in my youthful folly) feel inclined towards them))⁽¹⁾ It is easy to see that the Aziz's wife had brought to herself numerous competitors. To confirm their role in trying to seduce Yusuf, let us look at what he said to the people who asked him to come to the king :((Go thou back to thy lord and ask him what is the state of mind of the ladies who cut their hands?))⁽²⁾ So it was not only the Aziz's wife. The king asked all of them about their role :((the king said :(to the ladies): what was your affair when ye did ask to seduce Joseph from his (true) self?))⁽³⁾ Therefore they were together in their trials to seduce Yusuf ,

(1) Ibid., P. 562, verse 33 .

(2) Ibid., P. 569, verse 50 .

(3) Ibid., PP. 569-70 , verse 51 .

but the narration gave us just one sample of the many trials by the Aziz's wife and the other competing ladies .

The discussion of the disputable verse (24) is given in a previous section. It shows that Yusuf has been realistically characterized with his human feelings and internal human struggles. The conflict was apparently between his human desires and the evidence of his lord. Afterwards, he prayed to go to prison to escape from the collective seduction of the high class ladies. How could he be afraid of seduction, if he does not feel inclined towards them as a human being. The natural thing here that Yusuf was not praying to his lord to devoid him from his desire toward women in general, but to protect him from that particular snare .

The failing trials and unsuccessful snares of the ladies created a scandal in the city, even though Yusuf was asked not to mention anything :((O Joseph, pass this over))⁽¹⁾ Due to that scandal, Yusuf had to be hidden to eliminate the cause of the problem :((Then it occurred to the men, after they had seen the signs to imprison him for a time))⁽²⁾ So they saw several signs to prove Yusuf's innocency, not only the shirt with the Aziz's wife. Besides the Aziz, other men of the high class had their wives involved in the scandalous issue. They decided to imprison Yusuf for a while until people forget about his story .

(1) Ibid., P. 560 , verse 29 .

(2) Ibid., P. 562 , verse 35 .

The hard experiences of Yusuf as a young boy in the well and as a mature man with the high class ladies, prepared him for his real strength in the prison and later in power. Yusuf's patience is prevailing throughout his story. He was patient in the well regardless of his young age. His patience was apparent in his resistance to the seduction of the Aziz's wife and the other ladies. When the king's messenger asked Yusuf to come to the king, he could have run with him but he did not : ((So the king said : Bring ye him unto me, But when the messenger came to him (Joseph) said : Go thou back to thy lord and ask him))⁽¹⁾ It is not easy for any regular prisoner to resist leaving the prison for any reason . Yusuf wanted to wait until the issue is cleared completely with the high class ladies. He was extraordinarily patient while exercising his psychological punishment in his brothers. He waited years without disclosing his indentify to his brothers. It is not easy for a regular man to resist announcing victory over his brothers who intended to get rid of him .

Yusuf's prophethood appeared clearly in the prison. He used to tell the two young prisoners the kind of food they are going to have. The two prisoners trusted his knowledge and wisdom so they asked him to interpret their dreams :((Tell us (they said) the truth and meaning therefore : for we see thou art one that doth good (to all))⁽²⁾ They asked him, because they knew his special spiritual characteristics .

(1) Ibid., P. 569 , verse 50 .

(2) Ibid., P. 563 , verse 36 .

Being a prophet , Yusuf took the opportunity to preach for his Lord before telling them the interpretation of their dreams .((O my two companions of the prison ! (I ask you): are many lords differing among themselves better ,or the one God Supreme and irresistible))⁽¹⁾ . He declared his message clearly and directly, when he said: ((Ye worship nothing but names which ye have named , ye and your fathers , for God hath sent down no authority))⁽²⁾ His prophethood gave him internal strength to accuse them and their fathers of idolatry and polytheism . This strength is apparent also in his way of telling the baker his fate. His language is sharp and clear :((As for the other , he will hang from the cross, and the birds will eat off his head))⁽³⁾ Some would criticize him of telling the bad news heartlessly. If he was really heartless, he would say (the baker will be hanged) , but he said (the other). Also the prophet is concerned with the truth , so he had to disclose it clearly.

Yusuf, the distinguished planner and manager appeared in several places in his story. He gave a detailed plan for Egypt agricultural economy for an extended period of time, when interpreted the King's vision . "Joseph said. for seven years shall ye diligently sow as is your wont: And the harvests that ye reap ,ye shall leave them in the ear, except a little, of which ye shall eat. Then will come after that (period) seven dreadful(years), which will devour what ye shall have laid by

(1) Ibid., P. 564 , verse 39 .

(2) Ibid., PP. 564-65 , verse 40 .

(3) Ibid .

in advance for them, -(All) except a little which ye shall have (specially) guarded .))⁽¹⁾ In this interpretation, he was not using his spiritual abilities only but scientific knowledge also. He advised them to leave the grain in the ear which protect it for years .

When Yusuf was brought to the king ,he was polite enough not start talking to the king. The king started the talk saying to him : ((Be assured this day, thou art, before our own presence , with rank firmly established, and fidelity fully proved)) ⁽²⁾ . Since Yusuf was definitely sure of his abilities and his managerial skills, which he gained in the Aziz's house ,he asked for his proper position to implement his plans. ((Joseph said :set me over the store - houses of the land : I will indeed guard them , as one that knows (their importance).))⁽³⁾. The king agreed and Yusuf became the new Aziz. ((Thus did we give established power to Joseph in the land , to take possession therein as, when, or where he pleased))⁽⁴⁾ The managerial skills, which he gained at the Aziz's house , were used when he became Aziz himself.

It seems that the old Aziz was not there, so Yusuf asked for a vacant position. As a stranger, sold for money, imprisoned unjustly, Yusuf would definitely enjoy power, so he said :((no do I absolve my ownself (of blame):the (human) soul is certainly prone to evil))⁽⁵⁾. This is a confession of his enjoyment of power.

(1) Ibid., P. 567-68, verses 47-48 .

(2) Ibid., P. 568, verse 48 .

(3) Ibid., PP. 571-72, verse 55 .

(4) Ibid., P. 572, verse 56 .

(5) Ibid., P. 571,verse , 53 .

Yusuf, using his position, planned a psychological punishment on his guilty brothers. Firstly, he asked them to bring his brother. Since he knew how difficult his demand was, he threatened not to give them food supplies in the next time. ((He said: Bring unto me a brother ye have of the same father as yourselves,(but a different mother:see ye not that I pay out full measure , and that I do provide the best hospitality. Now if ye bring him not to me, ye shall have no messure (of corn) from me nor shall ye (even) come near me))⁽¹⁾ To make the plot effective on them ,he plan an additional incentive to make them come back. ((And (Joseph) told his servants to put their stock -in- trade into their saddle-bags))⁽²⁾ He was sure that his father will return them back because of that . He even promised them a full camel's load if they bring his brother.

When they brought his brother after convincing the father, Yusuf planned a trick to take his brother: ((He put the drinking cup into his brother's saddle-bag))⁽³⁾ .In order to push his plan to perfection , he asked them for the proper penalty of the stealer. He knew that in their law the stealer had to be enslaved for a year , while in the King's law it is an equivalent financial penalty ⁽⁴⁾ . ((They said : The penalty should be in

(1) Ibid., P. 573, verse 59 .

(2) Ibid., PP. 573-74 , verse 62 .

(3) Ibid., PP. 577, verse 70 .

(4) al-Zamakhshari, Mahmud Ibn Umar. "*al-Kashshaf*". ed.

Ahmad, Mustafa. Maktabt al-Istiqamah,

Cairo,1946.v.2,P.268.

whose saddle-bag it is found, should be held (as bondman) to atone for the (crime). Thus it is we punish the wrong - doers!))(1). He planned to take his brother using their law not the King's law. So he took his brother, while he knew how hard it was for them to return to their father without him . Their psychological pain was part of his plan to punish them. His plan forced them to come to him in the third time in a very weak state as if they were surrendering to him. They called him Aziz twice when they were in great need for his help. When he felt complete victory over them, he disclosed his personality indirectly by reminding them of what they did to Yusuf. ((He said: know ye , How ye dealt with Joseph and his brother, not knowing (what ye were doing)? They said:"Art thou indeed Joseph? He said. I am Joseph, and this is my brother: God has indeed been gracious to us))(2) .They knew his brother, but why he mentioned that here? He intended to segregate them in surrender as they segregated themselves at the beginning in strength. Then he gave them another type of charity ,not only the material charity they asked for. He forgave them, while they did not deserve his forgiveness. Then he pulled them out from desert to civilization .

(1) Ibid., P. 578, verse 75 .

(2) Ibid., PP. 583 , verse 90 .

The Father's Character

From the very beginning, we see that the father is giving his young boy very great care. He was paying attention even to his son's dreams. Ingeniously, he anticipated distinguished results from these dreams. Knowing the psychology of his sons, he asked Yusuf not to tell them his vision. It was not difficult for the sons to detect the special care given to Yusuf and his brother :((Truly Joseph and his brother are loved more by our father than we))⁽¹⁾ Their jealous started to burn their hearts. It colored their usage of language. They described Yusuf's brother as (his brother) not (our brother). On the other hand, when they were convincing their father to take the brother, they said (our brother) twice: ((No more measure of grain shall we get (unless we take our brother): So send our brother with us))⁽²⁾ Their jealousy attitude made them accuse the father: ((Really our father is obviously wandering (in his mind !)))⁽³⁾ .

Realistically, the father was giving them all the reasons to be jealous. He was completely attached to his special son, Yusuf. When they asked for Yusuf :((Jacob said : Really it saddens me that ye should take him away.))⁽⁴⁾ He wanted to have him around all the time, taking him away is saddening. The father was not only protective, but it seems that he was seeing

(1) Ibid., P. 552, verse 8 .

(2) Ibid., P. 574 , verse 63 .

(3) Ibid., P. 552 , verse 8 .

(4) Ibid., P. 553, verse 13 .

himself in his younger son. He kept remembering Yusuf for a long period of time. When Yusuf took his brother, the new sadness opened up the old wound. His new grief intensified his grief of Yusuf after those long years: ((And he turned away from them and said : How great is my grief for Joseph !))⁽¹⁾ The old grief about Yusuf overshadowed the new grief about his taken son. His new talk about Yusuf angered the brothers so they said :((By God ! (Never) will thou cease to remember Joseph until thou reach the cast extremity of illness or until thou die))⁽²⁾ They were describing the true conditions of the grieved father, but the color of their language still reflects their jealous attitudes .

The father's heart was telling him that Yusuf was still alive. This feeling was beyond logic. He said : ((O my sons! go ye and enquire about Joseph and his brother .))⁽³⁾ His feeling was definitely an extraordinary feeling after those years. The exalted spiritual father went through an experience similar to telepathy. He scented Joseph's shirt from a distance ((When the caravan left Egypt their father said : I do indeed scent the presence of Joseph Nay think me not a dotard .))⁽⁴⁾ They could not believe what he said because what he said was apparently unbelievable .

At the end when they asked the father for forgiveness he said : I will pray. He did not pray for their forgiveness immediately. This indicate how much he wanted to punish them by the delay. Also the most injured party was Yusuf, so he wanted to consult him before praying for them .

(1) Ibid., P. 582 , verse 84 .

(2) Ibid., P. 582 , verse 85 .

(3) Ibid., PP. 582-83 , verse 87 .

(4) Ibid., P. 585 , verse 94 .

Brothers' Characters

During the discussion of the father's character the coloring of their language was discussed. Now, we detect three parties of them. The extremely jealous party who wanted Yusuf to be killed . The moderately jealous party who wanted him to be expelled out to some unknown land . Finally the leader or the older who wanted him to be placed in the well to be eventually taken by some caravan of travellers. Yusuf's death was definite in the first plan, probable in the second, but not so probable in the third . It is easy to feel that the third was their leader or older, because they followed his plan . He was the one who refused to return from Egypt, when Yusuf took his brother: ((therefore will I not leave this land until my father permits me .))⁽¹⁾ This particular brother seemed to be unwilling to harm Yusuf because he said :((slay not Joseph but if ye must do something throw him down to bottom of the well . He will be picked up by some caravan travellers .))⁽²⁾ He said : (if you must do something) So he was pushed by the majority, but he channelized the anger of the majority, to rescue Yusuf's life .

The leader, or the older brother was careful with his angry brothers. He said while convincing them (throw him down), to give them the indication that he is with them, to follow his advices. When they agreed, the language shifts from (throwing

(1) Ibid., PP. 580-581, verse 80 .

(2) Ibid., P. 552 , verse 10 .

steal before (him))) (1) Their jealousy hatred toward Yusuf was still there. They were not only ready to accuse Yusuf's brother, but their hidden jealous made them accuse Yusuf by a false charge . Even though Yusuf was not with them for years, they were still jealous of him and wanted to injure even his memory .

When they needed Yusuf, after he became the Aziz , their language changed accordingly . In order to bring out the mercy of Yusuf to let one of them be substituted for Yusuf's brother : ((they said : O exalted one ! Be hold! he has a father aged and venerable , (who will grieve for him) ; so take one of us in his place .)) (2) They did not say (our father) but (his father), as if Yusuf's brother was the only son of their father . Their politeness got intensity, when they said :((for we see that thou art (Gracious) in doing good)) (3) .

The older brother was the one, who was disturbed the most by the taking of Yusuf's brother . Psychologically , he separated himself from his brothers . In verse (80) , he used (your father) twice instead of (our father) to deepen his separation from them. That separation started from the very beginning, but became clear after the taking of Yusuf's brother . He reminded them of what they did to Yusuf to indicate that he was the leader who moderated their angerly actions at the beginnings .

When the brothers returned to their father , they presented an extended argument to prove their innocency , because they were sure that their father would not believe them .

(1)Ibid., PP. 579-80, verse 77 .

(2) Ibid., P. 580, verse 78 .

(3) Ibid.

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(1)Ibid., PP. 579-80, verse 77 .

(2) Ibid., P. 580, verse 78 .

(3) Ibid.

Secondary Characters

O our father! Behold ! thy son committed theft ! we bear witness only to what we know , and we could not well guard against the unseen ! Ask at the town where we have been and the caravan in which we return and (you will find) we were indeed telling the truth .)) ⁽¹⁾ The language reflected their turbulent state . If the father had to come to the town , he would have seen his son with no need to ask the town about the issue. They were internally separated from Yusuf's brother . They said to their father (your son) not (our brother).

(1) Ibid., P. 581, verse 82 .

Secondary Characters

The caravan of travellers were regular greedy traders. They took the boy and concealed him as some kind of goods. To get rid of him as soon as possible, they sold him for a miserable price. We can deduce that their number was small from the fact that they send one water-carrier, otherwise they would send many. It was easy for a small number to keep the finding of the boy secret. If the caravan was large the news would spread fast into the region around.

The Aziz of Egypt was a kind-hearted man with special abilities to anticipate what Yusuf would become. He asked his own wife to take special care of him not as a young servant or slave. It is logical to feel that the Aziz did not have sons or daughters. He hoped to adopt Yusuf. The Aziz ordered his wife to let Yusuf's stay to be honourable, which was more than caring.

When it was proved to the Aziz that his wife was the one who attacked Yusuf, he did not do anything except saying ! ((O wife ask forgiveness for thy sin, for truly thou hast been at fault)) (1) He did not punish her physically or verbally. He was an extremely forgiving, Kind-hearted man. His wife knew that, and used it to its highest extent. If she was afraid of him after what she committed, she would not make the banquet to her friends in her house to prove to them her point. If she was afraid of her husband, she would not say openly : (if Yusuf does not do what I want I will cast him in prison.) The Aziz and other men demonstrated some weakness, when they decided to

(1) Ibid., P. 560, verse 29.

imprison Yusuf instead of handling the problem from their wives side .

The Aziz's wife was introduced to us in action : ((But she in whose house he was , sought to seduce him .)) ⁽¹⁾ Since he was in her house , she had complete control over him. Being stubborn to get what she wanted , she fastened the doors before she attacked him . The Quran used the exaggerated form for closing the doors , to indicate her careful design of her plot to get Yusuf. She did not close one door, but several doors to confirm her success. When Yusuf rejected her desire , she could not accept the rejection . She ran after him and tried to hold him back from his shirt, which was torn by her desperate hold . His rejection to her was a severe hurt to her pride , so she accused him directly when they found her lord at the door. She did not say he attacked me, but went beyond that by telling the proper punishment as if the case was stilled : ((she said : what is the (fitting) punishment for one who formed an evil design against thy wife , but prison or a grievous chastisement .)) ⁽²⁾ It seems that she was prepared for that critical moment . She was cool enough to jump into discussing the proper type of punishment to Yusuf . It is curious that she did not ask for his death . Her love to him could be the reason, or her pride wanted more chances with him to feel unrejected .

The two types of punishments she suggested were similar to the punishments , she threatened to do on him in front of her friends : ((If he doth not my bidding, he shall certainly be cast into prison and (what is more) be of the company of the vilest))⁽³⁾ Being with the vilest is parallel to a grievous

(1) Ibid., P. 558, verse 23 .

(2) Ibid., P. 559, verse 25 .

(3) Ibid., P. 561 , verse 32 .

chastisement . Her suggested punishment is a reflection of her threat .

She was a crafty woman . When she heard of the malicious talk of the ladies of the city , she sent for them and prepared a banquet for them. She gave each of them a knife. When Yusuf appeared , they cut their hands out of amazement. She felt really vector over them :((she said : there before you is the man about whom ye did blame me .)) (1) She designed the plot and implemented it craftly .

At the very end, when she became old , she admitted her guilt in front of the king . She did not admit it until the other ladies did, because she was still cautious . Their admitting paved the way for hers . Her involvement in the scandal was more than the others , so she was more cautious than them .

The witness was of the family of the Aziz's wife . He was a righteous man but inclined to prove that the Aziz's wife was not guilty . He started with the version of the story which accused Yusuf : ((If it be that his shirt is rent from front , then is her tale true , and he is a liar)) (2) He was inclined to see Yusuf as a liar . ((But if it be that his shirt is torn from the back then is she the liar , and he is telling the truth .)) (3) Since he was concerned mainly about her , he was specific in words refering to her (sudaqat , kazabat) . On the other hand, he used general words about Yusuf (one of the liars , one of the truthful) . But his righteous mind was stronger than his wishes : ((So when he saw his shirt , that it was torn at the back , He said : Behold ! it is a snare of you women ! Truly mighty is your snare.)) (4) He did not

(1) Ibid., P. 561 , verse 32 .

(3) Ibid., PP. 559 , verse 27 .

(2) Ibid., P. 559 , verse 26 .

(4) Ibid., P. 560 , verse 28 .

follow his equation to say to her (you are a liar) . He started talking about women in general to dilute the accusation . His saying (truly mighty is your snare) could exhibit praising in some ways .

at the country . His concept was not only conscious but unconscious also, as he had a spiritual symbolic vision . The interpretation of his vision was a spiritual symbol for the story . It seems that Yusef's interpretation seemed right to the king and , therefore he said : Truly mighty is your snare .

When Yusef's issue with the king's wife and the other ladies was introduced to the king, he brought justice swiftly . He took Yusef's side from the very beginning . (1) The king said to the ladies : what was your affair when you did seek to seduce Joseph ? (2) The question was phrased in a way to make them feel guilty . He wanted them to confess their guilt . (3) The ladies were silent . (4) The king said to Yusef : Tell me what you saw when you were in the prison . (5) Yusef told him the story of his dream . (6) The king said to the ladies : Truly mighty is your snare .

When Yusef was placed in the prison, the order to bring him to the king became weaker . Instead of saying (truly mighty is your snare) he said (I am innocent) . I will tell you the story of my dream . (1) The king said to the ladies : Truly mighty is your snare . (2) The king said to Yusef : Tell me what you saw when you were in the prison . (3) Yusef told him the story of his dream . (4) The king said to the ladies : Truly mighty is your snare . (5) The king said to Yusef : Tell me what you saw when you were in the prison . (6) Yusef told him the story of his dream . (7) The king said to the ladies : Truly mighty is your snare . (8) The king said to Yusef : Tell me what you saw when you were in the prison . (9) Yusef told him the story of his dream . (10) The king said to the ladies : Truly mighty is your snare .

(1) Ibid., pp. 178-79, verse 27

(2) Ibid., p. 179, verse 28

The King's character

We are introduced with the king narrating his vision with great concern . He did not say (I saw , but I do see). His vision reflected that he was a good king concerned with the destination of his country . His concern was not only conscious but unconscious also, so he had a detailed symbolic vision . The interpretation of his vision was a detailed economical plan for the country . It seems that Yusuf's interpretation sound right to the king's soul , therefore he said : bring him to me .

When Yusuf's issue with the Aziz's wife and the other ladies was introduced to the king, he brought justice swiftly . He took Yusuf's side from the very beginning , ((The king said to the ladies : what was your affair when ye did seek to seduce Joseph from his (true) self ?)) (1) The question was phrased to sound that he knew that the ladies were guilty . He wanted them to admit that , and they did .

When Yusuf was proved to be innocent , the order to bring him by the king became warmer . Instead of saying (bring him to me) as before , he said ((bring him unto me ; I will take him specially to serve about my own person .)) (2) The vision of the king and the interpretation of Yusuf gave an example of the spiritual resonance between them . The king felt that Yusuf who refused the seduction of high class women was trustworthy man. Yusuf's right interpretation meant to

(1) Ibid., PP. 569-70 , verse 51 .

(2) Ibid., P. 571 , verse 54 .

the king that Yusuf was a man of special knowledge . The king actually employed Yusuf before he brought him from the prison.

When Yusuf came , the king did not wait for him to talk, but started saying : ((Be assured this day , thou art , before our own presence , with rank firmly established , and fidelity fully proved!)) ⁽¹⁾ Therefore, it was very easy for Yusuf to ask for the vacant position of the Aziz . The king granted him the position to implement the extended economical plan, He made for the whole country in his interpretation of the king's vision .

(1) Ibid .

