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English Department

Narrativism in Religious Discourse: A Cognitive Stylistic Study

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By:

Ahmad El-Sayed Suwilam El-Sayed Zaghlol

Under the supervision of

Prof. Hesham Muhammad Hasan	**Dr. Amal Omar Abd El-Hameed**
Professor of linguistics	Associate professor of English linguistics
Faculty of Arts - Banha University	*Faculty of Arts - Banha University*

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Table of abbreviations

TOM	Theory of mind
SLL	Second language learner
ICM	Idealized cognitive model

Abstract

Modern linguistic studies paid attention to the Holy Quran and considered it a scope of analysis. These linguistic studies did not pay much attention to the narrative form of the Quranic story. Few of them have dealt with the structural unit of the Holy book. Throughout this thesis, the researcher answers some questions that are related to the narrativity of the Quran. A general overview reveals that dialogue dominates Surat Joseph as an example of the Quranic story, and one of its characteristics is that the reader can state the chronological order of events that matches with the locale and the participants. For example, when Allah sends a messenger to a nation, the Quranic dialogue that recites this event is the dominating form by which we can know what happened via the accurate usage of words and mental representations. The discourse worlds which are the principles on which Narrativism is built are of great importance. The Quranic story is a way of calling to Allah. The choice of the precise words is the decisive way in convincing the addressees. Schema theory will be explained in this thesis in the light of Chatman's model of story and discourse (1978) and Culpepper's cognitive stylistic approach to characterization (2002). The results of the study show that some linguistic features are not only related to narratology but religious texts as well. The results make it clear that it is possible to do a cognitive narratological interpretation of a religious text. The results clarify the close relation between the two sub- domains of story space (characters and settings) and their role in Surat Joseph. This thesis aims to show how image schema can be applied to the Quranic verses specifically Surat Joseph as described in cognitive stylistics.

Key words: Narrativism, Religious Discourse, Cognitive stylistics, Image schema, Schema theory, Discourse space, Story space and Surat Joseph.

Chapter one

Introduction

Chapter one

Introduction

1.1. Context of the study

This thesis is an attempt to examine the narrative form of the Quranic story by applying image schema to the Quranic verses specifically in Surat Joseph. Cognitive linguistics' main concern is to study the relationship between human language and socio experience. Its roots go back to the works of scholars in the 1970s such as Fillmore and Lakoff. Other cognitive sciences like cognitive psychology strongly affected cognitive linguistics. During the 1980s and 1990s, cognitive linguistic scholarship flourished in northern continental Europe (mainly in Belgium, Holland, and Germany) and then became a common area of research interest throughout Europe and North America (Fillmore, 1975).

1.2. Aims of the study

This thesis aims to answer two questions: First, what an image schema is, and how it can be applied in the Quranic verses as described in cognitive stylistics. After that the researcher goes through the discussions of two models to be applied in this thesis Chatman theory of story space(1978), Culpepper characterization theory (2002). Story space and discourse space are studied in Surat Joseph. These two kinds of space are coexistent; while story space deals with the physical presence of characters, their functions and settings, discourse space suggests a direction of attention to certain portions of the story space for certain narrative effects. Studies of both kinds of space constitute the contents of the whole thesis. The methods applied for the study are adopted from the analysis developed by some scholars in cognitive stylistics with resort to Chatman's theory of story space.

1.3. Objectives of the study

The present study is an attempt to achieve the following objectives :

1- Analyzing the occurrence of a few key space builders, such as place names and characters' names in Surat Joseph.

2- Describing the linguistic features and their cognitive narratological interpretation as space builders from the perspectives of schema theory in Surat Joseph.

3- Exploring the contributions made by space builders to the construction of story space in Surat Joseph.

1.4. Research questions

1- What is the relationship between space builders like names of settings and names of persons and how they are applied in a Quranic story?

2- How to apply schema theory to Quranic story?

3- How to make a cognitive narratological interpretation of Quranic text by using two narratological models?

4- How space builders affect the way story space in Surat Joseph has been built?

1.5. Approach of the study (Methodology)

This thesis deals with the Holy Quran by handling one complete Quranic story cognitively. The researcher uses schema theory as a modern theory of cognitive linguistics followed by two models of analysis. Chatman's story and discourse in narrative structure (1978) and Culpepper's cognitive stylistic approach to characterization (2002). Story-space according to Chatman (1978), is structured by words that refer to characters and settings. Several kinds of words can be used to cast settings, such as place names specifying locations as well as common nouns denoting buildings. These kinds of linguistic items should all be searched in order to explore their contributions to the establishment of settings. This choice is made partly due to the meanings of the term setting as used within Chatman's narrative framework.

وَأَلْقُوهُ فِي غَيَابَتِ الْجُبِّ يَلْتَقِطْهُ بَعْضُ السَّيَّارَةِ إِنْ كُنْتُمْ فَاعِلِينَ (يوسف١٠)

Wa 'Alqūhu Fī Ghayābati Al-Jubbi Yaltaqiṭhu Ba`ḑu As-Sayyārati 'In Kuntum Fā`ilīna

throw him down to the bottom of the well (Joseph:10)

يَأْكُلَهُ الذِّئْبُ (يوسف١٣)

Ya'kulahu Adh-Dhi'bu

I fear lest the wolf should devour him (Joseph: 13)

– فَأَرْسَلُواْ وَارِدَهُمْ فَأَدْلَى دَلْوَهُ (يوسف١٩)

Fa'arsalū Wa Aridahum Fa'adlá Dalwahu –

They sent their water-carrier (water-drawer) (for water),and he let down

his bucket into the well (Joseph: 19)

وَقَالَ الَّذِي اشْتَرَاهُ مِن مِّصْرَ(يوسف ٢١)

Wa qaalal lazish taraahu mim Misra l

The man in Egypt who bought him (Joseph: 21)

وَكَذَلِكَ مَكَّنَّا لِيُوسُفَ فِي الأَرْضِ (يوسف ٢١)

Wa Kadhalika Makkannā Liyūsufa Fī Al-'Arđi

Thus did We establish Joseph in the land (Joseph: 21)

وَرَاوَدَتْهُ الَّتِي هُوَ فِي بَيْتِهَا عَن نَّفْسِهِ وَغَلَّقَتِ الأَبْوَابَ (يوسف٢٣)

Wa Rāwadat/hu Allatī Huwa Fī Baytihā `An Nafsihi Wa Ghallaqati Al-'Abwāba

But she in whose house he was, sought to seduce him from his true self (to do an evil

act) she fastened the doors (Joseph: 23)

وَأَلْفَيَا سَيِّدَهَا لَدَى الْبَابِ (يوسف٢٥)

Wa 'Alfayā Sayyidahā Ladá Al-Bābi

they both found her lord near the door (Joseph: 25)

نِسْوَةٌ فِي الْمَدِينَةِ (يوسف ٣٠)

Niswatun Fī Al-Madīnati

Ladies said in the City (Joseph: 30)

قَالَ رَبِّ السِّجْنُ أَحَبُّ إِلَيَّ مِمَّا يَدْعُونَنِي إِلَيْهِ (يوسف ٣٣)

Qāla Rabbi As-Sijnu 'Aĥabbu 'Ilayya Mimmā Yad`ūnanī 'Ilayhi

He said: "O my Lord! the prison is more to my liking than that to which they invite me (Joseph: 33)

وَدَخَلَ مَعَهُ السِّجْنَ فَتَيَانَ(يوسف ٣٦)

Wa Da<u>kh</u>ala Ma`ahu As-Sijna Fatayāni

Now with him there came into the prison two young men (Joseph: 36)

مِلَّةَ آبَائِي إِبْرَاهِيمَ وَإِسْحَاقَ وَيَعْقُوبَ (يوسف ٣٨)

Millata 'Ābā'ī 'Ibrāhīma Wa 'Isĥāqa Wa Ya`qūba

"And I follow the ways of my fathers, Abraham, Isaac, and Jacob (Joseph: 38)

وَقَالَ الْمَلِكُ (يوسف ٤٣)

Wa Qāla Al-Maliku

The king (of Egypt) said (Joseph: 43)

خَزَائِنِ الأَرْضِ (يوسف ٥٥)

<u>Kh</u>azā'ini Al-'Arđi

"Set me over the store-houses of the land (Joseph: 55)

إِخْوَةُ يُوسُفَ (يوسف ٥٨)

'I<u>kh</u>watu Yūsufa

Then came Joseph´s brethren (Joseph: 58)

وَقَالَ لِفِتْيَانِهِ (يوسف ٦٢)

Wa Qāla Lifityānihi

And (Joseph) told his servants (Joseph: 62)

أَبْوَابٍ مُتَفَرِّقَةٍ (يوسف ٦٧)

Abwābin Mutafarriqatin

enter by different gates (Joseph: 67)

فَلَنْ أَبْرَحَ الأَرْضَ (يوسف ٨٠)

Falan 'Abraĥa Al-'Arđa

Therefore will I not leave this land (Joseph: 80)

فَلَمَّا دَخَلُواْ عَلَيْهِ (يوسف ٨٨)

FFalammā Da<u>kh</u>alū `Alayh

Then, when they came (back) and entered unto Joseph´s   presence (Joseph: 88)

جَاءَ الْبَشِيرُ (يوسف٩٦)

Jā'a Al-Ba<u>sh</u>īru

Then when the bearer of the good news (glad tidings) arrived (Joseph: 96)

ادْخُلُواْ مِصْر(يوسف ٩٩)

Ad<u>kh</u>ulū Mişra

Enter Egypt in safety if Allah wills (Joseph:99)

وَجَاءَ بِكُم مِّنَ الْبَدْوِ (يوسف ١٠٠)

Wa Jā'a Bikum Mina Al-Badwi

and brought you (all here) out of the desert (Bedouin life) (Joseph:100).(Hans Wehr, 1961). (Al-Hilali & Khan, 1996).

1.6.Organization of the study

This thesis is divided into five chapters as follows:

Chapter one: Introduction

This chapter is an introduction to the study, dealing with the context of the study, objectives, research problems and organization of the study. In this chapter, the researcher gives at the very beginning of the thesis a short abstract that handles the key points of the study. In this chapter, the researcher gives a hint about what is meant by cognitive stylistics, schema theory and the two used models of the study.

Chapter two: Theoretical frame work and review of literature

This chapter provides a theoretical background of the study and discusses what is meant by stylistics, its branches and what is cognitive stylistics, who are the main figures of this approach and when it becomes widely used in linguistics. This chapter also provides an overview of the previous related studies of the two present models of Chatman (1978) and Culpepper (2002) and how they are used in literary texts not religious ones.

Chapter three: Methodology, procedures

This chapter introduces what is meant by schema theory followed by a detailed explanation of it. It traces back its history and kinds. The researcher tries to clarify the relation between schema theory and cognitive sciences. The researcher names some key figures who deal with schema theory and their contributions. This Chapter paves for the two models of analysis, Chatman (1978) and Culpeper (2002).

Chapter four: Data analysis

This chapter contains the used model (Culpepper, 2002) with detailed explanation followed by the application on Surat Joseph. In this chapter, the researcher defines and clarifies the five key points of Culpepper's narratological model of character analysis. The researcher's main goal is to show how their application is not restricted only to literary texts. A thorough application of these points on surat Joseph, data source, is presented.

Chapter five: Results, conclusion and suggestions

This chapter provides a summary and a conclusion of the study, limitations of the study and provides suggestions for further research. In this chapter, the researcher epitomizes the results achieved in the study like the occurrence of space builders in the study like names of places and characters and how they cognitively affected the text through their actions and words. The researcher also suggests some topics for further research whether in the Quran or other texts.

1.7. Rationale of The Study

This thesis investigates the possibility of applying cognitive theories like schema theories on selected verses from the holy Quran. Culpeper's model of

characterization and (2002) and Chatman's model of story and discourse space (1978) are used by the researcher to question the applicability of cognitive models on Holy texts. This thesis questions the narratological methods and its various dimensions like back warding and forwarding in a Holy text. The researcher tries to clarify how chronological looping, a stable narrative technique used in a lot of novels, is used in a Holy text not to mention how it served the whole structure of the selected data (surat Joseph).

Chapter two

Review of literature and Theoretical framework

Chapter two

Review of literature and theoretical framework

2.1. Introduction

This chapter sheds light on some definitions of stylistics and its various branches that stylisticians have elaborated. A brief history of stylistics has been mentioned as well. The researcher introduces various types of stylistics and gives a brief commentary about them. Types of stylistics are mentioned briefly like corpus, critical, emotion, feminism, formalism and so on. A commentary about Narratology is included.

2.2. Review of the literature

In this part of study, a review of the literature related to the topic is provided. In one study, Glotova (2003) is concerned with the mind style of suffering protagonists in A. Chekhov's "Sleepy" and K. Mansfield's "The-Child-Who-Was-Tired" in cognitive stylistic tradition. It demonstrates how cognitive stylistic approach to narrative fiction can advance literary interpretation by identifying the aspects of characterization of fiction characters through their language, thoughts and behavior. It also demonstrates how a cognitive stylistic approach is suitable for the analysis of fictional minds in comparative perspective.

Luo (2011) deals with modernist style of narrative space in a corpus-aided approach. According to Chatman's theoretical framework, narrative space can be divided into story-space (characters and settings) and discourse-space (framed area to which readers' attention is directed). In *The Mill on the Floss* and *The Good Soldier,* settings in classic fiction are clearly symbolic of characters' psychological states. Unlike early modernist characterization which is concerned primarily with characters' inner life, but sometimes presents their actions. Classic modernist fiction focuses on character's stream of consciousness. It helps to detect that the spatial attention shifts between physical world and world of consciousness, which interrupts narrative progression but suits the representation of stream of consciousness. This is one remarkable feature of modernist style of spatialisation.

Abu Libdeh (2015) deals with a similar topic but in a metaphorical fashion. He investigates how man is metaphorically conceptualized in the Quran, and how metaphor embodies his actions. His main aim is to arrive at a better understanding of

the Quranic discourse and how metaphors give structure to human actions which bring him either salvation or damnation on Doomsday. Embodiment refers to all man's biological capacities and his physical and social experiences that he lives in his environment and which are executed by his different organs and senses. He presents a contrast between the pious body and the secular body, an overview of the development of metaphorical thought and the dialectical relationship between language, man and nature. All man-related metaphoric verses from the Quran are collected by referring to every single organ of man's body. These organs are addressed top-to-bottom and front-to-back in terms of order and then analyzed in terms of the action/s each one of them embodies. A number of social and cultural schematic categories are presented in five social and cultural schemata: (i) Up is dignified, Down is not. (ii) Front is dignified, Back disgraced. (iii) Private should remain private, as this is more polite, (iv) Intimacy means closeness and closeness generates warmth (v) Physical closeness gives strength.

2.3. Stylistics

2.3.1. Definition of Stylistics

Bally (1995) says that Stylistics is an interdisciplinary science combining both linguistics and literary studies. It interacts with the philosophical and literary movements. Stylistics is the linguistic study of style. Leech & Short (2007) define Style as "the dress of thought" (p.23). Enkvist (1964) clarifies that stylistics is the result of the writer's choice between synonymous expressions. It also means all of the language habits of one person. Crystal & Davy (1969) elaborate that stylistics is the connotative level of language use as distinctive from the denotative level. Hickey (1989) says it is the art of producing sentences and words that make a favorable impression on readers or listeners.

Covino & Jollife (1995) define stylistics as the study and analysis of texts. The origin of stylistics goes back to the poetics, and especially to the rhetoric of the ancient classical world. Norgaard, Busse & Montoro (2011) explain that there were three kinds of style; these were "the high style, the middle style and the low style" (p.70). The high style was often used in literature that it is persuasive. The low, plain style is used in every day acts of discourse communication for example, instruction in the classroom. The middle style is a blend of both used in intermediate situations. Contemporary stylistics goes far beyond the rhetoric, poetics, formalism,

structuralism and functionalism of the past to embrace "cognitive, pedagogical, pragmatic, gender and neuro-scientific approaches" (p.73).

Stylistics applies linguistic models not only to literary texts, but also to any types of texts. It encompasses theories that are related to pragmatics, psychology and social theories. Leech and Short (2007) have different opinions as the style has uncontroversial meaning as it refers to "the way in which language is used in a given context by a given person" (p.23). They provide the levels of style which are the semantic, syntactic, phonological levels. They classify style in four categories: the lexical, the grammatical, figures of speech and the context.

Leech & Short (2007) introduce the concept of mind style "any conceptualization of a word presupposes both words to refer to and a mind through which that word got perceived"(p.65). Each writer has his own way of perceiving and representing the world where this representation is deviated from reality. The writer directs the reader towards a certain mental state which he saves in his mind and restores it in need.

Crystal & Davy (1969) define stylistics as the analysis of expressions in language and the description of its purpose and effect. They explain the aim of stylistics which is analyzing language habits and to identify those features in a social context. Simpson (2004) delineates that stylistics "enriches our way of thinking about the language and offers a substantial purchase on our understanding of texts" (p.3).

Simpson marks that stylistics is the study of the ways in which meaning is created by the language used in texts. Stylistics uses linguistic models as its tools in analyzing texts and cognitive aspects involved in the processing of those features by the reader. While some stylistic approaches show interest in the producer of the text and investigating the style of the author, other stylisticians focus on the text itself and others devote their attention to the reader and his role. Stylistics is regarded as a linguistic approach to literature since the majority of stylistic attention has been devoted to literary texts. It is characterized by a systematic and contextual analysis of the given texts. Due to its scientific nature, stylistic analysis appears a bit objective. Its subject is to shift between minds of readers, writers and narrators.

It is argued that all fictional narratives have narrators that can be distinguished from their authors. Some authors say that the Qur'an does not give any story for its own sake. They elaborate that it is not a history book, or gives any story in full. It simply uses parts of a given story in more than one place in the Quran in different

contexts for different purposes. Widdowson (1975) examines the textual features as the speaker's role in shaping meaning and how language works within texts and how readers understand the texts.

Simpson (2004) adds that stylistics is a method of textual interpretation in which primacy of place is assigned to language. Language is important to stylisticians due to the various forms, patterns and levels that constitute linguistic structure which helps in interpretation. Simpson elaborates that stylistic analysis should be rigorous, retrievable and replicable. It should base on a framework and the analysis should be organized by some criteria.

Stylistics dates back to the focus on style of oral expression following the tradition of Aristotle's rhetoric. The Russian formalist wished to make literary texts more scientific depending on explicit observations about the linguistic features of the text and devoted their stylistic study to phonological lexical forms. They focused their stylistic investigations on poetry. Every functional choice investigated the (experiential, interpersonal, and textual) functions of language as used in the context. Feminist stylisticians are concerned with the realization and maintenance of equal gender relations in texts. Pragmatic stylistics is concerned with language as the linguistic, social and cultural contexts of the production and reception of texts. Its Focus is on conversation as exchange, or interpersonal meaning (Simpson, 2004).

Leech & short (2007) mention that stylistics is affected by the recent rise of cognitive linguistics and human cognition in meaning creation. Meaning is ascribed to the text and the reader. Corpus stylistics applies the methods of modern corpus linguistics to the analysis of large amounts of texts and linguistic data and fuses it with major tenets of stylistics. Corpus linguistics methods are acknowledged in stylistics today as a practical tool for handling texts and identifying their style. Historical stylistics aims at exploring historical texts from stylistic perspective.

2.4. Types of stylistics

2.4.1. Corpus Stylistics

Toolan (2009) says that corpus stylistics is considered a bridge between corpus linguistics and stylistics or the application of modern corpus linguistics to texts. Style is the essence of a text. Corpus linguistics' main goal is what the text means and what makes it distinctive. Corpus stylistics focuses on the inter dependence between form

and meaning or how they are intermingled. A corpus stylistics analysis embraces the language of individual texts by providing frameworks that can be identified in terms of tendencies. It focuses on answering the question of what the text means. Corpus stylistics aims at providing patterns of particular linguistic phenomenon. It provides tools and frameworks by which texts can be analyzed from a corpus perspective like identification of collocation. Toolan (2009) uses corpus stylistic approach to investigate reader progression and aims at understanding how the lexico-grammatical patterns contributes to narrativity.

2.4.2. Critical Stylistics

Fowler (1986) mentions that critical stylistics is a term that refers to stylistic work which investigates the ways in which social meanings are shown through language. It is related to critical linguistics and critical discourse analysis. The origin of what is now called critical discourse analysis (CDA), goes back to critical stylistics. Hallidayan concept of language matches the investigations of the ways in which social meanings are created. Fowler indicates that naturalization means some discourses and ideologies have become rooted in society and language users tend to notice them as ideologies. The idea that children should be looked after is a very common ideology or duty that has been naturalized and seems evident to us, but it is surprising for a Victorian family that relied on children's work. Fowler explores some ideas like the representations of experience by language, world view, the role of the reader and the relations between text and context.

2.4.3. Emotion Stylistic Approaches

Stylistic approaches to emotions became famous as scholars have started to use effective components in their analyses. Emotions, feelings and mood are defined in psychological and cognitive ways. Oatley (1991) clarifies that emotions refer to a set of complex affairs that are important in individual's goals. Some of the components include mind, bodily changes, or gestures. Cognitive psychology and stylistics treated them synonymously. Semino (1997) mentions in her analysis of schema theory that "emotions are related to cognition, thus in assessing the emotional potential of literature, it should be taken into account " (p.227).

2.4.4. Feminist Stylistics

In this type, discourse is related to women problems and issues. Feminist stylistics analysis stems from the writer to a socially and culturally context - bound discourse (Wilkinson, 1986). Feminist stylistics is used to indicate transmission of social values and ideologies. This trend of understanding social problems and gender paves the way for new readings of old texts .

Mills (2006) marks that Feminist stylistics aims at using stylistic methods in analyzing the language of feminist approaches or texts that have a feminist orientation. It is interested in gender issues although the focus shifts to the linguistic tools. It questions gender effect on the production and interpretation of texts. Feminist stylistics is interested in showing values that exist in feminist texts whether patriarchal or not. Scholars direct their attention to the texts particularly those in which female characters are presented in a disadvantageous social position.

2.4.5. Formalist Stylistics

Jacobson (1960) clarifies that some theoreticians known as Russian formalists were keen on poetic language and wanted to give it a scientific and linguistic flavor. The interest of this approach was in poetic form or "literariness" (p.48). They identified the basic plot components and structures of folk narratives. Formalistic school is criticized for its interest in linguistic form at the expense of the function and effects of the formal features, another point is the analysis of pieces of literature away from contextual factors as social or historical contexts. Fish (1970) criticizes formalist stylisticians for their scientific objectivism and ignoring the role of the reader in the analysis of stylistic effects.

2.4.6. Functionalist Stylistics

This school considers language a system of meanings and grammar as a resource for making meaning in social contexts. Functional descriptions of language are derived from observation and analysis of language. Functional stylistics perceives language systems as varying according to context. Functional stylisticians analyze spoken and written languages (Leech, 1969).

Functionalism is an approach which explains language internally in terms of its formal properties. Functional explanation looks for the relations between language and what is not language, unlike formalist explanation that investigates the relations

between the elements of the linguistic text itself. In functional stylistics, every linguistic choice has a function and a meaning. The functional approach deals with longer texts like narrative texts (Leech, 1969).

2.4.7. Historical Stylistics

Historical stylistics applies stylistic approaches that investigate diachronic changes of particular linguistic phenomenon in historical texts. It investigates historical texts from stylistic perspective (Busse, 2006). It is interested in the interplay between language usage and contexts. Busse mentions that historical stylistics supports the potentials for stylistic investigation of texts. A new historical stylistic analysis of texts presupposes thorough knowledge of the period at which the context and the language are written on. It considers spelling variations, and the role of the editor as a mediator. Knowledge of historical schema and scripts leads to what Toolan (2009) calls coloring the reader with the historical stylistic sense. The reader reconstructs the past by knowing the historical schema of a text.

2.4.8. Multimodal stylistics

Forceville (1999) explains that multimodal stylistics is useful for the analysis of the printed words and shows how semiotic models, colors and visual images from the meaning are extracted. Much of the work of multi modal stylistics is based on multi modality by scholars like kress and Van leeuwen (2001). Forceville wants to show how multimodal formats need to be viewed as manifestations of the same mental constructs that realize the linguistic forms. Forceville analyzes advertising discourse as it appears in print from cognitive multimodal perspective.

2.4.9. Pedagogical Stylistics

Carter (2007) elaborates that Pedagogical stylistics is a field that looks at employing stylistic analysis in teaching, with the aim of enabling students to better understand literature, language and also improving their language acquisition. It is also concerned with the best practice in teaching stylistics. Pedagogical stylistics is interested in discussing texts, teaching approaches which can be used in class, and empirical studies which relate student reading processes and outcomes to pedagogical strategies. Pedagogical stylistics discusses contextual nature of all texts and the

stylistic analysis of literary texts. Pedagogical stylistics focuses on individual words and sequence of words. It considers lexical prediction during reading.

2.4.10. Pragmatic Stylistics

It deals with language in the context that contributes in distinguishing the protagonist in a piece of art. It focuses on the conversational interaction and includes the interplay between norms and deviations. It concentrates on language and its contextual features. It is used in the analysis of narrative passages and of pragma-stylistics (Toolan, 1996).

Pragmatic stylistics investigates the style of conversational texts and how the reader comprehends conversational texts. Short and Semino (1996) elaborate that it mixes two discourse level, one deals with the discourse level between writer and reader, the other is embedded between characters. Brown and Levinson (1987) state that reader response is concerned with the role of the reader in textual interpretation. They stress on the role of the reader as an active participant not as a recipient of the product.

2.4.11. Structural stylistics

Francis (1973) elaborates that the rise of structural stylistics early in the twentieth century marked a change in language studies in the area of stylistics analysis. Stylisticians consider language a set of habits in contrast to rules in traditional linguistics. Structural stylistics flourished in late 1950s through the work of the Swiss structuralist Ferdinand de Saussure (1959) and the Russian Roman Jacobson (1961). Saussure distinguished between la langue and la parole, a distinction that marks the recent linguistic studies. Jacobson's scheme of analysis is based on distinguishing different parallel structures of language. He recognizes six types of language functions as follows: meta linguistic, referential, emotive, conative, phatic and poetic which are later acknowledged by Halliday to be the basis for his model (Leech & short, 1986).

2.4.12. Generative Stylistics

Generative stylistics is considered to be an extension of European structural stylistics. It is interested in presenting usable standards for the production and arrangements of written discourse. Generative stylistics clarifies that language is

characterized by a rule- governed creativity. Generative stylistics focuses on the syntactic form of texts and shares interest in relating these textual forms to meaning (Esser, 1993).

2.4.13. Modernist Stylistics

Modernist stylistics explains how texts are structured. Modernist stylisticians concentrate on the departure from conventional literary structures. Modernist stylisticians criticize the plot in narrative forms and replace it by inter- textual fragmentation. Modernist stylistics includes fragments of other texts (Mahaffy, 1997).

2.4.14. Discourse Stylistics

Brown & Yule (1983) mark that discourse stylistics is a branch of stylistics that contradicts formal Stylistics, that it analyzes and interprets literary texts on abstract formal structures. It is concerned with language in use. Discourse stylistics pays attention to text's length as a result of the holistic view which regards discourse as a unified coherent whole. Discourse stylisticians are like Grice, Foucault, Fairclough and Van Dijk. Mills (1997) argues that discourse is considered as a group of utterances that do not occur in isolation but in dialogue. For him "Discourse is organized around practices of exclusion where the conflictual nature of discourse is stressed" (p.67).

2.4.15. Genre and Conversational Stylistics

Genre stylistics is a sub-branch of stylistics that provides interpretive analyses of different types of discourse used for different purposes. It overlaps with discourse studies as both are concerned with texts produced in educational, legal and other contexts (Swales, 1988).Conversational stylistics aims to analyze actual conversational practices and features of conduct like hesitation, anticipation and disfluency. Schegloff (1992) elaborates that "Coherence, intentionality, situationality and intertextuality are related to participants in framing their conversational styles" (p.34).

2.4.16. Lexical Stylistics

This type of stylistics is concerned with the text and the relationship between the parts that form a text (words). It deals with the relationship between text parts (words) and text as a whole from one hand, and the relationship between text parts and context from the other hand. Lexical stylistics investigates the semantic value of lexical items in an attempt to answer questions about word relations. It is concerned with establishing rules of meaning and connotative associations (Rothwell, 1998).

2.4 .17. Narrative Stylistics

It is a branch of stylistics that deals with the narrated texts. It is interested in stylistic features that are used in a particular text. It tries to name the author of a particular text via his style of writing. Labov (1997) argues that narratives require certain essential elements of structure which makes the narrative "ill formed" when they disappear (p.76). Narrative stylistics is one side of a coin of which narrative comprehension is the other. There is a difference between narrative plot and narrative discourse, the former refers to storyline that is chronologically ordered, the latter is characterized by the use of stylistic devices like flashback and repetition (Labov & Waletzky, 1997).

2.5. Cognitive linguistics

Cognitive linguistics is a way of seeing the world, to understand the complex things by simpler ones. Language is apprehended by a process of mental representation. It has been given a variety of names like scripts, schemata as well as worlds. Schema theorists suggested that human beings cope with situations by comparing them to stereotyped sequences of events associated with more familiar contexts held in memory. For example, the restaurant script which contains information about how to behave in such a situation (Gavins, 2007).

The following dialogue took place between a customer and a waiter in a restaurant:

Speaker A: may I take your order sir?

Speaker B: Hmm, yes I need something to drink first, orange juice please.

Speaker A: anything else?

Speaker B: fried potatoes.

Speaker A: sorry sir, what?

Speaker B: oh you call it French fries, sorry.

The two interlocutors seemed to belong to two different cultures that they could not understand each other and they have to repeat or clarify what is required. When the waiter did not understand, he asked the customer to repeat again his request and made some mental processes that he finally noticed that they call it "French fries" not the common ways it is called as "fried potatoes". Human beings construct mental models out of their every day existence which takes an analogue form. They bear a direct resemblance to the real world situations which they represent and are often explained in cognitive psychology. Mental models allow the reader to represent all these aspects of his-her everyday life in the same form they have in the real world (Gavins, 2007).

Linguists have talked about mental representation of human experience and the most influential adaptation of cognitive science into linguistics theory argued that human knowledge is organized around structures known as "Idealized cognitive models ICMs" the knowledge structure by which the reader negotiates his way through life by means of comparison of reality. When a person talks, listens and reads, he or she is able to understand one another through the creation of mental representation of the language. The precise structure and content of each conceptual structure will depend on the type of the used language. Contextual factors play a vital role in the process of communication as well. Mental representation through which people understand each other is based on the language they use, their mental representation, their personal knowledge and their previous experience (Werth, 1999).

2.6. Cognitive Stylistics

2.6.1. Cognitive Stylistics:

Cognitive stylistics is a field of linguistics and cognitive sciences that deals with the relationship between linguistic analysis and cognitive theories (Stockwell, 2002). It combines linguistic analysis with cognitive structures and processes that care with the production and reception of language (Semino, 2002). Cognitive stylistics aims to provide meta-framework as it focuses on cognitive processing underlying literary

interpretation. It integrates insights from various disciplines in order to yield a powerful tool to texts analysis (Culpepper, 2002).

Cognitive stylistics adopts some analytical approaches that relate linguistic choices to cognitive phenomena. Cognitive stylisticians consider language not as an autonomous faculty, but a reflection of cognitive structure. Cognitive stylisticians elaborate that to fully capture the meaning of a text, the reader needs to recognize the cognitive, cultural and contextual frame associated with the text writer. Cognitive stylistics studies some aspects of language cognitively, for example, coherence of a text as a mental phenomenon in opposition to cohesion of that text as a matter of language form (Stockwell, 2002).

Margolin (2007) argues that using cognitive stylistics in the process of narrative analysis helps the reader to understand and allows considering fictional worlds based on the reader's real-world experience. The use of cognitive stylistics in literary studies shows the relation between linguistics and psychology. In such way, narrative characters are analyzed as "text-based mental models of possible individuals" which are built in a reader's mind (p.67). Margolin elaborates that literary texts are the products of cognizing minds. Fowler (1977) marks that cognitive stylistics approach helps to explain the linguistic structure of world-view in texts.

Stockwell (2009) argues that the awareness of mental functioning and the ability to interpret and understand other people's minds in the real world is described within the Theory of Mind (T.O.M) framework that is considered a part of cognitive stylistics. It refers to the ability to understand that people have beliefs about the world which are different from the others. Theory of mind becomes a way of understanding the relations between "characters in texts and readers, and between narrator and reader" (p. 74).

The story world of the character is presented by the narrator, and the issue of how the reader considers the character's voice, the answer is using the third-person narration. In discussing the relation between narrative and psychological states of the characters, their feelings and thoughts, Leech and Short (2007) use the term "reflector" for the person whose point of view is represented, but they stated that the term "focaliser" becomes more popular (p. 139).

Geeraerts (2005) explains cognitive stylistics as a reflection of the human construal of external meanings and how humans perceive reality. He elaborates that cognitive stylistics' role is "to bridge the distance between the social and the psychological, the

community and the individual …" (p.45). Geeraerts argues that meaning is sensitive to contextual effects and the semantic categories of the language should be considered. Meaning has to do with the way in which the reader interacts with the world. Meaning reflects one's experience.

Semino (2002) elaborates that cognitive stylistics focuses on ways by which human cognitive processing constrains both poetic language from one side and the reader' response from the other side. Cognitive stylistics focuses on investigating the relationship between human language, the mind, and the socio-physical experience. It studies aspects of the mind like knowledge representation and meaning construction. Cognitive stylistics views language as reflecting the nature of conceptual structure and organization (Evans, 2006). Cognitive stylisticians working in cognitive science extended the scope of linguistic analysis of literature by using different theories as schema theory, cognitive metaphor theory, text world theory and mental space theory which all provide a frame work of text analysis and focus on cognition.

Cognitive stylistics focuses on how individual utterances express conceptual metaphors as (he hit the roof) as an example of anger. Cognitive stylistics is concerned with the conceptual mappings which form metaphorical expressions. Freeman (1970) elaborates that it is the reader upon whom much attention should be paid. Freeman says "of course there is no one God's eye interpretation of a literary work, whether the evidence for such a claim arises from cognitive metaphor or anything else. But there is a range of plausible interpretations and a scale of valid ones" (p. 17).

Fairclough (2003) stresses the idea that texts are social spaces in which two basic social processes occur at the same time, cognitive representation of the world, and social interaction with it, the thing that leads to various interpretations of a text. Cognitive stylistics is a "hearer oriented" (p.99). Fauconnier (2002) elaborates that cognitive stylistics can model mental representations that text – consumers are prompted to construct in response to particular structure in text.

Cognitive stylistics is also known as cognitive poetics. Cognition deals with the mental processes involved in reading. Gibbs (1994) considers cognitive poetics through his work on metaphor, he relates psycholinguistics and cognitive psychology to any texts. People use their previous experiences and gain aspects of language by their knowledge of conceptual metaphors. This knowledge is related to the activities of life and complete the gaps in order to make a good narrative. According to Gavins

& Steen (2003) to comprehend narrative, one must decide what script is suitable and how it should be modified to fit the situation.

Gibbs (1994) discusses the role of prototypes in meaning construction because they are not fixed mental representation of experience, but they are flexible structures that are based on individual contexts or experience. Lakoff (1993) explains the idea of domains where the target domain is understood in terms of another which is called source domain. Emmott's contextual frame theory (1997), which indicates that the texts can be studied stylistically, considers the readers knowledge and the ability to infer or deduce which is necessary to fill the meaning of the text.

Semino (2002) elaborates that cognitive poetics pays attention to reading literature. It explains what people do during reading and what happen. Cognitive stylistics shows that stylistic analysis is based on the interface between form, function effect and interpretations besides mental components. Semino argues that cognitive stylistics combines the linguistic analysis of texts that is typical with the stylistic traditions, putting into consideration the cognitive structures and the production and the reception of language. Cognitive stylistics regards the interpreter's thought and past experience for interpreting words.

Lakoff (1987) argues that the thing that distinguishes cognitive stylistics from other disciplines is its usage of the cognitive processes in its attempt to interpret human experience. The reader's knowledge about the world comes from categories that he has. Categories are mentally represented as frames, schemas, or models. Langacker (1987) elaborates that a frame is a mental representation of a human experience. The world is the product of some categorization and framing which are man-made. It is now known in cognitive linguistics and psychology that different individuals can interpret the same reality in different ways due to their various categorization, framing and schemata. This is the idea that became known in cognitive linguistics as "alternative construal" (p.61).

Simpson (2004) suggests that cognitive stylistics is the development of stylistics to update its way of analysis. The way by which we read is affected by our mental processes. Cognitive stylistics aims to shift from model of composition towards a model that makes a link between human mind and reading process. The new trend now is to bring the stores of knowledge that is previously stored during the reading

process. Simpson clarifies that this knowledge is stored due to previous information gathered directly or indirectly and form image schema. An image is formed for a particular subject and it is called "idealized cognitive model" (p.97). Idealized cognitive models contain information about what is being read and helps to form textual representation. Every new experience can help the reader form new ICM as it changes by changing experience.

2.6.2. Style and relevance of cognitive stylistics:

For Fowler (1977), mind style refers to the way in which linguistic patterns of a text can introduce a world view to get the textual world. It is the world view of an author formed by ideational structure of the text. It also refers to any distinctive linguistic representations of an individual mental self. It captures those aspects of world views that are personal and peculiar to a particular individual who has the same cognitive traits. Mind style shows how the fictional world is understood. Mind style matches with the linguistic construction of a particular conceptualization of a textual world. It is applied by mixing the analysis of linguistic patterns with theories of cognition.

2.6.3. Metonymic thought

Kovecses & Radden (1998) define metonymy as "a cognitive process in which a conceptual element or entity provides mental access to another conceptual entity within the same frame or idealized cognitive model" (p.34). For example, given the workshop frame, or idealized model, the speaker of the sentence (The *BMW owner* spilled petrol on the land) directs attention or provides mental access to the conceptual element that a person drives a BMW car (target) through the use of another conceptual element BMW car (vehicle) that belongs to the same frame.

For Kovecses & Radden (1998), metonymy can involve a category and a member of the category. This works within the category-and-member of it. The category itself is viewed as a whole, while the members are the parts. The relationship between the whole category and a member is reversible, as follows:

She seeks buying fruits (category for a member)
Do you have banana ? (a member for the category)

In the first sentence, the whole category of fruits stands for a particular member of the category, namely (banana), whereas in the second sentence a particular member of a category (banana) stands for the entire category of fruits.

2.6.4. Metaphoric thought

Lakoff and Johnson (1980) classify metaphors into domains that can be understood by depending on each other. They consist of a source domain and target domain, the source is more physical and the target more abstract kind of domain; like love is fire, argument is war. The thing that matters the most in forming the metaphor is the similarity of its components like: she is as beautiful as a rose, she is as white as a snow. The idea of embodiment is a seminal thing in metaphors formation.

2.6.5. Image-schematic understanding:

Johnson(1987) defines image schema as "a recurring, dynamic pattern of perceptual interactions and motor programs that gives coherence to experience" (p.46). Schema is considered the source of thought. Lakoff (1987) uses what is called "container image schema" to refer to the types of experience that motivate schema (p.57). They are different like bodies which are containers of organs. Readers themselves are contained in larger things like buildings for example. The container image schema's elements are: interior, boundary, and exterior. Everything is either inside the container or outside it. If the chair is in the room, and the room is in the flat, then the chair is in the flat. Lakoff (1987) explains the idea of the source-path-goal schema, it is motivated by bodily experience that when someone moves from(town A) to (town c) then he must pass by (town B). The elements include source, path, goal (destination), and direction.

Chapter three

Methodology

Chapter three: Methodology

3.1. Introduction

As the appropriate methods and procedures should be carefully chosen and applied to achieve the objectives of the study, this chapter is intended to provide the theory of analysis, schema theory and detailed information about it, and the two models of analysis used in the study followed by the application on Surat Joseph based on the two used models Chatman (1978) and Culpepper (2002).

3.2. Data source

The researcher uses Surat Joseph as data source in this thesis. Surat Joseph is surat no.12 taken from the Quran, the book that is heavenly descended upon prophet Muhammad (PBUH) and is considered muslims' sacred book. It is also the last book of the three heavenly descended religions.

3.3. Models of analysis

The study uses two models of analysis Chatman narrative space model (1978) and Culpeper's characterization model(2002). The former is a model of narration that is divided into two categories story space and discourse space. Story space contains characters and settings unlike discourse space that deals with the framed or targeted area on which the writer spots light. For Culpepper, he divides characters into humanizing and de-humanizing categories. Humanizing one contains the fictional character which refers to the representations of people in real worlds. De-humanizing type shows characters who are not imitations of real people but text based existents. Characters come as a result of textualization and contextualization. They melt into texts and recur in the reader's mind a real person that he knows in real life.

Culpepper's cognitive narratological model for characters analysis is as follows:

A-world schema (human knowledge about character).

B- Genre Conventions(typological knowledge about character).

C- Narrative Situation(character identity).

D-Discourse Representation(character profile).

E- Surface Linguistic patterning (character related lexical choices).

This is a brief overview of the two used models of the study.

3.4. Schema Theory

Schema is a term used by cognitive linguists to describe how people process, organize, and store information in their minds. Schema is considered a cognitive tool by which information is stored in the long-term memory (Widdowson, 1983). It reflects experience, conceptual understanding, attitudes, values, skills, and strategies in a text situation. Rumelhart (1980) elaborates that schema is the building blocks of cognition. Schema enables people to make sense of new stimuli, events, and situations and make use of them later. He also clarifies that schema theory is based on the belief that every act of comprehension involves one's knowledge of the world.

Brown (2001) suggests that schema does not carry the meaning by itself, but the reader brings information, knowledge, emotion, and culture. He indicates that reading is a visual process and more information is added by the reader via his schemata. The understanding of a text depends on how much related schema the reader has during reading. The reader confusion to get the message of the text is caused by his lack of appropriate schemata that match the content of the text. This lack of appropriate schemata can be either formal or content-based. Brown explains these two schemata as follows: content schemata includes what the reader knows about people, the world, culture, and the universe, while formal schemata consists of the knowledge about discourse structure.

For Brown (2001), there are three stages of reading texts as follows: the pre-reading phase, the reading phase, and the post-reading phase. The most important phase to form the background knowledge is the first, pre-reading phase in which the reader has the opportunity to use pictures, movies, games and other devices to activate and add to the reader's schema. In this phase, readers can write about what they know about the given subject. In the second phase, reading, the reader supports his existing schema. Each time he reads, his knowledge of the subject becomes wider. In the third phase, post-reading, the reader relates the background to a new schema. Cognitive stylistic analysis helps the reader to get the message of the given work by knowing the psychological and cognitive aspects of the characters that are clear in their language and thoughts.

Stockwell (2002) remarks that:

> Cognitive stylistics deals with the cognitive processes which occur during the act of reading and influence text interpretation. It takes into account

both the formal features of language and the nonlinguistic context of the readers in constructing meaning out of a text, therefore veering away from impressionistic reading and imprecise intuition (p. 5).

Cognitive stylistics provides new tools to interpret texts. Cognitive stylisticians broaden the limits of their analysis to include different models such as schema theory, cognitive metaphor theory and text world theory. The researcher adopts only schema theory as the theory of analysis in this thesis. In schema theory, meaning is not contained in the text only, the reader gets the meaning by using his background knowledge. Schema theory has two facets known as bottom up or stimulus- driven process and top down or conceptually- driven processes (Rumelhart & Ortony, 1977) . The former urges the reader to construct a mental world due to linguistic characteristics of the text, the latter uses the background knowledge that becomes activated by specific linguistics props. Cognitive stylistics includes various sub-branches like blending theory, conceptual – cognitive metaphor theory, text world theory and schema theory, all of these models rely on mental constructs.

A person has his own cognitive stock in which he stores all of his memories, past events, and psychological experiments. This cognitive stock is called schema. When a person sees or reads something, he recalls his past memories and activates his schema to fill the gap and make a link between the new ideas that he faces and his past knowledge related to the same idea. This process of recalling is very clear in reading a narrative text, because the reader begins to decode the message of the narrative by recalling his experience regarding the given situation or events. The researcher adopts the schematic model of analysis to examine and analyze some selected Quranic verses (Surat Joseph).

Cook (1994) marks that Schema theory can be applied "both to the processing of sensory data and to the processing of language" (p.55). Its major idea is that all experiences are stored and the human mind restores these experiences during the process of understanding a new given situation that is similar to the stored one. Cook points out that in the process of understanding language the reader depends on "internal stimuli" and "prior knowledge" (p.59). To interpret a text and understand it, human mind recalls types of cognitive representations that help to interpret linguistic input.

Cook (1994) suggests that "schemata are essential to text processing but can be both a potential barrier to understanding or enable a greater understanding of a text"

(p.41). Literature is a schema altering or schema refreshing or schema reinforcing depending on the reader knowledge. A reader may know an idea and when he reads texts, the text may prove that the stored idea is wrong or changes it completely or supports it and adds new ideas to the existing ones.

Cook elaborates that coherence is the result of the interplay between the text and the reader. If there is incoherence during the reading process, the reader can fill in the gaps either through his schema or seek information from another source. Schema theory depends on the pre-existing knowledge the recipient brings to understand a given text. An appropriate background knowledge is necessary to comprehend well. Many reading problems spring from mismatches or inconsistencies between background knowledge possessed by the reader and the intended message delivered by the writer.

schemata processes are:

1. Schema acquisition, it deals with the source of knowledge structures.
2. Schema selection, it deals with knowledge structures and which ones to bring in a given situation.
3. Schema instantiation and refinement, in which a text starts with general model of what a discourse is about, and that model is modified as more information is added.
4. Schema change and maintenance, it is concerned with how different schemata are recalled at different times, depending on signals and necessities from the text.
5. Schema combination, it is concerned with the individual knowledge structures that might not be sufficient for understanding a discourse, so schemata are combined (Cook, 1994).

Image schema is an abstract knowledge structure based on the patterns of experience. Image schemas are characterized by some structural elements which can be employed in abstract thinking (Lakoff, 1987). For example, *when a person says I cannot decide which road to pass, a choice should be made*. The given or the deduced schema of passing here according to Lakoff consists of four structural elements a source , a destination, number of locations which connect the source and destination and a direction. The schema includes the following information;

-That the person that makes the decision is a moving entity.

- Making decisions that match with choosing a direction to take.

-different options are different destinations.

Anderson (1977) stresses the role of schema in learning and how it organizes the input and without it new experiences would be useless. Anderson argues that schemata may change from time to time and meaning does not lie in the message (text) itself, nor in the reader's schemata but is a result of mixing the two. Schema theory applies both to the processing of sensory data and to the processing of language.

Cook explains that schemata are essential to text processing and can be a barrier to understanding the text more broadly. He elaborates that certain use of language can change the reader's representation of the world. The given text could be schema altering or refreshing or reinforcing reader expectation or knowledge. (Cook, 1994).

Johnson (1987) considers mind style not only a way to gain new insights into the representations of characters, but to see its effects on readers. According to Johnson, understanding of reality is based on the existence of some non-propositional pre-conceptual abstract structures known as image schema. These are representations of the reader's knowledge about the organization of space and spatial relations. The pre-conceptual phase of understanding refers only to concrete things and is related to the reader's physical experience, unlike the second stage that image schemata are mapped into concrete and abstract concepts thus expanding the reader's knowledge.

3.5. Schema theory and cognitive sciences

Rumelhart & Ortony (1977) suggest that schema theory is widely known as a result of the growth of artificial intelligence and cognitive sciences. It is applicable to areas, such as story processing, second and foreign language teaching. Schema theory is built upon the idea that comprehension depends on the activation of related knowledge. New experience is used by relating the input to existing mental representations of situations that the reader faces.

Imagine for example that someone attends a lecture in a university, he calls home, gets no reply, and leaves the following message:

Hello, my assignment is ok, but I made some mistakes as usual. Sorry, I have to rush now. The next lecture starts in Ten minutes and I have to look at some reviews . I am coming back at night.

His message relies on the fact that the addressee is aware that he is at the university, and knows enough about university life to fill in all the information that

the sender does not provide. The receiver needs to know that lectures and sections involve students giving papers, checking assignments and talking to professors. The receiver needs to know that, in this context, reviews are a short commentary about a certain topic. In other words, this message presupposes that the addressee possesses a university or lectures schema, that includes information about what is involved in a university or lectures.

This example shows how the activation of a certain schema to a particular input enables the reader to achieve coherence by establishing the meaning of lexical items, and by making inferences. Comprehension here is the selection and activation of a schema that accounts for a certain input (Rumelhart and Ortony, 1977). Meanings are not included in the text, but are understood in the interaction between the text and the reader's background knowledge. If the reader lacks adequate schemata for a particular input, meaning will not be clear. Differences in schemata lead to differences in the interpretation of the same text by different people due to the difference in the input.

Minsky (1975) refers to knowledge about settings and situations used in visual perception by using the term "frame"(p.78). Schema theory is used in the analysis of literary reading due to the connection between background knowledge and variation of interpretation. A text can be understood by building a scenario around it or things that are expected to happen. Text worlds are cognitive constructs that spring as a result of the interaction between reader and text. Text world corresponds to the schema that is activated by the reader during reading a text. The way the reader perceives a text world depends on how his various schemata interact with one another (Cook, 1990).

Cook explains that an object schema consists of a set of attributes " slots " that help to get that object (p.45). These slots contain relationships to other schemas which give them meaning, ex, most of the readers have a well-developed schema of *computers* that includes slots such as mouse, keyboard, Fan, processor and so on. The schema for a computer is a member of larger classes of schemata, such as windows corporation, Microsoft and so on. Each individual possesses a unique schema about the given topic depending on his experiences. Each schema represents a framework in which elements of information are collected or gathered about a certain topic or experience into a single conceptual unit (Cook, 1990).

A story schema is a mental representation that describes the way in which a story goes on, that reflects the story grammar and the story structures. Schemas are mental abstractions that are used to comprehend discourse and to solve problems. Schema's slots have to be filled with the appropriate information via schema selection or inheritance of information from other schemas in order to acquire knowledge (Mandler, 1982).

Schemas are adjusted to meet or adapt knowledge domains or contexts. Adjusting includes gaps filling, or adapting schemas to new situations. New experience or situation cannot be described by existing schemas, so they are restructured or re-modified. The learner begins to *restructure* his knowledge by adding new schemas or develop new conceptualizations for existing ones (Rumelhart, 1980).

3-6. Readers and Structural Knowledge

Minsky (1975) elaborates that Reading is the process of building new knowledge structures by forming new schemata and mixing them with the existing ones. In the process of reading, the reader's cognitive structures change to match the content structure. At the end, the structural knowledge of the reader is similar to the structural knowledge of the writer. Schema influences the understanding of new information. For example, if a man threatens another man with a gun, the schemata of the reader lead him to deduce from previous stored experience that the man who is being threatened must evade the gun or killed.

Piageat (1990) believes that knowledge is constructed on the base of cognitive structures, and people develop cognitive structures by accommodating information. Accommodation is the creation of new schemata that fit the new situations. Accommodation is the use of schemata to understand the world. Piaget suggests that schemata are applied to everyday life and information is accommodated easily.**3.7. The Schema Theory Structure**

Rumelhart (1980) explains that any reader possesses general knowledge in the form of schemata. These schemata are activated when they interact with incoming information. Schemata are psychological concepts that are stored as a form of mental representation of knowledge .

Key elements of schema are as follows:

1. An individual who memorizes schema.
2. Schema is developed and stored for a long time.
3. Schemata are recalled in need.

   Minsky (1975) suggests that people are using their stored knowledge about the world. Minsky develops the frame construct as a way to represent knowledge. He remarks that the frame knowledge interacts with new coming information. He proposes that general information represents a frame which contains slots. If the world does not provide a specific value for a slot, it can be filled by a default value. For example, the representation of a mosque (Masjid). The frame for such a mosque includes information, such as the walls, a ceiling, lights, doors, carpets, books, Quranic decorations and prayers. Carpets can be thought of as a slot which accepts values such as wool carpets or cloth carpets, but does not accept a value such as carpets made of mud for example. If a person tries to represent a mosque (Masjid), the person *activates* the frame with specific information from the particular Masjid (e.g. it has windows, the door is wooden, the minaret is long and the five-time calls of praying are regularly performed).

   Rumelhart(1980) defines schema as "a data structure for representing the generic concepts stored in memory" (p. 34). All these information forms your schema about a mosque. Schemata categorize knowledge at levels like ideologies, cultural truths, and knowledge about the meaning of words. knowledge about these objects is embedded in a specific schema in the mind. If a fire is noticed, a subconscious recall about fire is activated that fire is dangerous and could burn.

   Schema theory suggests that a message is received by the reader, the reader evaluates it due to the available and existing information he has. Schema contains knowledge and information about physical features, people, and typical occurrences. As individuals encounter new information, they add it to their schemas, which are organized into different interrelated categories (Minsky, 1975).

   Axelrod (2011) remarks that schema is a pre-existing assumption about how the world is organized. It is about how a person makes sense out of a complex environment. It describes the cognitive processes of a person.
   Axelrod (2011) interprets the schema process as follows:

1- The reader modifies information in the light of his old interpretation and the rest of his information. This allows him to change his beliefs about those parts of the information which may have been misinterpreted.

2- The reader achieves specification of the case. This helps him to make predictions about previously unobserved items.

3- The reader uses his memory to interpret the separate information about the existing case in terms of a saved schema.

4- The reader makes adjustments that suit interpretations of the schema.

3.8. Schemata (Schank &Abelson, 1977)

Schank & Abelson (1977) say that schema is a label for a range of knowledge structures, including frames, scenarios and scripts. Schema is an equivalent for the term frame, that is used to refer to mental representations of objects, or situations. A library schema/frame, for example, contains information about types of books, what objects exist in a library. The term "scenario" is used for situational knowledge. A "script" describes reader's knowledge of event sequences which clarify a situation (p.97).

A library script contains knowledge about library, archiving and different histories of books. Scripts have "slots" to describe the "roles" (readers or librarians), "props" (tables, encyclopedias, and borrowing lists , etc.), "entry conditions" (a reader needs a book, libraries contains books) and "results" (the reader bought or borrowed what he wants and becomes a well-educated person) (p.99). Schema theory is used to interpret texts where the discourse does not provide necessary information. Consider the following example: this short text cannot describe all the actions, activities and situational information which are required to be comprehended. Schemata and scripts supply the gaps in the reader's knowledge for example:

إِذْ قَالَ يُوسُفُ لِأَبِيهِ يَا أَبَتِ إِنِّي رَأَيْتُ أَحَدَ عَشَرَ كَوْكَبًا وَالشَّمْسَ وَالْقَمَرَ رَأَيْتُهُمْ لِي سَاجِدِينَ (يوسف٤)

Idh Qāla Yūsufu Li'abīhi Yā 'Abati 'Innī Ra'aytu 'Aĥada `Ashara Kawkabāan Wa Ash-Shamsa Wa Al-Qamara Ra'aytuhum Lī Sājidīna (Hans Wehr, 1961).

(Remember) when Joseph said to his father: "O my father! verily I did see eleven stars and the sun and the moon: I saw them prostrating themselves to me!(Joseph: 4). (Al-Hilali & khan, 1996).

قَالَ يَا بُنَيَّ لاَ تَقْصُصْ رُؤْيَاكَ عَلَى إِخْوَتِكَ فَيَكِيدُواْ لَكَ كَيْدًا إِنَّ الشَّيْطَانَ لِلإِنسَانِ عَدُوٌّ مُّبِينٌ (يوسف٥)

Qāla Yā Bunayya Lā Taqşuş Ru'uyā Ka `Alá 'Ikhwatika Fayakīdū Laka Kaydāan 'Inna Ash-Shayţāna Lil'insāni `Adūwun Mubīnun (Hans Wehr, 1961).

Said (the father): "My (dear) son! relate not your vision to your brothers, lest they should arrange a plot against you: verily! Satan is to man an open enemy!(Joseph: 5). (Al-Hilali & Khan, 1996).

Al-Sharawi (1991) elaborated that what is known is that prophet Joseph recited a dream to his father prophet Jacob, but it is not clear what are the eleven stars? what do the sun and the moon refer to? why do his brothers conspire against him? all these are still hidden details.

Cook (1994) explains that schema aims to show how inferences are made by using general knowledge to interpret specific parts of a text. Schemata are socio-culturally dependent, that some readers supply more information from their schemata than others. Schema is dynamic and changes in accordance with experience. If there is a contradiction between changing circumstances and new events that makes it appear inadequate, it can be adjusted to accommodate new events. Schema tends to set the ways that help to interpret discourses. Readers tend to "tune" existing schema and create new one (p. 182).

Rumelhart (1980) clarifies that schema theory is important in explaining gap-filling and reader's knowledge of the structure of stories. Story schemata contain expectations about how stories will go on. Schema theory is used to modify new theories about Narrativism. Cognitive tools are the base to human experience and the main components in forming a story. There can be narrative without plot, but there is no narrative without experience. Cook (1994) says that literary discourse is considered as "schema refreshing" that old schemata disappear, new ones exist (p.184).

Emmott (1997) clarifies that schema theory can explain how alternative worlds are created due to the experience which the reader has faced or a certain period he yearns to live in. The reader needs to complete general knowledge with the knowledge accumulated from the text itself. The reader normally gathers a store of information about characters and contexts during reading which is called "text-specific knowledge" (p.54) and argues that the reader must not build mental representations using this knowledge, but update these mental representations and utilize the information at later stages in a text.

3.9. Types of schema

Eskey (1988) explains some types of schema as follows:

3.9.1. **Social schema**: It is generated by an event (going to the desert), that consists of a script and scenes (vast empty land, palm trees and dunes), props (camel) enabling conditions (camel, horses and cars) roles (passenger, scavenger) and outcomes (new experience).

3.9.2. **Ideological schema**: It is generated by opinions on social or political issues, for example circumcision , nuclear wars or electing someone.

3.9.3. **Formal schema**: It deals with the structure of a written text, the differences in genres or between narrative styles.

3.9.4. **Linguistic schema**: It deals with the decoding features necessary to understand how words are organized in a sentence. It is the knowledge of vocabulary and grammar needed for a comprehensive understanding of the text. Good readers are interpreters of texts, their decoding skills become automatic as their reading skills develop so, comprehension of any text is impossible without effective decoding skills.

3.9.5. **Content schema**: It refers to the knowledge related to the content of a text. There are three functions of content schema. First, schema that fills the gaps in a text through inferential elaboration. Second, schema that contains the reader's interpretation of unusual message. Third, a schema that is a result of the interrelation between a given message and the reader's schema. Nuttal (2002) marks that the assumption the reader makes about the world depends on what he experiences. The

main principle of schema theory is that texts do not carry meaning, they help the reader in constructing the original meaning of the writer. Reading is considered as an interactive process between the reader and the text, the reader has to adjust given information in the text according to his background knowledge.

3.10. Schema activation

Schema activation is recognized as the process in which textual stimuli mark the direction of the reader and activate the relevant schema from memory into the present reading task. Some words are suggestive and they activate certain schema. Textual stimuli affect a schema in two ways. If a stimulus is suggestive of a certain schema, the schema can be activated. For instance, the mention of a fire may activate a fire accident schema. If the stimulus is insufficient for schema activation, it reminds one of a certain slot, The mention of the word (acid) is a slot for schemata as acid rain (Emmott, 1997).

Schemata are hierarchical that large schema includes small ones, and the small schema includes smaller ones. Schema could be categorized into different types like affair schema, situation schema, role schema and story schema. For example, (selling) is a schema of affair, It includes a buyer, a seller, currency and the knowledge related to selling. The reader's understanding of the text depends on the topic schema.

Piaget stresses the role of assimilation or combination in understanding different schemata via using or mixing various schemata together. Piaget talks of assimilation and mentions that it is the ability to make sense of a situation in terms of a stock of schemas, and accommodation , the stock of schemas may change over time. Schema depends on the interaction with the environment to gain experience. For Piaget, schema is what is learned about the world by combining knowledge to use it later (Piaget, 1990).

3.11. Properties of Image Schemas

Turner (1996) clarifies that image schemata arise from embodied experience in the early times of human development. Deriving from embodied experience means deriving from the way in which one interacts with the world. The force schema which arises from the transference of motion energy in the reader's experience of acting upon other entities, or being acted upon by other entities. This shows that image

schemas are pre-conceptual in origin. Image schemas are multi-modal in the sense that they are derived from different types of experience (different modalities) and hence are not specific to a certain sense. Evans & Green (2006) say that image schemas are inherently meaningful, in the sense that they can provide predictable consequences for the reader's experience. Suppose someone has an ice cream in his hand. If he sits in a sunny place, then it is expected to melt. This kind of expectation enables the reader to make some predictions in a similar coming situations.

3.12. The Quranic story

   The Quranic story is inimitable. It challenges its opponents to produce something like it. The story is divided into two divisions, meaning and structure. The story is narrated by an outsider who recites and the characters have the ability to speak their voices. One of the characteristics of the chronological structure of the Quranic stories is the dominance of the conversational style on the narrative perspective as if the events are happening in the meanwhile and the reader is like a follower of events. Summarizing shows events and the relations between the story's time and narrative. The story usually starts by a hint that satisfies the reader's prediction. The retrospective style is clear in the Quranic story when Allah tells the story and goes backward and forwards as in:

وَأُتْبِعُواْ فِي هَذِهِ الدُّنْيَا لَعْنَةً وَيَوْمَ الْقِيَامَةِ أَلا إِنَّ عَادًا كَفَرُواْ رَبَّهُمْ أَلاَ بُعْدًا لِّعَادٍ قَوْمِ هُودٍ (هود ٦٠)

Wa 'Utbi`ū Fī Ha<u>dh</u>ihi Ad-Dunyā La`natan Wa Yawma Al-Qiyāmati 'Alā 'Inna `Ādāan Kafarū Rabbahum 'Alā Bu`dāan Li`ādin Qawmi Hūdin (Hans Wehr, 1961).

And they were pursued by a Curse in this world and (so they will be) on the Day of resurrection. No doubt! Verily, Ad disbelieved in their Lord and Cherisher. So away with Ad, the people of Hud (Hud:60). (Al-Hilali &Khan, 1996).

3.13. Word Choice

   The Quran uses accurate words For example, impatient Jonah left his people and boarded the ship:

إِذْ أَبَقَ إِلَى الْفُلْكِ الْمَشْحُونِ (الصافات ١٤٠)

'I<u>dh</u> 'Abaqa 'Ilá Al-Fulki Al-Ma<u>sh</u>ĥūni (Hans Wehr, 1961).

When he ran to the laden ship (Al -Saffat: 140).(Al-Hilali &Khan, 1996).

Abu-Dawud (1999) explains that the Arabic word used for "ran" is *abaqa*, (أبق) which is used for a runaway slave. This word gives a new meaning to the incident. Being in the service of God, Jonah ought not to have decided on his own to leave his people and the call . He should have waited for Allah's command.

3.14. Dramatic Dialogue

The study of the Quranic dialogue reveals that it contains insights of the human mind and justifies the motives behind human conduct. The dialogue between Moses and Pharaoh is a fast-paced dialogue that has two contradictory characters. Pharaoh retreated before the attack of the self-confident Moses. His mood changed from mockery, satire and ridicule to frustration. An interesting feature of the dialogue is that while pharaoh changes his opinion and position, Moses sticks to his position and is steadfast.

In surat El-sho'raa (the poets), the dialogue opens with Moses' declaration that he is a prophet sent by Allah and demands that Pharaoh allows the Israelites to go with him. Pharaoh reminds Moses of the upbringing he received in his palace and by reminding Moses that he is guilty of killing a Copt, also makes an unambiguous threat. Moses replied that his killing of the Copt was an accident. Pharaoh makes another move, asking Moses in an obviously satirical tone: 'Who is the Lord of the universe you speak of ? Moses answered: The Lord of the heavens and the earth. Pharaoh previously claims that he is the god. He turned to his courtiers asking them if they hear that or not. Pharaoh shows visible signs of impatience. He suggests to his courtiers that Moses is insane hoping to put an end to the discussion. Moses refuses to give up. Pharaoh threatens to imprison Moses (verse.29). Moses said even if I present a clear sign (miracle)that convinces you (Pharaoh). Pharaoh has to consent, for his courtiers must have been intrigued by the offer of Moses. When Moses performs his miracles, Pharaoh is perplexed, but soon said that Moses is an accomplished sorcerer. But something must be done about this sorcerer. The courtiers advise that the official magicians be summoned to compete with Moses (Ibn-Kathir, 1983).

3.15. Characters in the Holy Quran

Characters in Quran can be divided as follows:

A- Nonhuman characters like the ant and hoopoe (hudhud) and its role in identifying the disbelieving queen who worship another deity beside Allah.

B- Hidden spirits like:

1- Angels that came to Abraham:

- وَلَقَدْ جَاءَتْ رُسُلُنَا إِبْرَاهِيمَ بِالْبُشْرَى قَالُواْ سَلامًا قَالَ سَلامٌ فَمَا لَبِثَ أَن جَاءَ بِعِجْلٍ حَنِيذٍ (هود.٦٩)

-

Wa Laqad Jā'at Rusulunā 'Ibrāhīma Bil-Bu<u>sh</u>rá Qālū Salāmāan Qāla Salāmun -
Famā Labi<u>th</u>a 'An Jā'a Bi`ijlin Ĥanī<u>dh</u>in (Hans Wehr, 1961).

Verily, there came Our messengers to Abraham with glad tidings. They said: salam "Peace!" He answered: salam "Peace!" and he hastened to entertain them with a roasted calf (Hud:69).(Al-Hilali&Khan,1996).

2- The apostle or the angel that came to Virgin Mary:

فَأَرْسَلْنَا إِلَيْهَا رُوحَنَا فَتَمَثَّلَ لَهَا بَشَرًا سَوِيًّا. قَالَتْ إِنِّي أَعُوذُ بِالرَّحْمَن مِنكَ إِن كُنتَ تَقِيًّا (مريم١٧-١٨)

Fa'arsalnā 'Ilayhā Rūĥanā Fatama<u>th</u><u>th</u>ala Lahā Ba<u>sh</u>arāan Sawīyāan. Qālat 'Innī 'A`ū<u>dh</u>u Bir-Raĥmani Minka 'In Kunta Taqīyāan (Hans Wehr, 1961).

We sent her our angel, and he appeared before her as a man in all respects. She said: "I seek refuge from you to (Allah)) Most Gracious: (come not near) if you fear Allah (Mary: 17-18) (Al-Hilali& Khan, 1996).

3-The story of prostration to Adam at the beginning of the creation and Satan's disobedience.

خَلَقْتَنِي مِن نَّارٍ وَخَلَقْتَهُ مِن طِينٍ (الأعراف ١٢)

<u>Kh</u>alaqtanī Min Nārin Wa <u>Kh</u>alaqtahu Min Ţīnin (Hans Wehr, 1961).

You have created me from fire and he from clay (Al-A'raf: 12). (Al-Hilali&Khan,1996).

C- Human and animate characters like characters of prophets and their companions and their nations.

D- characters of women:

a- If she is married:

(أمرآه فرعون أمرآه لوط أمرآه نوح)   (wife of Pharaoh, Lot and Noah)

b- If she is not married:

إِنِّي وَجَدتُّ امْرَأَةً تَمْلِكُهُمْ وَأُوتِيَتْ مِن كُلِّ شَيْءٍ وَلَهَا عَرْشٌ عَظِيمٌ   (النمل ٢٣)

Innī Wa Jadttu Amra'atan Tamlikuhum Wa 'Ūtiyat Min Kulli Shay'in Wa Lahā `Arshun `Ažīmun (Hans Wehr, 1961).

"I found (there) a woman ruling over them and provided with every requisite; and she has a magnificent throne (An-Naml) (The Ants: 23). (Al-Hilali&Khan,1996).

وَوَجَدَ مِن دُونِهِمُ امْرَأَتَيْنِ تَذُودَانِ قَالَ مَا خَطْبُكُمَا قَالَتَا لَا نَسْقِي حَتَّى يُصْدِرَ الرِّعَاء (القصص ٢٣)

Wa Wajada Min Dūnihimu Amra'tayni Tadhūdāni Qāla Mā Khaṭbukumā Qālatā Lā Nasqī Ĥattá Yuşdira Ar-Ri`ā'u Wa 'Abūnā Shaykhun Kabīrun (Hans Wehr, 1961).

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 flocks) until the shepherds take back (their flocks): And our father is a very old man (Al-Qasas: 23). (Al-Hilali&Khan,1996).

The incidents or events in the Quran are divided into two types , incidents that depends on the deeds of the prophets' nations whether by believing or disbelieving. the second type is extraordinary or supernatural like a miracle (El-Daly,1993).

Dialogue in the Quran exists in some verses of surats where Allah used words like قالو أو قالا. The dialogue could be between two persons like Abraham and his father or

it could be among more than two like the prophets and their companions and like Moses and Pharaoh. Prophet Noah invoked to Allah saying:

وَقَالَ نُوحٌ رَّبِّ لا تَذَرْ عَلَى الأرْضِ مِنَ الْكَافِرِينَ دَيَّارًا إِنَّكَ إِن تَذَرْهُمْ يُضِلُّوا عِبَادَكَ وَلا يَلِدُوا إِلاَّ فَاجِرًا كَفَّارًا (نوح ٢٦-٢٧)

Wa Qāla Nūĥun Rabbi Lā Tadhar `Alá Al-'Arđi Mina Al-Kāfirīna Dayyārāan. 'Innaka 'In Tadharhum Yuđillū `Ibādaka Wa Lā Yalidū 'Illā Fājirāan Kaffārāan (Hans Wehr, 1961).

And Noah, said: "O my Lord! Leave not of the Unbelievers, a single one on earth! If you leave (any of) them, they will mislead your slaves, and they will beget none but wicked ungrateful disbelievers (Nuh: 26-27). (Al-Hilali & Khan,1996).

The primary goal of the Quranic stories is to ameliorate the prophet's psyche and to keep him stead and to remind him of the policy of Allah towards those who transgress.

El- Daly (1993) states that one incident in the Quran is a holistic one upon which several actions and results are build. The psychological portrayal of Al -waleed Bin El -Mogheera and his dialogue with the prophet when he was trying to convince him to leave Islam and they give him money and supremacy in turn. Allah says on him:

وَاتْلُ عَلَيْهِمْ نَبَأَ الَّذِيَ آتَيْنَاهُ آيَاتِنَا فَانسَلَخَ مِنْهَا فَأَتْبَعَهُ الشَّيْطَانُ فَكَانَ مِنَ الْغَاوِينَ.وَلَوْ شِئْنَا لَرَفَعْنَاهُ بِهَا وَلَكِنَّهُ أَخْلَدَ إِلَى الأَرْضِ وَاتَّبَعَ هَوَاهُ فَمَثَلُهُ كَمَثَلِ الْكَلْبِ إِن تَحْمِلْ عَلَيْهِ يَلْهَثْ أَوْ تَتْرُكْهُ يَلْهَث ذَّلِكَ مَثَلُ الْقَوْمِ الَّذِينَ كَذَّبُواْ بِآيَاتِنَا فَاقْصُصِ الْقَصَصَ لَعَلَّهُمْ يَتَفَكَّرُونَ (الأعراف ١٧٥ -١٧٦).

Wa Atlu `Alayhim Naba'a Al-Ladhī 'Ātaynāhu 'Āyātinā Fānsalakha Minhā Fa'atba`ahu Ash-Shayţānu Fakāna Mina Al-Ghāwīna. Wa Law Shi'nā Larafa`nāhu Bihā Wa Lakinnahu 'Akhlada 'Ilá Al-'Arđi Wa Attaba`a Hawāhu Famathaluhu Kamathali Al-Kalbi 'In Taĥmil `Alayhi Yalhath 'Aw Tatruk/hu Yalhath Dhālika Mathalu Al-Qawmi Al-Ladhīna Kadhdhabū Bi'āyātinā Fāqşuşi Al-Qaşaşa La`allahum Yatafakkarūna (Hans Wehr, 1961).

Recite oh, (Muhammad) to them the story of him to whom We gave Our signs, but he threw them away: so Satan followed him up, and he became of those who went astray.

And had we willed, We would surely have elevated him therewith, but he clung to the earth, and followed his own vain desires. His parable is the parable of a dog: if you drive him away, he lolls his tongue out. Such is the parable of the people who reject our ayat (verses). So relate the stories, perhaps they may reflect (Al-A'raf:175-176). (Al-Hilali & Khan,1996).

These previous verses depict the man when he deviates from the path of Allah.

فَسَجَدَ الْمَلائِكَةُ كُلُّهُمْ أَجْمَعُونَ (الحجر ٣٠)

إِلاَّ إِبْلِيسَ أَبَى أَن يَكُونَ مَعَ السَّاجِدِين (الحجر 31)

Fasajada Al-Malā'ikatu Kulluhum 'Ajma`ūna. Illā 'Iblīsa 'Abá 'An Yakūna Ma`a As-Sājidīna (Hans Wehr, 1961).

So the angels prostrated themselves, all of them together: Not so Iblis. he refused to be among those who prostrated themselves.(Alhajr:30). (Al-Hilali&Khan,1996).

This scene depicts the insane self of the Satan that is jealous of Adam.

El Daly (1993) explains that the Quranic stories are divided into many branches as follows:

1- The stories of the prophets and their nations, their endeavors to guide them as in prophet Noah and Moses.
2- Stories of people who are not prophets nor messengers like (Ahl Al- Kahf) (the cave dwellers).
3- The stories about Allah's creation of the universe and mankind since Adam.

For El-Daly (1993),The Quran includes a type of story which Is called "El kisa El- Tamsilia" (P.91). According to him, it is a story that has a proverb in it as in the story of أصحاب الجنتين (the owners of the two paradises) that ends with:

وَيَقُولُ يَا لَيْتَنِي لَمْ أُشْرِكْ بِرَبِّي أَحَدًا (الكهف ٤٢)

Wa Yaqūlu Yā Laytanī Lam 'Ushrik Birabbī 'Aĥadāan (Hans Wehr, 1961).

And he could only say: would that I had ascribed no partners to my Lord and Cherisher (Al-Kahf:42). (Al-Hilali&Khan,1996).

3.16. Dialogue in the Quranic story

The dialogue in the Quranic story has various shapes it can be an internal dialogue as in:

فَلَمَّا جَنَّ عَلَيْهِ اللَّيْلُ رَأَى كَوْكَبًا قَالَ هَذَا رَبِّي فَلَمَّا أَفَلَ قَالَ لا أُحِبُّ الآفِلِينَ"(الأنعام ٧٦)

Falammā Janna `Alayhi Al-Laylu Ra'á Kawkabāan Qāla Hādhā Rabbī Falammā 'Afala Qāla Lā 'Uĥibbu Al-'Āfilīna (Hans Wehr, 1961).

"When the night covered him over, He saw a star: He said: "This is my Lord." But when it sets, He said: "I love not those that set"(Al-An'am: 76). (Al-Hilali&Khan,1996).

The dialogue varies according to the addresser character a delicate dialogue could be seen like Abraham and a tough one like Moses with pharaoh and intelligent one like Joseph. One example of the dialogue in the Quran is:

فَتُقُبِّلَ مِن أَحَدِهِمَا وَلَمْ يُتَقَبَّلْ مِنَ الآخَرِ قَالَ لَأَقْتُلَنَّكَ (المائدة٢٧)

Fatuqubbila Min 'Aĥadihimā Wa Lam Yutaqabbal Mina Al-'Ākhari Qāla La'aqtulannaka (Hans Wehr, 1961).

"It was accepted from one, but not from the other. Said the latter: "Be sure I will kill you" (Al-Ma'idah: 27). (Al-Hilali & Khan, 1996).

the emotional tension that led to the killing is embodied here in a word starts by لام التوكيد   and ends by   نون التوكيد that was about to explode.

3.17. Quranic Monologue

Monologue is the speech the one directs to his ego, or it is the sound of the inner feelings or emotions interpreted in words as in:

وَتَاللَّهِ لَأَكِيدَنَّ أَصْنَامَكُم بَعْدَ أَن تُوَلُّوا مُدْبِرِينَ. فَجَعَلَهُمْ جُذَاذًا إِلاَّ كَبِيرًا لَّهُمْ لَعَلَّهُمْ إِلَيْهِ يَرْجِعُونَ (الأنبياء٥٧-٥٨)

Wa Tālllahi La'akīdanna 'Aşnāmakum Ba`da 'An Tuwallū Mudbirīna. FFaja`alahum Judhādhāan 'Illā Kabīrāan Lahum La`allahum 'Ilayhi Yarji`ūna (Hans Wehr, 1961).

And by Allah, I shall plan a plot(to destroy) your idols after you have gone away and turned your backs.So he broke them to pieces, all except the biggest of them, that they might turn to it (Al- Anbiya': 57-58). (Al-Hilali & Khan,1996).

The sentence "by Allah, I will destroy your false deities or idols after you go away and turn your backs" cannot be uttered in front of them, otherwise they would have protected their deities or imprisoned Abraham. It is monologue that depends on the reader's deductions as it is impossible to say that in front of them.

وَلَمَّا جَاءَتْ رُسُلُنَا لُوطًا سِيءَ بِهِمْ وَضَاقَ بِهِمْ ذَرْعًا وَقَالَ هَذَا يَوْمٌ عَصِيبٌ (هود٧٧)

Wa Lammā Jā'at Rusulunā Lūţāan Sī'a Bihim Wa Đāqa Bihim Dhar`āan Wa Qāla Hādhā Yawmun `Aşībun (Hans Wehr, 1961).

When Our messengers came to Lot, he was grieved on their account and felt himself powerless (to protect) them. He said: "This is a distressful day (Hud:77). (Al-Hilali& Khan, 1996).

the sentence" this is a distressful day" is a monologue as Lot would not say this to his guests.

قَالَ لَوْ أَنَّ لِي بِكُمْ قُوَّةً أَوْ آوِي إِلَى رُكْنٍ شَدِيدٍ (هود ٨٠)

Qāla Law 'Anna Lī Bikum Qūwatan 'Aw 'Āwī 'Ilá Ruknin Shadīdin (Hans Wehr, 1961).

He said: "Would that I had power to overpower you or that I could betake myself to some powerful support (to resist you) (Hud:80) (Al-Hilali & Khan, 1996).

this sentence was not said to his guests, but he said it in himself, and the verse:
قَالُواْ يَا لُوطُ إِنَّا رُسُلُ رَبِّكَ لَن يَصِلُواْ إِلَيْكَ (هود81)
Qālū Yā Lūţu 'Innā Rusulu Rabbika Lan Yaşilū 'Ilayka (Hans Wehr, 1961).
"Lot! verily we are Messengers from your Lord! By no means shall they reach you!…" (Hud: 81) (Al-Hilali & Khan, 1996).

was not an answer to his words but a kind of assertion of his right path and to make him sure that neither he nor those who believe with will be harmed as he was worry about his nation:

وَجَاءَهُ قَوْمُهُ يُهْرَعُونَ إِلَيْهِ (هود78)

Wa Jā'ahu Qawmuhu Yuhra`ūna 'Ilayhi (Hans Wehr, 1961).

And his people came rushing towards him…" (Hud: 81) (Al-Hilali & Khan, 1996).

3.18. The notion of being human in Quranic characters

Noureyeh (2008) clarifies that prophets of Allah are all human beings, and as a result they are affected by their humanity as in Noah:

وَنَادَى نُوحٌ رَّبَّهُ فَقَالَ رَبِّ إِنَّ ابْنِي مِنْ أَهْلِي وَإِنَّ وَعْدَكَ الْحَقُّ وَأَنتَ أَحْكَمُ الْحَاكِمِينَ (هود٤٥)

Wa Nādá Nūĥun Rabbahu Faqāla Rabbi 'Inna Abnī Min 'Ahlī Wa 'Inna Wa`daka Al-Ĥaqqu Wa 'Anta 'Aĥkamu Al-Ĥākimīna (Hans Wehr, 1961).

"And Noah called upon his Lord, and said: "O my Lord! surely my son is of my family! And certainly your promise is true, and you are the most just of Judges"(Hud:45) (Al-Hilali & Khan, 1996).

Noah talks out of his fatherhood and the loss of his son made him invocate to Allah. At the end of Surat Noah he said:

إِنَّكَ إِن تَذَرْهُمْ يُضِلُّوا عِبَادَكَ وَلا يَلِدُوا إِلاَّ فَاجِرًا كَفَّارًا(نوح٢٧)

'Innaka 'In Tadharhum Yuđillū `Ibādaka Wa Lā Yalidū 'Illā Fājirāan Kaffārāan (Hans Wehr, 1961).

"For, if you leave (any of) them, they will mislead your slaves, and they will beget none but wicked ungrateful disbelievers" (Noah:27) (Al-Hilali & Khan, 1996).

Here, it is an invocation against his nation by total annihilation due to their opposition (human part domination).

Humanity in Moses character is also clear in

وَلَمَّا رَجَعَ مُوسَى إِلَى قَوْمِهِ غَضْبَانَ أَسِفًا قَالَ بِئْسَمَا خَلَفْتُمُونِي مِن بَعْدِي أَعَجِلْتُمْ أَمْرَ رَبِّكُمْ وَأَلْقَى الأَلْوَاحَ وَأَخَذَ بِرَأْسِ أَخِيهِ يَجُرُّهُ إِلَيْهِ قَالَ ابْنَ أُمَّ إِنَّ الْقَوْمَ اسْتَضْعَفُونِي وَكَادُواْ يَقْتُلُونَنِي فَلاَ تُشْمِتْ بِيَ الأَعْدَاء وَلاَ تَجْعَلْنِي مَعَ الْقَوْمِ الظَّالِمِينَ (الأعراف ١٥٠).

Wa Lammā Raja`a Mūsá 'Ilá Qawmihi Ghađbāna 'Asifāan Qāla Bi'samā Khalaftumūnī Min Ba`dī 'A`ajiltum 'Amra Rabbikum Wa 'Alqá Al-'Alwāĥa Wa 'Akhadha Bira'si 'Akhīhi Yajurruhu 'Ilayhi Qāla Abna 'Umma 'Inna Al-Qawma Astađ`afūnī Wa Kādū Yaqtulūnanī Falā Tushmit Biya Al-'A`dā'a Wa Lā Taj`alnī Ma`a Al-Qawmi Až-Žālimīna (Hans Wehr, 1961).

"When Moses came back to his people, angry and grieved, he said: "what an evil thing is that you have done in my absence (of worshiping the calf): did you hasten and go ahead as regards the matter of you lord (you left his worship). He put down(threw down) the Tablets, seized his brother by (the hair of) his head, and dragged him to him. Harun (Aaron) said: "Son of my mother! the people did indeed judged me weak, and went near to slaying me or kill me! So make not the enemies rejoice over my misfortune, nor put me amongst the people who are zalimun (wrong doers or sinners)"(Al-Ara'f:150). (Al-Hilali & Khan, 1996).

the term (put down or threw down) (ألقى-Alqá) evokes an implicit anger that made him throw the tablets of stone in spite of their sacredness and the pulling from hair is a mental and physical pain as well (IbnHajr, 1997).

Prophet Solomon said after he asked that the horses should come back to him

رُدُّوهَا عَلَيَّ فَطَفِقَ مَسْحًا بِالسُّوقِ وَالأَعْنَاقِ (ص ٣٣)

Ruddūhā `Alayya Faţafiqa Masĥāan Bis-Sūqi Wa Al-'A`nāqi (Hans Wehr, 1961).

"then he said "bring them (horses) back to me." then began he to pass his hand over (their) legs and their necks (till the end of the display) (Sad: 33) (Al-Hilali & Khan, 1996).

after that he said:

قَالَ رَبِّ اغْفِرْ لِي وَهَبْ لِي مُلْكًا لّا يَنبَغِي لِأَحَدٍ مِّنْ بَعْدِي إِنَّكَ أَنتَ الْوَهَّابُ (ص ٣٥)

Qāla Rabbi Aghfir Lī Wa Hab Lī Mulkāan Lā Yanbaghī Li'ĥadin Min Ba`dī 'Innaka 'Anta Al-Wahhābu (Hans Wehr, 1961).

He said, "O my Lord! Forgive me, and grant (bestow over) me a kingdom such as shall not belong to any other after me: for you are the (bestower) and Grantor of Bounties(Sad: 35) (Al-Hilali & Khan, 1996).

that is a unique human desire to have power and supremacy not only in his era but in the years to come.

وَغَلَّقَتِ الأَبْوَابَ وَقَالَتْ هَيْتَ لَكَ (يوسف ٢٣)

Wa Ghallaqati Al-'Abwāba Wa Qālat Hayta Laka (Hans Wehr, 1961).
"she closed (fastened) the doors, and said: "Now come, (dear one)…"(Joseph: 23) (Al-Hilali & Khan, 1996).

proves that the human being are always ashamed of being publicly seen committing a mistake and the verb (قطعن -Qaṭṭa`na) shows to what extent they were fascinated by Joseph from the first look, so what about the wife of Al- Aziz who lives with him in the same palace (Al Qurtabi, 1997).

3.19. Constituents of the narrative theory

According to Chatman (1978), narrative space is divided into two categories: story space and discourse space. Story space contains characters and settings unlike discourse space that deals with the framed or the targeted area the writer spotted light on. Several definitions are said to define what is meant by a story. Forster (1990) remarks that:

> We have defined a story as a narrative of events arranged in their time-sequence. A plot is also a narrative of events, the emphasis falling on causality. 'The king died and then the queen died' is a story. 'The kind died, and then the queen died of grief' is a plot. The time-sequence is preserved, but the sense of causality overshadows it (p.87).

Forster argues that characters can be divided into flat and round. Forster formulates theories of fiction and adopts methods of writing which may be exemplified in his masterpiece *A Passage to India* (1924). Story-space deals with characters, how they are portrayed and how settings are presented to create a narrative space. Characters and settings are considered not just as literary figures at their physical environments, but as a spatial aspect of a narrative. A narrative contains certain spatio-temporal order. If the story-space in a narrative text is mentioned in

great detail and with time adverbials, it is suggested that the manner of spatialisation mentioned is the real style because it focuses on physical reality and accords with a realist emphasis on the presentation of time and place (Forster, 1990).

Discourse-space can be defined as focus of spatial attention. Chatman (1978) defines it as follows:

discourse-space "refers to a narrative attention paid to a certain dimension of a narrative world as a fore grounded part of it" (P.56). Since a narrative has different elements, the focus of that attention shifts from one element to another. Shifting helps to generate narrative progress from the beginning to the end of a text, each shift of spatial attention brings a new or an old element. The connection between one focus of spatial attention and the next one can throw light on the style of narration. For example, if the connection is chronological and causal, thus conforming to the principle of the correspondence between the narrated text and the reality it imitates. If there is no logical relation between them, the connection is not realist (Chatman, 1978).

According to Chatman, the focus of spatial attention can shift due to the psychological states of one character presented at one moment and later. Different moments of time interrupts the stable or stereotypical pattern the character is marked by. For example, when Joseph was in the palace of Al- Aziz and was accused of adultery, he invoked to Allah and said:

وَإِلاَّ تَصْرِفْ عَنِّي كَيْدَهُنَّ أَصْبُ إِلَيْهِنّ (يوسف ٣٣)

Wa 'Illā Taşrif `Annī Kaydahunna 'Aşbu 'Ilayhinna (Hans Wehr, 1961).

"Unless you turn away their plot from me, I will (in my youthful folly) feel inclined towards them…"(Joseph: 33) (Al-Hilali & Khan, 1996).

Later, when he is imprisoned, the place where he is setting marks the tone by which he speaks as in the two- time repetition of the phrase:

يَا صَاحِبَي السِّجْنِ (يوسف ٤١)

Yā Şāĥibayi As-Sijni

"O my two companions of the prison…" (Joseph: 41) (Al-Hilali & Khan, 1996).

When he became in charge of the financial matters of Egypt, the power of words could be felt that he said

لَنْ أُرْسِلَهُ مَعَكُمْ حَتَّى تُؤْتُونِ مَوْثِقًا مِّنَ اللّهِ (يوسف ٦٦)

Lan 'Ursilahu Ma`akum Ĥattá Tu'utūni Maw<u>th</u>iqāan Mina Allāhi (Hans Wehr, 1961).

" I will not send him with you until you swear a solemn oath to me, in Allah's name…" (Joseph: 66) (Al-Hilali & Khan, 1996).

إِنِّي أَنَاْ أَخُوكَ فَلاَ تَبْتَئِسْ بِمَا كَانُواْ يَعْمَلُونَ (يوسف ٦٩)

Innī 'Anā 'A<u>kh</u>ūka Falā Tabta'is Bimā Kānū Ya`malūna (Hans Wehr, 1961).

He said (to him): "verily! I am your (own) brother; so grieve not for what they used to do (of their doings) (Joseph: 69) (Al-Hilali & Khan, 1996).

فَمَا جَزَاؤُهُ إِن كُنتُمْ كَاذِبِين (يوسف ٧٤)

Famā Jazā'uuhu 'In Kuntum Kā<u>dh</u>ibīna (Hans Wehr, 1961).

They (Joseph's men) said "What then shall be the penalty of him, if you are proved to be liars? "(Joseph:74) (Al-Hilali & Khan, 1996).

Brown & Yule (1983) mark that paying attention to discourse as a sample of experience of the world leads to form the "individual discourse representation" (p.67). The individual may build a specific representation of this experience of world. Brown and Yule elaborate that the individual discourse representation is a model that embodies the reader's experience of the world.

Chatman's (1978) discourse-space is" the framed area to which the implied reader's attention is directed by the discourse" (p.102). Discourse-space is a fore grounded part of a narrative world where readers' attention is called. The discourse does not direct readers' attention to all the portions of the story-space, Instead, it focuses readers' attention on some portions rather than others. During reading, a reader's attention is kept moving by the discourse, it commands the attention to different areas specified by different pieces of discourse which represent different narrative contents.

3.20. What is setting

Setting refers to the time and place of a narrative(Quinn, 2004). Within Chatman's framework, Setting is embedded in the concepts of story-time and discourse-time (Chatman, 1978). Chatman's notion of setting refers to the of place or a particular physical location in which characters interact and events are enacted. The used names of Places specify the geographical locations. Settings can be established by use of space builders such as <u>place name and common nouns</u>. Chatman refers to Liddell's (1947) terms   to categorize natural settings. These terms are: (1) utilitarian, (2) symbolic, (3) irrelevant, (4) countries of the mind, and (5) kaleidoscopic.

3.21. What is a character

Character constructs the story world, because a story is a narration of happenings to characters. Character portrayal is important in narrative production. A close analysis of characters as one branch in story-space is an essential part of narrative study. In ancient Greece, less importance was directed to character than to action. For Aristotle, the action took precedence over character. James (2001) says "What is character but the determination of incident. What is incident but the illustration of character" (p.86). There is no action that does not involve a character.

3.22. Narratology and narrative

3.22.1. Cognitive stylistics and narratology

Wales (2001) elaborates that cognitive stylistics is interested "in the idea of reading as a creative negotiation between writer, text, reader and context to construct a text world" (P.64). In cognitive stylistics research, emphasis is placed on the mechanisms of reader's processing of mind and its contribution to the comprehension of utterances. Croft & Cruse (2004) delineate that when cognitive linguistic concepts and the methods of cognitive psychology are applied, narratology takes a cognitive turn. Bortolussi & Dixon (2003) elaborate that the focus is not so much on narrative only. They stress the relations between narrative, its producer, reader and context. They give much importance to the role played by reader or reader's cognitive processes in narrative comprehension. Bortolussi & Dixon refer to this approach as psycho narratology and define it as follows: "Psycho narratology combines the experimental methods of cognitive psychology with the analysis available from a range of literary studies" (p.103). The previous definition draws on the techniques of cognitive psychology for the interpretation of narrative texts. Emphasis on reader and reading process characterizes psycho- narratology. Psycho-narratologists pay attention to a reader's response to the text. For Bortolussi and Dixon (2003), psycho-narratology is a term used for "the investigation of mental processes and representations corresponding to the textual features and structures of narrative"(p.124). This explanation reveals the interrelationship between narrative and a reader's cognitive processing. This processing is a kind of "reader constructions", which include mental representations of various sorts, changes in readers attitudes or

beliefs, and "affective reactions" (P.105). Since readers vary in their backgrounds, their constructions of responses to the same narrative are different.

3.22.2. Narratology

Bal (1997) defines narratology as "the study of narrative texts, images, events and cultures that tell a story" (P.67). For Prince (2003), narratology is "The structuralist-inspired theory of narrative" (P.66). Narratology studies the nature, form, and functioning of narrative. Bal's definition shows the types of texts that narratology is concerned with, while Prince's definition identifies the main foci of narratological study.

Jahn (1997) uses the term "frame" which is considered as an equivalent to a mental apparatus chosen and applied by a reader on encountering a narrative (p.67). A frame stores and structures answers to questions like, What is happening? What is the situation? Where is this happening? What are the motives? Perry (1979)suggests that a frame functions to help the reader organize answers to some essential questions about a narrative. Minsky(1975) elaborates that the essence of frame theory lies in encountering a new situation or makes a change in one's view of a problem, one selects from memory a structure called frame. This is a remembered framework to be adapted to fit reality by changing details. Frames represent things that are true about the supposed situation. Herman (2007) clarifies that narratology is an approach to narrative inquiry that is developed during the popularity of structuralism. Narratologists focus on how to describe narrative that is a system by which people are able to produce and understand stories. Herman (2007) distinguishes two periods which he calls the classical and post classical to the study of narratives as follows:

> I use the term classical approaches to refer to the tradition of research that rooted in Russian formalist literary theory, was extended by structuralist Narratologists starting in the mid 1960s and systematized up...I also include under the rubric of classical approaches work in the Anglo American tradition of scholarship on fictional narrative (p.12).

The study of cognitive dimension of stories becomes an important sub-domain within the field of narrative analysis. It is concerned with how people understand narratives. Cognitive narratology is both textually and contextually oriented because it

does not only pay attention to words of narrative texts, but also considers the impact of readers' general knowledge and cognitive processing on reading (Bal, 1997).

Chatman (1978) elaborates that a narrated text should have some parts: a story (histoire), the content or chain of events (actions, happenings), and the existents (characters, setting); and a discourse that is the expression, the means by which the content is communicated. The story is what in the narrated text, discourse is how it is narrated or delivered. Plot is how the reader becomes aware of what is happening in the text. Narrative is a whole unit because it is constituted of elements or events. Story is the content of the narrative expression, while discourse is the form of that expression. A story is a series of events that presuppose the total set of details that can be judged by the normal laws of the physical universe and is interpreted differently. A narrative is a communication, as it presupposes two sections, a sender and a receiver. Each section contains three different items: the sending one has the real author, the implied author and the narrator (if any). The receiving one contains the real audience (listener, reader, viewer), the implied audience and the narratee. The audience accepts the main lines and fills in the gaps with knowledge acquired through experience (Chatman, 1978).

3.22.3. Narrative and writing

For Freeman (1981), Narration is defined as "the devices, strategies and conventions governing organization of a story, fictional or factual into sequence" (p.45). He stresses the importance of the link between narrative and what is not "without this concept, we cannot observe the intricate connectedness of narrativity to reflectivity"(P.47). Freeman states that textual narratology concentrates on the discourse of stories. He distinguishes between the narrative itself, the narrative content and narration act. Narrative discourse consists of sequence of narrative statements. The real author and audience communicate via narrative discourse.

3.22.4. Events and plot

Chatman (1978) marks that events are actions (acts) or happenings of the story. An action is a change of state brought by an agent(doer) or one that is affected a patient (recipient). A narrative without a plot is a logical impossibility. The plot seems to be like a puzzle if its events are of no importance and nothing changes so, the plot is the nucleus of any narrated text. There is a difference between characters and settings. Characters elements seem to be difficult to presuppose. Characters are only on their

portrayal of the narrated text when they are recalled or strongly implied. Filling in is needful to a setting of a text . If someone indicates a place in a novel that the scene is the Egyptian pyramids, by mental references, a plenty of details are provided as pedestrians, shops and policemen. But it is difficult to provide a hero: he is too special to fill in. A normal and basic function of a setting is to contribute to the mood of the narrative (Chatman, 1978).

3.22.5. Kernels and Satellites

In any narrated text, Some events are more important than others and Minor events have a different structure. According to Chatman (1978), each major event or "kernel" advances the plot by raising, answering and satisfying questions (p.43). Kernels are narrative moments that rise in the direction taken by events and by which a text can have a problem, climax of events and a resolution.

Minor plot events are called "satellites" which are not crucial, that can be deleted without disturbing the logic of the plot (p.44). Satellites' choice, is the result of the choices made at the kernels. Their function is to fill in, elaborating, completing the kernels. When satellites match well with kernels, the result is suspense and surprise (Chatman, 1978).

3.22.6. Time, Plot Order and Duration

Chatman (1978) marks that time of the plot deals with its chronological order, the beginning, how the narrative provides information about events, the relations between natural order of the events of the story and the order of their presentation by the discourse. It also deals with the duration of the discourse presentation and the actual events. The order of events is the way they are presented or delivered in the discourse. The narrator can use flash back (where the discourse breaks the story-flow to recall earlier events or flash forward (where the discourse jumps ahead, to events that follow intermediate events.

Aristotle divides plots into six various types as follows:

1. A good hero fails: this is shocking to us, since it violates probability.

2. A villainous protagonist fails, his downfall leads to the recipient's

satisfaction, since justice is fulfilled.

3. A noble hero fails through miscalculation, which arouses

our pity and fear.

4. A villainous protagonist succeeds, Feel of disgust is rife because it violates probability.

5. A good hero succeeds, causing us to feel moral satisfaction.

6. A noble hero miscalculates, but temporarily, and his vindication and success is satisfying.

3.23. Story existents

Story existent contains some headlines that Chatman delineates which are of great importance in the study and they are as follows:

3.23.1. Narrative voice and narrative point of view

The difference between point of view and narrative voice for Chatman (1978) is that point of view is the physical place, situation or practical life-orientation which narrative events refer to. Narrative voice refers to the speech or other means through which events are delivered to the audience via words. In other words, it is the mechanism through which the audience can understand the message of the narrative structure (Chatman, 1978).

3.23.2. Interior monologue and stream of consciousness

The difference between the two terms is the English adaptation of the French word monologue interior, while stream of consciousness is a phrase first used in William James's (1890) principles of psychology. The two terms are treated as synonyms, interior monologue is limited to transforming thoughts in character's mind into verbal words. As in Surat Joseph, the interior monologue of Joseph in the palace of Al Aziz and at the prison, and the final scene of getting together again with his brethren.

قَالَ رَبِّ السِّجْنُ أَحَبُّ إِلَيَّ مِمَّا يَدْعُونَنِي إِلَيْهِ وَإِلاَّ تَصْرِفْ عَنِّي كَيْدَهُنَّ أَصْبُ إِلَيْهِنَّ وَأَكُن مِّنَ الْجَاهِلِينَ(يوسف٣٣)

Qāla Rabbi As-Sijnu 'Aĥabbu 'Ilayya Mimmā Yad`ūnanī 'Ilayhi Wa 'Illā Taşrif `Annī Kaydahunna 'Aşbu 'Ilayhinna Wa 'Akun Mina Al-Jāhilīna (Hans Wehr, 1961).

He said: "O my Lord! the prison is more to my liking than that to which they invite me: Unless Thou turn away their plot from me, I will (in my youthful folly) feel inclined towards them and be of those who do deeds of the ignorant (commit sin)" (Joseph: 33). (Al-Hilali & Khan, 1996).

مَا تَعْبُدُونَ مِن دُونِهِ إِلاَّ أَسْمَاء سَمَّيْتُمُوهَا أَنتُمْ وَآبَاؤُكُم مَّا أَنزَلَ اللّهُ بِهَا مِن سُلْطَانٍ إِنِ الْحُكْمُ إِلاَّ لِلّهِ أَمَرَ أَلاَّ تَعْبُدُواْ إِلاَّ

إِيَّاهُ ذَلِكَ الدِّينُ الْقَيِّمُ وَلَكِنَّ أَكْثَرَ النَّاسِ لاَ يَعْلَمُونَ (يوسف ٤٠)

Mā Ta`budūna Min Dūnihi 'Illā 'Asmā'an Sammaytumūhā 'Antum Wa 'Ābā'uukum Mā 'Anzala Allāhu Bihā Min Sulţānin 'Ini Al-Ĥukmu 'Illā Lillāhi 'Amara 'Allā Ta`budū 'Illā 'Īyāhu Dhālika Ad-Dīnu Al-Qayyimu Wa Lakinna 'Akthara An-Nāsi Lā Ya`lamūna (Hans Wehr, 1961).

You do not worship besides Him but only names which you have named (forged), you and your fathers,- for which Allah has sent down no authority. The command is for none but Allah. He has commanded that you worship none but Him: that is the straight religion, but most men know (understand) not (Joseph:40). (Al-Hilali & Khan, 1996).

Jacob's interior monologue is something that is note worthy especially when Joseph get lost as well Benjamin, not to mention the section of pre-restoring his sight when he kept remembering his lost son.

3.22.3. Presupposition in narrative texts

Presupposition is a device or something that goes without saying, what is already mentally understood, that is agreed upon by everyone including the listener. For example,(I am happy to know that my dad is not going to travel again). what is presupposed here is that, the speaker's dad has in fact been traveling several times. The only new assertion is that the speaker is happy to know that his father stopped travelling. The rest must be presupposed to be true for the sentence. A question about the presupposition only affirms its validity: if you ask has my dad been traveling several times.

3.23.4. The Narratee

Margolin(2007) elaborates that a narrator might direct his narration to himself-herself or to a receiver or receivers represented as characters. The receiving character may be a listener or a reader. He may play a part in the events narrated to him. He may be influenced by what he reads or listens to. The narrator may have one receiver in mind, then another one. A narrator may address his narration to a receiver who is not represented as a character. He may be a listener (oral narrative) or a reader (written narrative).

It is believed that there are some relationships between the three parts of the narrated texts (narrator, narratee, and characters) as follows:

the narrator mediates between the narratee and the world of the work, specifically its characters, questions of distance arise (close and far). According to (Margolin, 2007) five different kinds of relations can be recognized as follows:

1-Narrator and narratee may be close to each other but far from the character.

2-A narrator may be far, and places, narratees and characters in close contact .

3.Narrator and character are close, and far from narratee.

4-All three are close where a sense of harmony prevails.

5- All three are far.

This is about the participants or those who act to produce a narrative text. Margolin distinguishes three classes of information: story-world actions by the character, evaluations by the narrator and other characters, and indications of character change (Margolin, 2007).

Chapter Four

Data Analysis

Chapter four

Data Analysis

4.1. Introduction

This chapter introduces the model of analysis followed by the data of analysis

4.2. Culpepper's (2002) characterization model

Culpepper (2002) divides characters into "humanizing" and "de-humanizing" approaches (p.55).Culpepper states that the humanizing section maintains the fictional characters which are representations of people in the real world. Scholars argue that characters are appreciated via their appearances, actions, and speeches that refer to persons in real life. The physical and the intellectual aspects of characters are representation of humans. There are some types of characters: noble or dishonorable, good-hearted or cruel. Different character types can win the reader's favor, or evoke hatred. Culpeper explains that the de-humanizing type shows that characters are not imitations of real people but text-based existents. In the de-humanizing section, characters can come into being as a result of textualization and contextualization. They melt into texts and recur in the reader's mind a real person he knows in his or her life. Culpepper (2002) points out that "characters remain as words in the text when those words have no readers or listeners" (p.67).

After showing both humanizing and de-humanizing approaches, Culpepper offers what he terms as "a mixed approach" (p.98). This mixed approach considers both textual and psychological (cognitive) levels of description. Culpepper's model consists of five hierarchically ordered units of operation. They are from top to bottom, control system, prior knowledge, situation model, text base and surface structure. Control system is a regulating mechanism which coordinates a reader's effort to construe the linguistic representation (surface structure) of propositional content (text base) regarding people and their actions in a scenario (situation model). In this formulation, a proposition is a theoretical unit that contains a *predicate* and one or more arguments. A proposition refers to a state, an event or an action. The control system is operational when the reader's past experience and knowledge stored in his or her long-term memory (prior knowledge) is activated. Within this framework, control system, prior knowledge and situation model are presented as schema-related conceptual apparatuses, while text base and surface structure are linguistic units.

Culpepper's cognitive narratological model for characters analysis is as follows:

1- World Schemata

(Human Knowledge about character)

2- Genre conventions

(Typological knowledge about character)

3- Narrative situation

(Character identity)

4- Discourse representation

(Character profile)

5- Surface linguistic patterning

(Character-related lexical choices)

These parameters function together to help identify different types of characters. A detailed account of each parameter is given. World schemata refer to a reader's general knowledge about character. The reader attains this knowledge through his or her education, communication with others, and participation in various socio-cultural activities. Cook (1994) elaborates that world schemata is a term that is considered a synonym to other terms like "frame", "global concepts" and "scenarios" (p.15). These lexical items equate "world schemata" of general knowledge of the world, of real people as its inhabitants, and of their acts. This kind of knowledge is what Culler (1975) refers to as human knowledge. He states that human knowledge functions in a reader's reading process. When a character performs an action, the reader can give it meaning by resorting to human knowledge which establishes connections between action and motive, behavior and personality (Culler, 1975). According to Culler, human knowledge includes information organized and stored in the reader's mind about different scenes and situations. This kind of knowledge influences the application of special knowledge required during reading a text.

Genre conventions refers to long-established principles and practices of different kinds of writings such as poems, plays, and novels. Stored as a special knowledge in

the reader's mind, these conventions affect the reader's understanding of a narrative and his expectations. For example, literary conventions of a romantic or tragic text let the reader expects what is going to happen due to a stereotypical expectations he has in his mind from previous and similar romantic or tragic texts he has read. It is known that romantic texts please the reader with the development and satisfactory resolution of the love relationship between two characters. The reader can imagine or guess what happens and the same thing is applicable on tragedy. Genre conventions provide guidelines about what a given narrative is like concerning the overall composition, characterization, and language style. This is stored in human knowledge, for example, a real police officer's behavior and the manner of speech he uses. Genre conventions mediate between world schemata and text-based narrative situation.

Narrative situation refers to the narrative scenario in a given text. The word situation denotes state of affairs or actions in a certain place. This parameter describes elements as place or incidents, and characters involved in them. Narrative situation has both spatial and human dimensions. It is a genre-related, For example, in horror literature, killing or bloody scenes take place in special places as deserted areas or houses. Narrative situation describes discourse representation that requires a combination of certain locations with certain types of characters to represent a certain narrative scene. Narrative situation activates a reader's general and genre-related knowledge about character, which helps the reader in appreciating the language used.

Discourse representation describes the articulation of characters' thoughts, feelings, and actions at discourse level. This is based on Stubbs' (1983) definition of discourse as "language above the sentence or above the clause" (p.11). The idea that discourse is language above the sentence is clear in other scholars' definitions. Ramsay (2003) defines discourse as " an extended sequence of sentences produced by one or more people" (p.113). Cook's (1994) definition stresses the dependence of discourse on context for signification. For him, discourse is " a stretch of language in use, taking on meaning in context for its users, and perceived by them as purposeful, meaningful, and connected" (p.25). Cook's definition emphasizes the interaction between language and users from one hand, and context to get the meaning. According to these definitions of discourse, the sentence:

وَشَرَوْهُ بِثَمَنٍ بَخْسٍ (يوسف ٢٠)

Wa Sharawhu Bithamanin Bakhsin (Hans Wehr, 1961).

"They sold him for a low (miserable) price…" (Joseph: 20)(Al-Hilali & Khan, 1996).

alone in a single sentence does not give the intended meaning. It does not mean (buying) but it means (selling). Speech or thought presentation at sentential level gives less information about a character than language used over a number of sentences in a narrative context as mentioned above in the word (وشروه).Finally, discourse representation refers to the delivering of narrative information about characters via the whole discourse.

Surface linguistic patterning refers to words and phrases used to depict appearances, actions, and psychological experience of characters. Linguistic patterning uses language in a certain manner, the representation of characters, feelings, and actions at lexical and clausal levels. Stubbs (2001) elaborates that if the linguistic pattern is repeated over a series of paragraphs in a text, it might have attained the status of discourse prosody. Discourse prosody is the conceptual meaning of prosody, which denotes rules of versification, known as metrics. Here, Discourse prosody is a feature which is extended. For example, the verbs (like, get or attain) occur with words denoting things which are desired or necessary. According to (OED), prosody is the pattern of sounds and rhythms in poetry. In phonetics, It is also the part of phonetics that is concerned with the stress and intonation opposed to individual speech sounds. Discourse prosody is used to mean a recurrent feature of certain types of lexical items used in a discourse to portray characters. In other words, it is the repeated utterances of a character over a certain text, used to depict its actions, experience or tendencies.

The reader does not have a complete picture of Joseph at the very beginning of the surat. First, Joseph's outward appearance and his beauty that made the wife of Al Aziz seduce him. Second, his personality was not completely revealed to the reader at the very beginning of the Surat, he is kept away from his father, imprisoned, becomes on charge of Egypt and finally forgives his brothers. Readers' general knowledge about characters in the real world and about genre conventions governing realist characterization embodied in, for instance, characterization of Jacob, the brothers, the wife of Al- Aziz helps the reader to capture some of their traits.

4.3. Narrative progression

Narrative progression in Surat Joseph is a noteworthy element according to Chatman. Joseph's three pivotal stages are: his brothers' jealousy of him and casting him in the desert, his bringing up in the palace of Al-Aziz. Zuleicha's seduction that leads to his imprisonment. Getting out of the prison and being in charge of Egypt's treasury. Throughout these landmark events, subordinating ones took place that lead to the narrative progression. When a narrative progresses to a certain stage, the reader can predict which part will be developed and even can guess. This kind of prediction is made contextually and from the reader's world schemata. Nouryeh (2008) states that the structure of the Quran beside its iterations in narrative, rhetoric and eloquence join up to complete surats' narration. The narrative of the Quran is presented in different contexts and in terms of different symbolic and cultural references the thing that is miraculous (Ijaazi). He elaborates that the diversity of the way of storytelling goes back to the various times the messengers ask their nations to worship Allah and they respond differently in different situations, so messengers vary their speech to suit the "social milieu" (p. 66).

4.4. Forwarding and back warding moving narration

Forwarding and back warding is a method of writing which is rife in Surat Joseph. It is noticeable that the story began with a dream and ends by its fulfillment. The forward narration is clear in the very beginning of the Surat that the brethren conspire against Joseph and take him from his father and proclaim that the wolf devoured him. As a result, they bring his shirt with a false blood, consequently, Jacob is very dull and sad. In the palace of Al-Aziz, Joseph refuses to respond to Zuleicha's call, so he is imprisoned although he is innocent and there is an evidence:

<div dir="rtl">وَشَهِدَ شَاهِدٌ مِّنْ أَهْلِهَا ... (يوسف ٢٦)</div>

 Wa Shahida Shāhidun Min 'Ahlihā (Hans Wehr, 1961).

"And a witness of her house hold saw (this) and bore witness…"(Joseph: 26) (Al-Hilali & Khan, 1996).

The climax of the Surat is on its top when Joseph is incarcerated and refuses to commit extra marital affair. The back warding narration is also clear in this Surat when Joseph said:

<div dir="rtl">قَالَ ارْجِعْ إِلَى رَبِّكَ فَاسْأَلْهُ مَا بَالُ النِّسْوَةِ اللَّاتِي قَطَّعْنَ أَيْدِيَهُنَّ إِنَّ رَبِّي بِكَيْدِهِنَّ عَلِيمٌ (يوسف ٥٠)</div>

Qāla Arji` 'Ilá Rabbika Fās'alhu Mā Bālu An-Niswati Al-Lātī Qaţţa`na 'Aydiyahunna 'Inna Rabbī Bikaydihinna `Alīmun (Hans Wehr, 1961).

(Joseph) said: "Go back to your lord, and ask him, What happened to the women who cut their hands´ surely my Lord is well aware of their plot (snare)" (Joseph:50) (Al-Hilali & Khan, 1996).

Here, Joseph makes a flash back ward to remind the king that he is mistaken and they did him injustice. This flash back goes back to the scene of seduction with Zuleicha before the prison. Another scene is Jacob's refusal to send his second son with his brothers so as not to repeat what happened with Joseph before as they threw him away and proclaimed he was devoured by the wolf:

قَالَ هَلْ آمَنُكُمْ عَلَيْهِ إِلاَّ كَمَا أَمِنتُكُمْ عَلَى أَخِيهِ مِن قَبْلُ (يوسف ٦٤)

Qāla Hal 'Āmanukum `Alayhi 'Illā Kamā 'Amintukum `Alá 'Akhīhi Min Qablu (Hans Wehr, 1961).

"He said: "can I entrust him to you except as I entrusted his brother (Joseph)to you aforetime…"(Joseph: 64) (Al-Hilali & Khan, 1996).

Another point is when Joseph asks his men to search for the lost item they found it in Benjamin property, the brothers said:

قَالُواْ إِن يَسْرِقْ فَقَدْ سَرَقَ أَخٌ لَّهُ مِن قَبْلُ(يوسف ٧٧)

Qālū 'In Yasriq Faqad Saraqa 'Akhun Lahu Min Qablu (Hans Wehr, 1961).

"They said: "If he steals, there was a brother(Joseph) of his who did steal before him…" (Joseph: 77) (Al-Hilali & Khan, 1996).

Joseph was accused of stealing his aunt and the penalty of stealing at that time is that the robber be a slave for the true owner of the stolen item. Joseph was innocent as well and this was a mere attempt from his aunt to let him stay with her as she loved him very much.

قَالَ كَبِيرُهُمْ أَلَمْ تَعْلَمُواْ أَنَّ أَبَاكُمْ قَدْ أَخَذَ عَلَيْكُم مَّوْثِقًا مِّنَ اللّهِ وَمِن قَبْلُ مَا فَرَّطتُمْ فِي يُوسُفَ (يوسف ٨٠)

Qāla Kabīruhum 'Alam Ta`lamū 'Anna 'Abākum Qad 'Akhadha `Alaykum Mawthiqāan Mina Allāhi Wa Min Qablu Mā Farraţtum Fī Yūsufa (Hans Wehr, 1961).

The eldest among them said:"Know you not that your father did take an oath from you in Allah's name, and before this you did fail in your duty with Joseph…"(Joseph:80) (Al-Hilali & Khan, 1996).

Here, a flash back is made that the brothers made a promise before to keep Joseph safe and return him to his father. They did not neither keep Joseph safe (the false story of the wolf) nor Benjamin (the stolen measure of the king).

قَالَ هَلْ عَلِمْتُم مَّا فَعَلْتُم بِيُوسُفَ وَأَخِيهِ إِذْ أَنتُمْ جَاهِلُونَ(يوسف ٨٩)

Qāla Hal `Alimtum Mā Fa`altum Biyūsufa Wa 'Akhīhi 'Idh 'Antum Jāhilūna (Hans Wehr, 1961).

He said: "Do you Know what you did with Joseph and his brother when you were ignorant (not knowing what you were doing)" (Joseph: 89) (Al-Hilali & Khan, 1996). Joseph laments his brothers at the final scene on what they did to him and Benjamin- when they discovered his true identity and he is their brother Joseph.

قَالَ لاَ تَثْرِيبَ عَلَيْكُمُ الْيَوْمَ يَغْفِرُ اللّهُ لَكُمْ وَهُوَ أَرْحَمُ الرَّاحِمِينَ (يوسف ٩٢)

Qāla Lā Tathrība `Alaykumu Al-Yawma Yaghfiru Allāhu Lakum Wa Huwa 'Arĥamu Ar-Rāĥimīna (Hans Wehr, 1961).

"He said: This day let no reproach be (cast) on you: may Allah forgive you, and He is the Most Merciful of those who show mercy" (Joseph: 92) (Al-Hilali & Khan, 1996).

A last sentence of this Surat that expresses both forward and backward narration is

قَالَ أَبُوهُمْ إِنِّي لَأَجِدُ رِيحَ يُوسُفَ لَوْلاَ أَن تُفَنِّدُونِ (يوسف٩٤)

Qāla 'Abūhum 'Innī La'ajidu Rīĥa Yūsufa Lawlā 'An Tufannidūni (Hans Wehr, 1961).

"Their father said: I do indeed feel the smell of Joseph, if only you think me not a dotard (a person who has weakness of mind because of old age (Joseph:94) (Al-Hilali & Khan, 1996).

Jacob is still sure that they are liars and Joseph is alive and they kept telling him he has perished, forget about him otherwise you destroy your health.

قَالُواْ تَاللَّهِ تَفْتَأُ تَذْكُرُ يُوسُفَ حَتَّى تَكُونَ حَرَضًا أَوْ تَكُونَ مِنَ الْهَالِكِينَ (يوسف٨٥)

Qālū Ta-Allāhi Tafta'u Tadhkuru Yūsufa Ĥattá Takūna Ĥarađāan 'Aw Takūna Mina Al-Hālikīna (Hans Wehr, 1961).

"They said: By Allah. You will never cease remembering Joseph until you become weak with old age (reach the last extremity of illness) or until you be of the dead!" (Joseph: 85) (Al-Hilali & Khan, 1996).

They want him to disbelieve in the idea that Joseph is still alive, but he still holds it and believes of Joseph's return. When The bearer of glad tidings arrived and cast the shirt over Jacob's face, he restored his sight.

4.5. Schema adding and schema destroying in Surat Joseph

Schema adding(constructing)means to add an extra information to the existing information. New information that might help in the narrative progression and close understanding of the text. It adds something new that you have no idea about. Unlike schema destroying, It destroys or demolishes existing information and replaces it with another information that goes in accordance with the new facts in the texts. Schema destroying sometimes contradicts what is common. For example, in Surat Joseph when Joseph said:

رَأَيْتُ أَحَدَ عَشَرَ كَوْكَبًا وَالشَّمْسَ وَالْقَمَرَ رَأَيْتُهُمْ لِي سَاجِدِينَ (يوسف٤)

Ra'aytu 'Aĥada `Ashara Kawkabāan Wa Ash-Shamsa Wa Al-Qamara Ra'aytuhum Lī Sājidīna (Hans Wehr, 1961).

"O my father! I saw (in my dream) eleven stars and the sun and the moon: I saw them prostrating themselves to me!" (Joseph: 4) (Al-Hilali & Khan, 1996).

The reader asks what is meant by the eleven stars and the sun and the moon. In the next verse, it adds something new.

قَالَ يَا بُنَيَّ لاَ تَقْصُصْ رُؤْيَاكَ عَلَى إِخْوَتِكَ فَيَكِيدُواْ لَكَ كَيْدًا (يوسف ٥)

Qāla Yā Bunayya Lā Taqşuş Ru'uyā Ka `Alá 'Ikhwatika Fayakīdū Laka Kaydāan (Hans Wehr, 1961).

"Said (the father): "My (dear) little son! relate not your vision to thy brothers, lest they should arrange a plot against you…" (Joseph:5) (Al-Hilali & Khan, 1996).

It is noticeable that relation between Joseph and his brothers is not stable or as usual. It is common that their relation should be much more better due to their brotherhood, yet they feel jealous of him, conspire against him and keep him away from them and even his father. So, this verse is considered both adding something new (Lā Taqşuş Ru'uyā Ka لاتقصص رؤياك) And destroys something that the reader might wonder why Joseph should not tell his dream to his brothers who should take care of him due to fraternal ties. The verse destroys this all via the word (فيكيدوا Fayakīdū). Another example is their decision to get rid of Joseph, this is something that progresses the text's narrativity in

اقْتُلُواْ يُوسُفَ أَوِ اطْرَحُوهُ أَرْضًا (يوسف ٩)

Aqtulū Yūsufa 'Awi Aṭraĥūhu 'Arđāan (Hans Wehr, 1961).

"kill Joseph or cast him out to some other (unknown) land" (Joseph: 9) (Al-Hilali & Khan, 1996).

Schema destroying is clear in their vicious planning against the one who is considered their brother.

قَالُواْ يَا أَبَانَا إِنَّا ذَهَبْنَا نَسْتَبِقُ وَتَرَكْنَا يُوسُفَ عِندَ مَتَاعِنَا فَأَكَلَهُ الذِّئْبُ (يوسف١٧)

Qālū Yā 'Abānā 'Innā Dhahabnā Nastabiqu Wa Taraknā Yūsufa `Inda Matā`inā Fa'akalahu Adh-Dhi'bu (Hans Wehr, 1961).

"They said: "O our father! We went racing with one another, and left Joseph with our things (belongings) and a wolf devoured him..." (Joseph:17) (Al-Hilali & Khan, 1996).

This verse clarifies that they managed to trick their father and fulfill their malicious strategy of keeping Joseph away (this is schema adding). The reader can deduce from their words "we went racing with each other and we left Joseph with our possessions, the wolf ate him. They promised their father before to take care of him and he is their younger brother who should be cared of not the one who is responsible for guarding their property (S. destroying).

وَقَالَ الَّذِي اشْتَرَاهُ مِن مِّصْرَ لِامْرَأَتِهِ أَكْرِمِي مَثْوَاه (يوسف ٢١)

Wa Qāla Al-Ladhī Ashtarāhu Min Miṣra Li'imra'atihi 'Akrimī Mathwāhu (Hans Wehr, 1961).

"And he (the man) from Egypt who bought him, said to his wife: "Make his stay (among us) comfortable (honourable)…"(Joseph: 21) (Al-Hilali & Khan, 1996).

Joseph now is too far from his father, this is another dimension of the story that takes place in a different setting.

وَرَاوَدَتْهُ الَّتِي هُوَ فِي بَيْتِهَا عَن نَّفْسِهِ وَغَلَّقَتِ الْأَبْوَابَ وَقَالَتْ هَيْتَ لَكَ (يوسف ٢٣)

Wa Rāwadat/hu Allatī Huwa Fī Baytihā `An Nafsihi Wa Ghallaqati Al-'Abwāba Wa Qālat Hayta Laka (Hans Wehr, 1961).

"And she, in whose house he was, sought to seduce him (to do an evil act) she closed (fastened) the doors, and said: "Now come, you (dear one)" (Joseph: 23) (Al-Hilali & Khan, 1996).

This verse is like a shift in the narrative course of the story. It is expected that the wife of Al-Aziz is going to obey her husband and consider Joseph as her son according to:

"أَكْرِمِي مَثْوَاهُ عَسَى أَن يَنفَعَنَا أَوْ نَتَّخِذَهُ وَلَدًا..."(يوسف 21)

'Akrimī Mathwāhu `Asá 'An Yanfa`anā 'Aw Nattakhidhahu Waladāan (Hans Wehr, 1961).

Make his stay (among us) comfortable, (honourable) maybe he will bring us much good (profit us), or we shall adopt him as a son..." (Joseph: 21) (Al-Hilali & Khan, 1996).

Yet, she seduced Joseph and tried to do an extra marital affair with him (S. destroying)

قَالَ رَبِّ السِّجْنُ أَحَبُّ إِلَيَّ مِمَّا يَدْعُونَنِي إِلَيْهِ (يوسف ٣٣)

Qāla Rabbi As-Sijnu 'Aḥabbu 'Ilayya Mimmā Yad`ūnanī 'Ilayhi (Hans Wehr, 1961).

"He said: "O my Lord! the prison is more to my liking than that to which they invite me…" (Joseph: 33) (Al-Hilali & Khan, 1996).

Here, Joseph prefers to be incarcerated than to disobey Allah. To be incarcerated than to obey Zuleicha. Joseph stays in prison for unknown time although he is innocent. Al-Aziz himself obeys his wife and imprisoned Joseph although he made sure that he was innocent via his shirt and a witness from her family, regardless his weak, irresponsible and silly reaction upon knowing the truth:

يُوسُفُ أَعْرِضْ عَنْ هَذَا وَاسْتَغْفِرِي لِذَنبِكِ إِنَّكِ كُنتِ مِنَ الْخَاطِئِينَ (يوسف ٢٩)

Yūsufu 'A`riđ `An Hādhā Wa Astaghfirī Lidhanbiki 'Innaki Kunti Mina Al-Khāţi'īna (Hans Wehr, 1961).

"O Joseph, turn away from this! (O wife), ask forgiveness for your sin, verily, you were of the sinful (at fault)" (Joseph: 29) (Al-Hilali & Khan, 1996).

ثُمَّ بَدَا لَهُم مِّن بَعْدِ مَا رَأَوُاْ الآيَاتِ لَيَسْجُنُنَّهُ حَتَّى حِينٍ (يوسف ٣٥)

Thumma Badā Lahum Min Ba`di Mā Ra'aw Al-'Āyāti Layasjununnahu Ĥattá Ĥīnin (Hans Wehr, 1961).

"Then it occurred to them, after they had seen the signs (proofs) of his innocence (that it was best) to imprison him for a time" (Joseph: 35) (Al-Hilali & Khan, 1996). So, this is a schema destroying.

قَالَ مَا خَطْبُكُنَّ إِذْ رَاوَدتُّنَّ يُوسُفَ عَن نَّفْسِهِ قُلْنَ حَاشَ لِلّهِ مَا عَلِمْنَا عَلَيْهِ مِن سُوءٍ قَالَتِ امْرَأَةُ الْعَزِيزِ الآنَ حَصْحَصَ الْحَقُّ أَنَاْ رَاوَدتُّهُ عَن نَّفْسِهِ وَإِنَّهُ لَمِنَ الصَّادِقِينَ (يوسف ٥١)

Qāla Mā Khaţbukunna 'Idh Rāwadttunna Yūsufa `An Nafsihi Qulna Ĥāsha Lillāhi Mā `Alimnā `Alayhi Min Sū'in Qālati Amra'atu Al-`Azīzi Al-'Āna Ĥaşĥaşa Al-Ĥaqqu 'Anā Rāwadttuhu `An Nafsihi Wa 'Innahu Lamina Aş-Şādiqīna (Hans Wehr, 1961).

(The king) said (to the ladies): "What was your affair when you did seek to seduce Joseph? "The ladies said: "(Allah) preserve (forbid) us! No evil know we against him!" Said the ´Aziz´s wife: "Now the truth is manifest (to all): it was I who sought to seduce him from his (true) self: He is indeed the truthful (of those who are ever true and virtuous")(Joseph: 51). (Al-Hilali & Khan, 1996).

This verse is like a resolution of a dilemma, an answer to a disputed question that is the core of the story, injustices that took place to Joseph. When Joseph is summoned to interpret the king's dream he is later discharged. Joseph asks the messenger to go back to the king and ask him about the reason why he is imprisoned.

This indicates that Joseph needs his discharging to be in public the same way he has been imprisoned (s. adding). The thing that is not expected is the confession of Zuleicha's guilt. The reader did not imagine that she would tell the truth as she is the same person who falsified the truth and proclaimed the matter of raping at the very beginning of the story. This is considered a shift in her attitude (s. destroying).

وَمَا أُبَرِّئُ نَفْسِي إِنَّ النَّفْسَ لَأَمَّارَةٌ بِالسُّوءِ (يوسف ٥٣)

Wa Mā 'Ubarri'u Nafsī 'Inna An-Nafsa La'ammāratun Bis-Sū'i (Hans Wehr, 1961).

" And I free not my own self (of blame): the (human self) soul is certainly inclined (prone) to evil…" (Joseph: 53). (Al-Hilali & Khan, 1996).

Later, Joseph is selected to be on charge of Egypt treasury and manages its economical affairs.

فَلَمَّا جَهَّزَهُم بِجَهَازِهِمْ جَعَلَ السِّقَايَةَ فِي رَحْلِ أَخِيهِ (يوسف ٧٠)

Falammā Jahhazahum Bijahāzihim Ja`ala As-Siqāyata Fī Raĥli 'Akhīhi (Hans Wehr, 1961).

"So, when he had furnished them forth with provisions (suitable) for them, he put the golden bowl (drinking cup) into his brother's bag…"(Joseph: 70). (Al-Hilali & Khan, 1996).

Joseph plans to keep his brother Benjamin with him so he puts the gold measure in his brother's bag. The law at that time indicates that the robber is a slave to the robbed one. So Benjamin now is with Joseph who is on charge. The two brothers who used to suffer from the maltreatment of their brothers and used to be mistreated. Now have the upper hand (s. destroying).

 There is a clear contradiction in the way the brothers used to speak with

Joseph. For example:

(يأيها العزيز) vs. (أقتلوا يوسف)

(Kill Joseph) vs.   oh, Al- Aziz (ruler of the land)

(تصدق علينا) vs. (ألقوه في غيابت الجب)

(Throw him down to the bottom of the well) vs. (be charitable to us)

 This is a paradigm shift in their attitude towards Joseph in two different situations.

قَالَ لاَ تَثْرِيبَ عَلَيْكُمُ الْيَوْمَ يَغْفِرُ اللَّهُ لَكُمْ (يوسف٩٢)

Qāla Lā Tathrība `Alaykumu Al-Yawma Yaghfiru Allāhu Lakum (Hans Wehr, 1961).

"He said: "This day let no reproach be (cast) on you: may Allah forgive you…"(Joseph: 92) (Al-Hilali & Khan, 1996).

These words are Joseph's reactions towards those who mistreated him, deceived him, kept him away from his father, tried to kill him, and threw him in the bottom of the well. The reader might think that Joseph is going to avenge himself and at least imprison them as a kind of a mere retaliation which is justified towards them. Yet, he forgives them and asks Allah to forgive them.

وَرَفَعَ أَبَوَيْهِ عَلَى الْعَرْشِ وَخَرُّواْ لَهُ سُجَّدًا وَقَالَ يَا أَبَتِ هَذَا تَأْوِيلُ رُؤْيَايَ مِن قَبْل قَدْ جَعَلَهَا رَبِّي حَقًّا (يوسف ١٠٠)

Wa Rafa`a 'Abawayhi `Alá Al-`Arshi Wa Kharrū Lahu Sujjadāan Wa Qāla Yā 'Abati Hādhā Ta'wīlu Ru'uyā Y Min Qablu Qad Ja`alahā Rabbī Ĥaqqāan (Hans Wehr, 1961).

"And he raised his parents high to the throne (of dignity), and they fell down before him in prostration, He said: "O my father! this is the fulfillment (fulfillment) of my vision (dream) aforetime! Allah has made it come true…"(Joseph: 100) (Al-Hilali & Khan, 1996).

This is a schema adding that the story ends by the fulfillment of the dream it starts by.

4.6. Cohesive devices in Surat Joseph

Cohesive devices like repetitions and references can be traced in Surat Joseph the thing that makes a thorough connection of the story.

Repetition of some words or phrases like:

وَكَذَلِكَ مَكَّنَّا لِيُوسُفَ فِي الأَرْضِ (يوسف ٥٦)

Wa Kadhalika Makkannā Liyūsufa Fī Al-'Arđi (Hans Wehr, 1961).

"Thus did We give established power to Joseph in the land…"(Joseph: 56) (Al-Hilali & Khan, 1996).

وَقَالَ نِسْوَةٌ فِي الْمَدِينَةِ (يوسف ٣٠)

Wa Qāla Niswatun Fī Al-Madīnati (Hans Wehr, 1961).

"Ladies (women) said in the City…" (Joseph: 30) (Al-Hilali & Khan, 1996).

قَالَ اجْعَلْنِي عَلَى خَزَائِنِ الأَرْضِ (يوسف 55)

Qāla Aj`alnī `Alá Khazā'ini Al-'Arđi (Hans Wehr, 1961).

"(Joseph) said: "Set me over the storehouses of the land…" (Joseph: 55) (Al-Hilali & Khan, 1996).

The two words (land) and (town) refer to Egypt. The repetition of the phrase:

يَا صَاحِبَيِ السِّجْنِ (يوسف ٣٩)

Yā Ṣāĥibayi As-Sijni (Hans Wehr, 1961).

"O my two companions of the prison… " (Joseph: 39) (Al-Hilali & Khan, 1996).

This indicates that Joseph wants to get the attention of his companions amicably. First of all, he wants to guide them to the way of Allah:

يَا صَاحِبَيِ السِّجْنِ أَأَرْبَابٌ مُتَفَرِّقُونَ خَيْرٌ أَمِ اللَّهُ الْوَاحِدُ الْقَهَّارُ (يوسف 39)

Yā Şāĥibayi As-Sijni 'A'arbābun Mutafarriqūna Khayrun 'Ami Allāhu Al-Wāĥidu Al-Qahhāru (Hans Wehr, 1961).

"O my two companions of the prison! (I ask you): are many lords differing among themselves better, or the One Allah, The Supreme and The Irresistible?" (Joseph: 39) (Al-Hilali & Khan, 1996).

Then he did what they have asked him to interpret the king's dream.

4.7. Chronological looping in Surat Joseph

Chatman(1978) elaborates that chronological looping is a way of revealing antecedent events. It means getting in the character first, and then work backwards and forwards over its past. Chronological looping implies that a line of time curves back over itself to form the shape of a circle. The employment of the technique of chronological looping can be seen in Surat Joseph. Looping can be spatial as it covers distance and occupies space. The following comments offer a cognitive explanation of chronological looping in Surat Joseph. At the very beginning, the story starts by a dream and ends by its fulfillment as if the whole following events are like details that clarify the dream:

يَا أَبَتِ إِنِّي رَأَيْتُ أَحَدَ عَشَرَ كَوْكَبًا وَالشَّمْسَ وَالْقَمَرَ رَأَيْتُهُمْ لِي سَاجِدِينَ (يوسف ٤)

Yā 'Abati 'Innī Ra'aytu 'Aĥada `Ashara Kawkabāan Wa Ash-Shamsa Wa Al-Qamara Ra'aytuhum Lī Sājidīna (Hans Wehr, 1961).

O, my father I saw (in a dream) eleven stars and the sun and the moon I saw them prostrating themselves to me. (Joseph: 4) (Al-Hilali & Khan, 1996).

وَقَالَ يَا أَبَتِ هَذَا تَأْوِيلُ رُؤْيَايَ مِن قَبْلُ قَدْ جَعَلَهَا رَبِّي حَقًّا (يوسف ١٠٠)

Wa Qāla Yā 'Abati Hādhā Ta'wīlu Ru'uyā Y Min Qablu Qad Ja`alahā Rabbī Ĥaqqāan (Hans Wehr, 1961).

O, my father, this the interpretation of my dream (vision) aforetime, my lord has made it come true (Joseph:100) (Al-Hilali & Khan, 1996).

When Zuleicha tried to seduce Joseph at her house, he was imprisoned as they did not believe him although he was innocent and they believed the wife of Al-Aziz. Allah in verse number 51 of the Surat says:

الآنَ حَصْحَصَ الْحَقُّ أَنَاْ رَاوَدتُّهُ عَن نَّفْسِهِ وَإِنَّهُ لَمِنَ الصَّادِقِين (يوسف٥١)

Al-'Āna Ĥaşĥaşa Al-Ĥaqqu 'Anā Rāwadttuhu `An Nafsihi Wa 'Innahu Lamina Aş-Şādiqīna (Hans Wehr, 1961).

Now the truth is manifest (to all) it was I who sought to seduce him, and he is surely of the truthful (Joseph: 51) (Al-Hilali & Khan, 1996).

She admitted what she has denied before.

وَلَمَّا دَخَلُواْ عَلَى يُوسُفَ آوَى إِلَيْهِ أَخَاهُ قَالَ إِنِّي أَنَاْ أَخُوكَ فَلاَ تَبْتَئِسْ بِمَا كَانُواْ يَعْمَلُونَ (يوسف ٦٩)

Wa Lammā Dakhalū `Alá Yūsufa 'Āwá 'Ilayhi 'Akhāhu Qāla 'Innī 'Anā 'Akhūka Falā Tabta'is Bimā Kānū Ya`malūna (Hans Wehr, 1961).

"And when they went in before Joseph, he took his brother (Benjamin) to himself and said " Verily! I am your brother, so grieve not for what they used to do" (Joseph: 69). (Al-Hilali & Khan, 1996).

Here, Joseph planned to keep his brother Benjamin with him, so he devised a technique by which he can keep his brother with him as mentioned in the aforementioned verse. Verses from v.70 to v.79 of the surat are an explanation of the way Joseph kept Benjamin with him.

Culpepper (2002)remarks that characters of some narrative texts could be "homodiegetic" (that is situated in the story as a character), or "heterodiegetic" (outside of the story as an observer), or "extradiegetic" (above the story as a commentator), and in the end the narration turns back to the homodiegetic level again before it repeats this cyclic process (p.77). Joseph himself is seen homodiegetic at some parts of the story when his future is planned by his brothers (to get rid of him).

"وَتَرَكْنَا يُوسُفَ عِندَ مَتَاعِنَا فَأَكَلَهُ الذِّئْبُ..."(يوسف ١٧)

Wa Taraknā Yūsufa `Inda Matā`inā Fa'akalahu Adh-Dhi'bu (Hans Wehr, 1961).

"We went racing with one another, and left Joseph with our things (belongings); and the wolf devoured him..." (Joseph: 17) (Al-Hilali & Khan, 1996).

It is a dialogue between the brothers and Jacob talking about the fate of Joseph proclaiming that he is devoured by the wolf. In these events for example, Joseph is the core of the plot as he is the disputed person upon whom the events centre. When Joseph is incarcerated and met with the two companions of the prison, he is an observant to the outside world without sharing in it. He is asked to interpret the dreams of his two fellow men. Here, the dialogue is about Joseph but he is not part of it. He is an observer, when the king is investigating Joseph's issue:

قَالَ مَا خَطْبُكُنَّ إِذْ رَاوَدتُّنَّ يُوسُفَ عَن نَّفْسِهِ قُلْنَ حَاشَ لِلّهِ مَا عَلِمْنَا عَلَيْهِ مِن سُوءٍ (يوسف٥١)

Qāla Mā Khaţbukunna 'Idh Rāwadttunna Yūsufa `An Nafsihi Qulna Ĥāsha Lillāhi Mā `Alimnā `Alayhi Min Sū'in (Hans Wehr, 1961).

"(The king) said (to the ladies): "What was your affair when you did seek to seduce Joseph ?" The ladies said: " Allah forbid! No evil know we against him…" (Joseph: 51) (Al-Hilali & Khan, 1996).

وَجَاءَ إِخْوَةُ يُوسُفَ فَدَخَلُواْ عَلَيْهِ فَعَرَفَهُمْ وَهُمْ لَهُ مُنكِرُونَ (يوسف ٥٨)

Wa Jā'a 'Ikhwatu Yūsufa Fadakhalū `Alayhi Fa`arafahum Wa Hum Lahu Munkirūna (Hans Wehr, 1961).

"Then came Joseph's brethren: they entered his presence (unto him), and he knew them, but they knew him not". (Joseph: 58) (Al-Hilali & Khan, 1996).

Joseph now is Al-Aziz, his brothers came to him without having any idea about his true identity. Here, it is acceptable to say that Joseph is homodiegetic and heterodiegetic, the former as he is going to engage in a dialogue with his brothers as he is in charge or the one who is responsible for their supplies, the later, as he is going to reveal his identity to them at the end of the Surat the thing that makes them feel ashamed of themselves.

قَالُواْ تَاللَّهِ لَقَدْ آثَرَكَ اللَّهُ عَلَيْنَا وَإِن كُنَّا لَخَاطِئِينَ (يوسف91)

Qālū Ta-Allāhi Laqad 'Ātharaka Allāhu `Alaynā Wa 'In Kunnā Lakhāţi'īna (Hans Wehr, 1961).

"They said: "By Allah. indeed Allah has preferred you above us, and we certainly have been guilty (of sinners)!" (Joseph: 91) (Al-Hilali & Khan, 1996).

Joseph is a commentator in some parts of the Surat as follows:

وَإِلاَّ تَصْرِفْ عَنِّي كَيْدَهُنَّ أَصْبُ إِلَيْهِنَّ وَأَكُن مِّنَ الْجَاهِلِينَ (يوسف٣٣)

Wa 'Illā Taṣrif `Annī Kaydahunna 'Aṣbu 'Ilayhinna Wa 'Akun Mina Al-Jāhilīna (Hans Wehr, 1961).

"Unless you turn away their snare from me, I should (in my youthful folly) feel inclined towards them and join the ranks of the ignorant…" (Joseph: 33) (Al-Hilali & Khan, 1996).

Joseph prefers to be imprisoned than disobeying Allah. He does not want to have a mere pleasure and be among those who are ignorant. He also said in response to what they have done to him many years ago.

قَالَ لاَ تَثْرِيبَ عَلَيْكُمُ الْيَوْمَ يَغْفِرُ اللَّهُ لَكُمْ (يوسف٩٢)

Qāla Lā Ta<u>th</u>rība `Alaykumu Al-Yawma Ya<u>gh</u>firu Allāhu Lakum (Hans Wehr, 1961).

"He said: This day let no reproach be (cast) on you: may Allah forgive you…"

(Joseph: 92) (Al-Hilali & Khan, 1996).

4.8. A brief summary of Surat Joseph

Prophet Joseph story is a complete story of the Quranic narrativity that starts and ends in the same Surat. Jacob is a prophet who is aware of the jealousy of his sons against their brother Joseph, he addresses him using the diminutive word (bunayaa) (بني) (my son) (Surat Joseph, v.5) to denote endearment and he asked him not tell his brothers about his dream. He is pleased that Joseph is chosen as a prophet and that Allah chose him to continue the line of prophethood. Quran justifies the hatred of the brothers towards Joseph because of Jacob's favorism of Joseph. The brothers deceived their father with a fake story of the wolf, but he noticed that the shirt is not torn and the whole matter is a machination from his sons to get rid of Joseph.

Joseph is destined to go through another ordeal as a result of Potiphar 's wife attempts of seduction and temptation. He is wrongly imprisoned and he is declared innocent of the accusations made by Potiphar's wife after she confessed her misdeeds. The story did not mention the name of Al-Aziz wife for a moral sake. The story's scenes and dialogues introduce narrativity of the story via (he said) written as one word in Arabic and followed by the direct speech of the speaking character.

In spite of the gaps between the scenes, the whole text is clearly understood, this is clear in their decision to send Joseph to prison where he interprets the dreams of the two men and he is summoned later by the king to interpret his dream as well. Between every scene and another is a shift from a place to another, that the reader should be aware of the whole story to connect events to build on it further. The story starts by a boy who recites a strange dream to his father, as if he was hesitant to do so.

Joseph passed a lot of dilemmas till he became in charge of Egypt. The Quran did not say:

وراودته زوجه سيده أو سيدته

yet, the Quran says:

وَرَاوَدَتْهُ الَّتِي هُوَ فِي بَيْتِهَا عَن نَّفْسِه (يوسف ٢٣)

Wa Rāwadat/hu Allatī Huwa Fī Baytihā `An Nafsihi (Hans Wehr, 1961).

"But she in whose house he was, sought to seduce him (to do an evil act)…"(Joseph: 23) (Al-Hilali & Khan, 1996).

as it has an implicit meaning for the Arabic reader who considers the house as a protection and sacred place that should not be violated. Later, the depiction of Al - Aziz is so frank, it is said that he is sterile and impotent as a result he adopted Joseph. His shameful situation toward his wife affirms this.

قَالُواْ تَاللَّهِ لَقَدْ آثَرَكَ اللَّهُ عَلَيْنَا وَإِن كُنَّا لَخَاطِئِينَ (يوسف ٩١)

Qālū Ta-Allāhi Laqad 'Ātharaka Allāhu `Alaynā Wa 'In Kunnā Lakhāţi'īna (Hans Wehr, 1961).

"They said: "By Allah. indeed Allah has preferred you above u and we certainly have been sinners" (Joseph: 91) (Al-Hilali & Khan, 1996).

 This is a contradiction of their first words when they said:

إِذْ قَالُواْ لَيُوسُفُ وَأَخُوهُ أَحَبُّ إِلَى أَبِينَا مِنَّا وَنَحْنُ عُصْبَة (يوسفٌ ٨)

Idh Qālū Layūsufu Wa 'Akhūhu 'Aĥabbu 'Ilá 'Abīnā Minnā Wa Naĥnu `Uşbatun (Hans Wehr, 1961).

"When they said: "Truly Joseph and his brother (Benjamin) are loved more by (dearer to) our father than we, while we are a strong group!" (Joseph: 8) (Al-Hilali & Khan, 1996).

They deduce that it is Allah who favored Joseph not their father and they were wrong when they thought that Jacob favored Joseph, it is not Jacob, it is Allah.

Joseph 's brothers said:
ليوسف وأخـوه أحـب إلى أبينـا منـا ... this is an envious expression that indicates an emotional inertia, the gaffe that ignites animosity between them and to prove this the brethren said : (ليوسف وأخوه), they isolated him totally as if they are not

brothers and they overused and stressed words like (أبينا- نحن –منا). Isolation and animosity is clear in the use of the phrase:

وَأَلْقُوهُ فِي غَيَابَةِ الْجُبِّ...(يوسف ١٠)

Alqūhu Fī Ghayābati Al-Jubbi (Hans Wehr, 1961).

"throw him down to the bottom of the well…"(Joseph: 10) (Al-Hilali & Khan, 1996).

where hatred is embodied in the term (ألقوه Alqūhu) instead of اجعلوه أو ضعوه this word is used by one of Joseph's brothers who is like a moderator between the angered brothers and the oppressed Joseph. He started his words by this violent term as a way to please and catch up with them and after they agreed, Joseph was not thrown, but has been put (وضع وليس ألقاء), otherwise he would have passed away. So, this brother resembles a diplomat who mediates between two sides, but he is close to one side against the other and at the same time he does not want a loss to the other side, he wants a compromise.

قَالَ إِنِّي لَيَحْزُنُنِي أَن تَذْهَبُواْ بِهِ.. (يوسف١٣)

Qāla 'Innī Layaĥzununī 'An Tadh/habū Bihi (Hans Wehr, 1961).

"(Jacob) said: "Really it saddens me that you should take him away…"(Joseph: 13) (Al-Hilali & Khan, 1996).

this is another shocking verse for the brethren who are very envious of Joseph and this verse ignites their hatred much more, just the temporal absence of Joseph is the source of melancholy for his father, what about his death.

وَجَاؤُواْ أَبَاهُمْ عِشَاء يَبْكُونَ (يوسف ١٦)

Wa Jā'ū 'Abāhum `Ishā'an Yabkūna (Hans Wehr, 1961).

"They came to their father in the early part of the night weeping" (Joseph: 16) (Al-Hilali & Khan, 1996).

This verse paves the way for their false claim and they pretend crying as a guise, they said (يا أبانا Yā 'Abānā) a vocative that ameliorates the issue of (فأكله الذئب Fa'akalahu Adh-Dhi'bu) to remove any hope to get the remnants of Joseph as they said (أكله akalahu) not (يفترسه) to say there are no organs that remained to be examined. The juxtaposition between the two verbs (جاء) و(أتى) as in – جاءت سيارة

جـاء و أبـاهم عشـاء يبكون to show the regular routine of the action as they used to do every day, but

قَالَ ائْتُونِي بِأَخٍ لَّكُم مِّنْ أَبِيكُمْ... (يوسف ٥٩)

A'tūnī Bi'a<u>kh</u>in Lakum Min 'Abīkum (Hans Wehr, 1961).

"Bring me a brother of yours from your father (mean Benjamin) …"(Joseph: 59) (Al-Hilali & Khan, 1996).

This verse shows how hard their mission is. When they find themselves in trouble after their brother is arrested due to a robbery the elder son said: ارجعوا إلى أبيكم (<u>A</u>rji`ū 'Ilá 'Abīkum) "turn back to your father" (Joseph,v.81) as if he is isolating himself from their party or clan, he did not say (أبانا Abānā ) as in the very beginning of the story when they said (Wa Naĥnu `Uşbatun ونحن عصبه) now, this group is dismantled and they are suspected by their father.

4.9. Lexis and its relation to character's thinking

Character's words are the ones uttered in a certain occasion that express its tendency towards this situation or occasion. Lexes might show the ideology of those who are involved. The researcher shows how certain words can express the true identity of the speaking character and how he-she favors some words not others in Surat Joseph.

Various types of characters are traced in this Surat as follows:

1-Joseph

2-Jacob

3-Joseph's brothers

4-Benjamin

5-The one who discovered Joseph in the well (واردهم)

6-Al-Aziz

7-Wife of Al- Aziz

8-The witness of her family (شاهد من أهلها)

9-The women of the city

10-The two companions of the prison

11-The king

12- The king's Entourage (الملأ)

4.9.1. Joseph

Joseph is the hero of the story, at the very beginning he is like an object not a subject. Like any child, when he saw unusual dream, he recited it to his father who asked him to be discreet. His brothers have the upper hand over him. They managed to keep him away from his father due to envy and jealousy. When they say:

لَيُوسُفُ وَأَخُوهُ أَحَبُّ إِلَى أَبِينَا مِنَّا وَنَحْنُ عُصْبَةٌ (يوسف ٨)

Layūsufu Wa 'Akhūhu 'Aĥabbu 'Ilá 'Abīnā Minnā Wa Naĥnu `Uşbatun (Hans Wehr, 1961).

"They said: "Truly Joseph and his brother are loved more by (dearer to) our father than we, while we are a strong group… " (Joseph: 8) (Al-Hilali & Khan, 1996).

They divided themselves into sections Joseph and Benjamin in one hand, they are on the other. They used the word (group or clan) (Uşbatun عصبة) that shows their inner feelings towards Joseph who is totally excluded from their clan. After Joseph was sold and rested in Egypt finally, he was seduced by the wife of Al −Aziz. Joseph first phrase during the seduction attempt is :

Zuleicha: "هَيْتَ لَكَ" (Hayta Laka) "Now come, you (dear one)"

Joseph: "مَعَاذَ اللَّهِ إِنَّهُ رَبِّي أَحْسَنَ مَثْوَاي")   Ma`ādha Allāhi 'Innahu Rabbī 'Aĥsana Mathwāy.

(Allah) forbid! Truly he (your husband) is my master!, he made my living in a great comfort (agreeable)! (Joseph: 23) (Al-Hilali & Khan, 1996).

Joseph declined her seductive invitation, although he has all the components of manhood and virility. The thing that prevents Joseph is his fear and obedience of Allah. He sought refuge of Allah against her desires. She did not stop following him to the extent that she tore his garment from the back as he was escaping from her, the thing that if Judged correctly, will show his innocence, not to mention the witness from her family. Unfortunately, Joseph is imprisoned due to various reasons: first, he lives in a place where justice is absent, Al Aziz is not strong enough to regulate his wife's manners although he knows the innocence of Joseph.

Finally, as Joseph chose not to disobey Allah and kept his words. It is clear how fatal is the fault of Zuleicha that she says:

وَلَئِن لَّمْ يَفْعَلْ مَا آمُرُهُ لَيُسْجَنَنَّ وَلَيَكُونًا مِّنَ الصَّاغِرِينَ(يوسف ٣٢)

Wa La'in Lam Yaf`al Mā 'Āmuruhu Layusjananna Wa Layakūnāan Mina Aş-Şāghirīna (Hans Wehr, 1961).

"And now, if he refuses to obey my order, he shall certainly be cast into prison and be one of those who are disgraced" (Joseph: 32) (Al-Hilali & Khan, 1996).

Again and again Zuleicha declares her extra marital affair in public in front of the women unabashedly. Again and again Joseph was asked to respond to her desires and he rejects. Again and again Joseph kept his words of Allah obedience in:

قَالَ رَبِّ السِّجْنُ أَحَبُّ إِلَيَّ مِمَّا يَدْعُونَنِي إِلَيْهِ (يوسف٣٣)

Qāla Rabbi As-Sijnu 'Aĥabbu 'Ilayya Mimmā Yad`ūnanī 'Ilayhi (Hans Wehr, 1961).

"He said: "O my Lord! the prison is more to my liking than that to which they invite me to do" (Joseph: 33) (Al-Hilali & Khan, 1996).

When Joseph is imprisoned, he still invites people to the path of Allah. His amicable manners in addressing his companions "يا صاحبي السجن" (Yā Şāĥibayi As-Sijni)"oh, my two companions of the prison" has great influence on their memory that led one of them to tell Joseph's matter to the king and later is summoned and freed (Joseph, v.41). Joseph is a man of high dignity. He refused his freedom to be a usual one, he asked the high authority (king) to summon the women and ask them to tell their true testimony. Later, Joseph is appointed to be responsible for the storehouses of all Egypt. This appointment is crucial in Joseph's life not for avenging himself, but his reunion with his father and giving his brothers a harsh lesson on morality. He devised a way of keeping his brother Benjamin with him to put his brothers in a tight corner with their father. His plan succeeded and now he gets together with Benjamin .

قال هل علمتم ما فعلتم بيوسف وأخيه إذ انتم جاهلون (يوسف٨٩)

Qāla Hal `Alimtum Mā Fa`altum Biyūsufa Wa 'Akhīhi 'Idh 'Antum Jāhilūna (Hans Wehr, 1961).

"He said: "Know you what did with Joseph and his brother while you were ignorant, (not knowing what you were doing)?" (Joseph: 89) (Al-Hilali & Khan, 1996).

This question is asked by Joseph when the story reached its climax, then came the relief when Joseph revealed his true identity to them . The verse:

قَالَ أَنَاْ يُوسُفُ وَهَذَا أَخِي قَدْ مَنَّ اللَّهُ عَلَيْنَا (يوسف٩٠)

Qāla 'Anā Yūsufu Wa Hadhā 'Akhī Qad Manna Allāhu `Alaynā (Hans Wehr, 1961).

"He said, "I am Joseph, and this is my brother: Allah has indeed been gracious to us…" (Joseph: 90) (Al-Hilali & Khan, 1996).

is like a punch to his brothers, the reader can imagine how brutal they were with him before. To what extent they caused him troubles that reached killing. Any reaction that Joseph takes will be happily met from the reader as a kind of retaliation. Yet, Joseph forgave them:

<div dir="rtl">قَالَ لاَ تَثْرِيبَ عَلَيْكُمُ الْيَوْمَ (يوسف ٩٢)</div>

Lā Tathrība `Alaykumu Al-Yawma (Hans Wehr, 1961).

"He said: "This day let no reproach be (cast) on you…" (Joseph: 90) (Al-Hilali & Khan, 1996).

4.9.2. Jacob

Jacob is the tormented father who loved (Joseph +Benjamin) more than the others, the thing that leads them to use the term (Uşbatun عصبه) (clan or group) when they compare themselves with Joseph and Benjamin. Jacob is the one who is first told the dream of Joseph and he is one behind its concealment. He is tricked by his sons to keep his favored son away from him. He is like a one who gave them justification and they used it. When he said: " أخاف أن يأكله الذئب" (fear that the wolf devours him), they later said:"فأكله الذئب" (the wolf devoured him) in an attempt to justify their misdeed with Joseph (Joseph,v.13-17). The reason behind Jacob's favoritism is unknown, but the brothers machinations are satanic. Jacob has nothing to do except being patient and invoking to Allah to keep Joseph safe. Jacob lost his sight out of grief. The strange thing is that his determination and belief that Joseph is still Alive. At the end of the story, the regretful brothers came to ask their father for forgiveness. They used delicate words to try to make him show sympathy with them as in :

<div dir="rtl">يَا أَبَانَا...(يوسف ١٧)</div>

Yā 'Abānā (Hans Wehr, 1961).

"O, our father…" (Joseph:17) (Al-Hilali & Khan, 1996).

Is it time to remember that he is your father? He is the one whom you lied to.

Jacob said:
<div dir="rtl">سَوْفَ أَسْتَغْفِرُ لَكُمْ رَبِّيَ إِنَّهُ هُوَ الْغَفُورُ الرَّحِيم (يوسفُ٩٨)</div>

Sawfa 'Astaghfiru Lakum Rabbī 'Innahu Huwa Al-Ghafūru Ar-Raĥīmu

(Hans Wehr, 1961).

"He said: "I will ask my Lord for forgiveness for you: for he is indeed Oft-Forgiving, Most Merciful" (Joseph: 98) (Al-Hilali & Khan, 1996).

which means he will take some time to do this task not at once.

4.9. 3. Joseph's brothers

They are the clan as they called themselves. The image schema that is related to them when the story first introduced them was not good. The reader's first impression is they are wicked as they might harm Joseph on hearing his dream. The reason behind this hatred is partially known which is rendered back to Jacob's favoritism. Jacob must have favored Joseph and Benjamin several times before, and as a result, they had inner hatred that forced them to act against the beloved Joseph and after that they will repent. This indicates that they are not wicked by nature or born vicious. Yet, they get this hatred from the deeds of their father and they said:

وَتَكُونُواْ مِن بَعْدِهِ قَوْمًا صَالِحِينَ... (يوسف٩)

Wa Takūnū Min Ba`dihi Qawmāan Şāliĥīna (Hans Wehr, 1961).

"there will be time for you to be righteous folk after that (by intending repentance)…"
Joseph: 9) (Al-Hilali & Khan, 1996).

 For the reader, the extent of hatred will not reach killing. What is the reason behind killing their brother or casting him away. They tried to get rid of the young Joseph by killing, casting away and finally throwing him down in the bottom of the well. After testing all of these assassination attempts, they told their father that it is the wolf that devoured Joseph. Later, when Joseph became in charge of Egypt, he thought of a way by which he can keep Benjamin with him. Joseph's plan succeeded and when the brothers admitted their fault, it is the noble nature of Joseph that led him to forgive them. The brethren's admission of their faults is a crystal clear evidence of Joseph's triumph.

4.9.4. Benjamin

The story does not tell so much about Benjamin who is Joseph's brother and a half brother of the others. Benjamin faced mischievous deeds from his brothers. Jacob considers Benjamin his only solace during Joseph's absence. Benjamin is summoned by Joseph to double their goods. The brothers must have faced difficulty convincing Jacob of his absence or the benefit of his accompaniment. Joseph manages to keep Benjamin with him. The brothers are in tight corner due to the promise they made to their father. The elder brother who said before about Joseph:

وَأَلْقُوهُ فِي غَيَابَةِ الْجُبِّ (يوسف ١٠)

Alqūhu Fī Ghayābati Al-Jubbi (Hans Wehr, 1961).

"throw him down to the bottom of the well…" (Joseph: 10) (Al-Hilali & Khan, 1996).

He later said when Benjamin was forced to stay with Joseph:

<div dir="rtl">فَلَنْ أَبْرَحَ الأَرْضَ حَتَّىَ يَأْذَنَ لِي أَبِي (يوسف٨٠)</div>

Falan 'Abraĥa Al-'Arđa Ĥattá Ya'<u>dh</u>ana Lī 'Abī (Hans Wehr, 1961).

"Therefore will I not leave this land until my father permits me"…" (Joseph: 80) (Al-Hilali & Khan, 1996).

They are trying to keep their promise with Jacob of restoring his son (Benjamin) and keep him safe and Jacob is the same one with whom they were promiscuous when they deliberately lost Joseph before.

4.9.5. The man who found Joseph in the well

When Joseph is thrown into the bottom of the well, it is not known how long did he stay in the well. A company of travelers passed by this area, they sent one of them in search for water. This one discovered Joseph saying :

<div dir="rtl">فَأَرْسَلُواْ وَارِدَهُمْ فَأَدْلَى دَلْوَهُ قَالَ يَا بُشْرَى هَذَا غُلامٌ وَأَسَرُّوهُ بِضَاعَة (يوسفَ١٩)</div>

Fa'arsalū Wa <u>A</u>ridahum Fa'adlá Dalwahu Qāla Yā Bu<u>sh</u>rá Hā<u>dh</u>ā <u>Gh</u>ulāmun Wa 'Asarrūhu Biđā`atan (Hans Wehr, 1961).

"They sent their water-drawer (carrier) (for water), and he let down his bucket (into the well)...He said: "Ah there! Good news! Here is a (fine) boy!" So they concealed him as a treasure (merchandise)(to be a slave)…"(Joseph: 19) (Al-Hilali & Khan, 1996).

The man was happy that they find a boy not a girl. He considered him a merchandise that might bring them money regardless of the price. The man was happy not because he found Joseph, but because it is a male and will be sold as a merchandise.

4.9.6. Al-Aziz

Al-Aziz's first words in the story are ordering his wife to keep a young child he has brought. This keeping could be interpreted as a prestigious style of life and to take him as a son. Joseph becomes a full man, he later is seduced by the wife of Al-Aziz to do an extra marital affair. The reaction of Al-Aziz upon discovering what his wife was trying to do with Joseph is questionable. He seemed as if he wants to conceal what his wife did. He obeyed her and imprisoned the innocent Joseph although he had the evidence of his innocence saying:

يُوسُفُ أَعْرِضْ عَنْ هَذَا وَاسْتَغْفِرِي لِذَنبِكِ إِنَّكِ كُنتِ مِنَ الْخَاطِئِينَ (يوسف٢٩)

Yūsufu 'A`riđ `An Hā<u>dh</u>ā Wa <u>A</u>sta<u>gh</u>firī Lidhanbiki 'Innaki Kunti Mina Al-<u>Kh</u>āṭi'īna (Hans Wehr, 1961).

"O Joseph, turn away from this! (O wife), ask forgiveness for your sin. Verily! you has been at fault (of the sinners)" (Joseph: 19) (Al-Hilali & Khan, 1996).

These are the words that Al-Aziz used as an answer to settle the matter of Joseph and his wife. These words are a weak reaction from a weak man. It is astonishing, why he did not take a suitable reaction that matches with the shameful matter. It is also astonishing that in spite of all the proofs that Al -Aziz had, that prove the guilt of his wife, he did not believe as if he wanted not to believe.

4.9.7. The wife of Al-Aziz

She is the source of temptation at the very beginning of the story. The one who is responsible for Joseph's incarceration. She was asked to take care of the child whose husband has brought and her answer was:

هَيْتَ لَكَ... (يوسف٢٣)

Hayta Laka (Hans Wehr, 1961).
"Now come, you (dear one"(Joseph: 23) (Al-Hilali & Khan, 1996).

After the unveiling of the seduction attempt, she became notorious in the town among its women who accused her of treason. As a kind of self defense, she invited them to see who is the one whom she tried to seduce. Many years later, Joseph is still imprisoned and it is acceptable to say that she has a tormented psyche and distorted mind. When she is summoned to verify Joseph's innocence she told the truth as if she has been waiting for a chance to do this:

الآنَ حَصْحَصَ الْحَقُّ أَنْا رَاوَدتُّهُ عَن نَّفْسِهِ وَإِنَّهُ لَمِنَ الصَّادِقِينَ (يوسف٥١)

Al-'Āna Ĥaṣĥaṣa Al-Ĥaqqu 'Anā Rāwadttuhu `An Nafsihi Wa 'Innahu Lamina Aṣ-Ṣādiqīna (Hans Wehr, 1961).

"Now is the truth is manifest (to all): it was I who sought to seduce him. He is indeed of those who are ever true and virtuous" (Joseph: 51) (Al-Hilali & Khan, 1996).

She is the guilty, but it is too late. She resides to the self and says:

إِنَّ النَّفْسَ لأَمَّارَةٌ بِالسُّوءِ (يوسف٥٣)

'Inna An-Nafsa La'ammāratu<u>n</u> Bis-Sū'I (Hans Wehr, 1961).

"The human soul is certainly inclined (prone) to evil…"(Joseph:53) (Al-Hilali & Khan, 1996).

She confessed that it is her fault not Joseph.

4.9.8. The witness from her family

This is a kid that Allah made him utter so as to tell them the truth of Joseph's innocence. He was ordered by Allah to clarify what is in the love game and to refute the proclaimed allegations. The witness depends on Joseph's shirt, from where it is torn. If from the back, then she is not guilty. If from the front, then he is guilty. It is known that there was no one who saw them during the love game as the wife of Al-Aziz (closed the doors) "Wa Ghallaqati Al-'Abwāba غلقت الأبواب" (Joseph, v.23).

4.9.9. Women of the city

They are the ones who were summoned by Zuleicha so as to let them see who is the one she was trying to seduce. They are women whose job is gossiping and much talking. Zuleicha liked to test them by inviting them to a banquet then she lets Joseph in. To their surprise, they are about to cut their hands. Her mouthpiece is do not be talkative as you were tested and you failed. You were exposed to Joseph and you admired him like me. Later, the women are asked to attend in front of the king and say their testimony about Joseph, the thing that reveals his innocence.

قُلْنَ حَاشَ لِلَّهِ مَا عَلِمْنَا عَلَيْهِ مِن سُوء (يوسف ٥١)

Qulna Ĥāsha Lillāhi Mā `Alimnā `Alayhi Min Sū'in (Hans Wehr, 1961).

"The ladies said: Allah forbid! No evil know we against him…"(Joseph: 51) (Al-Hilali & Khan, 1996).

4.9.10. The Two Companions of The Prison

If it had not been for the injustice that took place to Joseph, he would not be able to see those two men, who later one of them was the reason behind his requital. The two men dreamt each a dream which Joseph managed to interpret. One of them (cup-bearer) told the king that there is one who can interpret the king's dream and as a result Joseph got out. When Joseph interpreted the dream for the two fellow men, he said one will be killed and another will be freed. The one who has been freed forgot to mention the case of Joseph to the king till the king dreamt a dream that was difficult to be interpreted.

يُوسُفُ أَيُّهَا الصِّدِّيقُ أَفْتِنَا (يوسف ٤٦)

Yūsufu 'Ayyuhā Aş-Şiddīqu 'Aftinā (Hans Wehr, 1961).

"O Joseph! O man of truth! Explain to us (the dream)…"(Joseph: 46) (Al-Hilali & Khan, 1996).

The king's dream is the main reason of Joseph' requital.

وَقَالَ الْمَلِكُ ائْتُونِي بِهِ أَسْتَخْلِصْهُ لِنَفْسِي فَلَمَّا كَلَّمَهُ قَالَ إِنَّكَ الْيَوْمَ لَدَيْنَا مَكِينٌ أَمِينٌ (يوسف٥٤)

Wa Qāla Al-Maliku A'tūnī Bihi 'Asta<u>kh</u>lişhu Linafsī Falammā Kallamahu Qāla 'Innaka Al-Yawma Ladaynā Makīnun 'Amīnun (Hans Wehr, 1961).

"So the king said: "Bring him to me; I will take him specially to serve me (that I may attach him to my person)" Therefore when he spoke to him, he said: "Be assured this day, you are with us high in rank and fully trusted (firmly established, and fidelity fully proved!) (Joseph: 46) (Al-Hilali & Khan, 1996).

4.9.11. The king

He is the one who ruled Egypt at the time of Prophet Joseph's imprisonment. He ordered many decrees to be implemented, so as to remove previous injustices as:

مَا خَطْبُكُنَّ إِذْ رَاوَدتُنَّ يُوسُفَ عَن نَّفْسِهِ (يوسف ٥١)

Mā <u>Kh</u>aţbukunna 'I<u>dh</u> Rāwadttunna Yūsufa `An Nafsihi (Hans Wehr, 1961).

"What was your affair when you did seek to seduce Joseph" (Joseph: 51) (Al-Hilali & Khan, 1996).

ائْتُونِي بِهِ أَسْتَخْلِصْهُ لِنَفْسِي (يوسف٥٤)

A'tūnī Bihi 'Asta<u>kh</u>lişhu Linafsī (Hans Wehr, 1961).

"So the king said: "Bring him to me; I will take him specially to serve me (that I may attach him to my person) (Joseph: 54) (Al-Hilali & Khan, 1996).

These are the two cases that the king investigated. He managed to prove Joseph's innocence and made the wife of Al-Aziz confess her guilt. He also employed Joseph in charge of Egypt not only a mere requital. The phrase : Falammā Kallamahu فَلَمَّا كَلَّمَهُ (when he talks to him) evokes the schema of a close meeting that took place between the two men (Joseph, v.54). The result of this meeting is that Joseph is the one who is in charge of Egypt's treasury. The king proved to be a good character who cares about his country. He cares about employing the suitable person in the suitable place. He refuses injustice.

4.9.12. The king's entourage

The schema that is related to any king's entourage is that they used to do what is required as a way of blind obedience. They are much acquainted with the habit of flattering the ruler. Here, the entourage failed to interpret the dream of the king, they said:

<div dir="rtl">قَالُواْ أَضْغَاثُ أَحْلاَمٍ وَمَا نَحْنُ بِتَأْوِيلِ الأَحْلاَمِ بِعَالِمِينَ (يوسف٤٤)</div>

Qālū 'Aḍghāthu 'Aḥlāmin Wa Mā Naḥnu Bita'wīli Al-'Aḥlāmi Bi`ālimīna (Hans Wehr, 1961).

"They said: "Mixed up (confused) false dreams: and we are not skilled in the interpretation of dreams" (Joseph: 44) (Al-Hilali & Khan, 1996).

They could have interpreted it in any way, but they said we do not know. There is only one who can interpret what the entourage failed to do, as if it is the method by which he is freed. It is said that the nature of the king affects his entourage, if vigilant and virtuous, the entourage would be virtuous and hard working, and if careless and negligent, the entourage would be malicious and flattering.

4.10. Two repeated schemata in the whole Surat

4.10.1. The shirt schema

In Surat Joseph, it is noticeable that there are two dominant schemata :the shirt schema and the vision schema. For the shirt schema, the first time the word shirt appears in the Surat is in the verse:

<div dir="rtl">وَجَاؤُوا عَلَى قَمِيصِهِ بِدَمٍ كَذِبٍ (يوسف ١٨)</div>

Wa Jā'ū `Alá Qamīṣihi Bidamin Kadhibin (Hans Wehr, 1961).

"They brought his shirt stained with false blood…"(Joseph: 18) (Al-Hilali & Khan, 1996).

This is the intrigue that Joseph's brothers made, so as to cast him away and to make Jacob believe their wicked plan. The astonishing thing is that the wolf devoured Joseph without tearing the shirt. The second time the word shirt appears is at the seduction scene, when the wife of Al-Aziz was running behind Joseph as he was escaping her:

<div dir="rtl">وَقَدَّتْ قَمِيصَهُ مِن دُبُر (يوسف٢٥)</div>

Wa Qaddat Qamīşahu Min Duburin (Hans Wehr, 1961).

"and she tore his shirt from the back…" (Joseph: 25) (Al-Hilali & Khan, 1996).

She slit his shirt from the back. The reader can imagine a woman who seduces a man to the extent of running behind him or pulling him from the back to stop his exit. If Joseph is guilty, his shirt would be slit from the front. This tearing is used later as an evidence of Joseph's innocence. The third time the word shirt appears in the surat when Joseph said:

اذْهَبُواْ بِقَمِيصِي هَذَا فَأَلْقُوهُ عَلَى وَجْهِ أَبِي يَأْتِ بَصِيرًا (يوسف٩٣)

Adh/habū Biqamīşī Hādhā Fa'alqūhu `Alá Wajhi 'Abī Ya'ti Başīrāan (Hans Wehr, 1961).

"Go with this my shirt, and cast it over the face of my father: he will b come clear-sighted (see clearly) …"(Joseph: 18) (Al-Hilali & Khan, 1996).

This shirt (object) is sent from Joseph the (sender) to his father Jacob (recipient). Jacob was so sad that the loss of Joseph and Benjamin lost him his sight. The shirt that was sent from Joseph, made him feel the smell of Joseph and restore his sight.

4.10. 2. The vision schemata

The word vision or dream was mentioned three times as well in the Surat. The whole story is about a dream (vision) and ends by its fulfillment. The first one is Joseph's dream of the eleven stars, the sun and the moon prostrating to him. His father asked him not to tell this dream to anyone. Jacob is the only one who knows about his son's dream, the thing that made him strongly believe that Joseph is still alive even after his brothers claimed his death.

The second time is the dream of the two companions of the prison (the cup-bearer and the baker) one of them dreamt that he came back to his ex- job of bringing wine to the king and the other dreamt of carrying bread in his head and birds ate it. Joseph interpreted their dream that one of them will be freed and the other will be executed. The third and the last vision in the Surat is the king's dream of the seven fat cows devoured by another seven lean ones and seven green ears of wheat devoured by another seven withered ones. Joseph was summoned by the king to interpret the dream and he did the Job. It is noticed that Joseph is a primary part in the whole three dreams, he is a primary part in one of them and he managed to interpret the two other dreams.

After investigating lexical choices or word choices of each character and clarifying how lexical choice affects the sequence of events and affects the way each character

behaves and helps the reader to get the meaning of the verse. The next chapter gives a thorough conclusion of the thesis, suggests ways of further research and states the limitations of the study.

Chapter five

Conclusion &Suggestions

Chapter five

Conclusion &suggestions

5.1. Introduction

This chapter presents the conclusion of the study according to the researcher's findings. The conclusion provides a summary of the results and presents answers for the research questions. Finally, this chapter provides suggestions for further research.

5.2. Summary and findings

It has been stated in chapter one

that the main goal of the study is to question the applicability of modern models of narration to Quranic texts (Surat Joseph). A cognitive stylistic approach has been used in the application of Surat Joseph. Schema theory was used by the researcher as cognitive theory of analysis. After that the two chosen models of analysis (Chatman's discourse and story space & Culpepper's characterization model) have been presented in details.

In response to the first question of the study if there is any relationship between space builders like names of persons and names of settings, how they are used in the Quranic story and the effect of space builders on the narrative structure of Surat Joseph, it was found that the names of places and the names of persons were used in the accurate position that matched with the ongoing events the story is narrating. This was clear in the words of the Joseph's brethren when they decided to get rid of him regardless of the way. Their inner hatred was reflected in their choice of words as in:

اقْتُلُواْ يُوسُفَ أَوِ اطْرَحُوهُ أَرْضًا (يوسف ٩)

Aqtulū Yūsufa 'Awi Aṭraḥūhu 'Arđāan (Hans Wehr, 1961).

"kill Joseph or cast him out to some other (unknown) land" (Joseph: 9) (Al-Hilali & Khan, 1996).

This choice of the two words (kill or cast out to unknown land) revealed to what extent they were so vicious as they committed a fratricidal crime. The researcher stated that the person who is about to act in a story, is affected by his previous stored input. Joseph's brothers actions were brutal due to their accumulative hatred of Joseph.

The brethren did not choose any place to cast Joseph in, yet the place should be far that the young boy could not come back and to prevent his father Jacob from any future attempts of search. The researcher answered the question of space builders in

the Quranic story in other verses as when the brethren reached their ultimate decision of killing Joseph by agreeing to throw him in the bottom of the well.

وَأَلْقُوهُ فِي غَيَابَةِ الْجُبِّ...(يوسف ١٠)

Alqūhu Fī Ghayābati Al-Jubbi (Hans Wehr, 1961).

"throw him down to the bottom of the well…"(Joseph: 10) (Al-Hilali & Khan, 1996). Finally, the brethren agreed to get rid of Joseph by throwing him into the bottom of the well, it was not a mere abduction by which they can keep Joseph far from his father and fulfill their target, they intend to deliberately kill him as it is clear in the phrase "the bottom of the well" (Joseph: 10).

The researcher showed the contradiction of speech in the brethren's words when they asked to take Joseph with them tomorrow to have fun. The suggestion of letting Joseph have fun, being their younger brother, might indicate that they love him. This was a plot against Jacob to send Joseph with his enemies who are at the same time his brothers. When they came back and said to his father that the wolf devoured him, this was a fatal contradiction as it is expected that they will take care of him. First, as they are the ones who suggested to take him to have fun. Second, the place where Joseph is going to have fun must be safe enough for this young boy, so how did wolves come to this place. Third, wolves do not attack groups, they attack isolated preys and wolves do not live in trodden places and it is expected that Joseph will have fun in a plain or somewhere rather than a deserted area. To the reader's surprise, the brethren were the persons who had fun and Joseph was the one who had to safeguard their property. By this claim, they fulfilled their atrocious plan of getting rid of the young Joseph.

Later, the course of events turned to another setting (the house of Al-Aziz, Egypt).The seduction attempt of Zuleicha took place in a closed room or hall as it was clear in the Quran when Allah says:

وَغَلَّقَتِ الْأَبْوَابَ (يوسف ٢٣)

(Wa Ghallaqati Al-'Abwāba) (Hans Wehr, 1961).
"And she closed the doors" (Al-Hilali & Khan, 1996).

Closing the doors is a pre-emptive measure to keep the matter of seduction secret. The term "doors" (Joseph: 23) indicated that this is a roomy, spacious and luxurious place that has several doors. This place suits the people who live in it as they belong to the The researcher concluded that actions taken by participants in the story served their intended short or long term goals. Zuleicha knew well that what she is doing is forbidden and illegal and as a result she made sure that all the doors are firmly closed.

noble class who are in charge of the Country. The extra marital affair failed due to Joseph's refusal to disobey Allah and as a result he escaped Zuleicha. On her absent state of mind, she tore his shirt from the back, as he was trying to escape to the door. The researcher showed the locale where the events are going on via the choice of words and their role in the course of events.

The result of refusing to disobey Allah and not to betray his master Al-Aziz was so expensive. On discovering her matter by her husband and the women of the city, Zuleicha continued her insane deeds by sending Joseph to the prison.

وَلَئِن لَّمْ يَفْعَلْ مَا آمُرُهُ لَيُسْجَنَنَّ وَلَيَكُونًا مِّنَ الصَّاغِرِينَ(يوسف ٣٢)

Wa La'in Lam Yafʿal Mā ʾĀmuruhu Layusjananna Wa Layakūnāan Mina Aṣ-Ṣāghirīna (Hans Wehr, 1961).

"And now, if he refuses to obey my order, he shall certainly be cast into prison and be one of those who are disgraced" (Joseph: 32) (Al-Hilali & Khan, 1996).

someone's freedom is a big punishment that should be implemented on committ Joseph was imprisoned due to Zuleicha's unfair decree of sending him to prison because of his refusal to do an evil act. The punishment of sending someone to prison or limiting ing a big crime. This was not the case in the choice of the phrase "cast into prison" (Joseph:32), Zuleicha avenged Joseph by imprisoning him due to his refusal to obey her. If she asked her body guards to kill Joseph, they certainly would kill him. She chose to imprison him and keep him alive as she still loves him and had a hope that he one day might obey her, this would not happen if she killed him.

Another example of actions that are taken in accordance with the intended goal is the brethren's multiple choices of getting rid of Joseph. They were about to either kill, cast away and finally put Joseph down to the bottom of the well. Their ultimate goal is to seize their father's love and attention without Joseph. To achieve this goal, they acted to fulfill it. Another example, When Joseph wanted to keep Benjamin with him, he had to put the golden bowl in Benjamin's property, thus the brethren were helpless and could not save Benjamin. Benjamin had to stay with Joseph (the intended goal) by means of machination (measure to achieve the goal).

In response to the second research question that investigates the applicability of modern theories of cognition and particularly schema theory, it was found that the cognitive analysis of a Quranic stories is possible and the cognitive theories are not restricted to novels or documents. Schema theory is a tool by which the reader can restore his or her previously stored information to understand an ongoing situation. It

depends on the reader's mental image of a thing. Schema theory helps the reader to interpret a situation or a text differently due to his-her previous mental image.

When the matter of Zuleicha was discovered by her husband and the women of the city, the reactions of her husband (Al-Aziz) and the women of the city were so astonishing and shocking. On using schema theory to interpret this situation, it would be expected or common if the reader knows that a decisive or harsh action has been taken by Al-Aziz as he is her husband and the one who has been betrayed. His wife tried to do an extra marital affair with the one who previously asked her to keep him as their son or at least who might benefit them:

"أَكْرِمِي مَثْوَاهُ عَسَى أَن يَنفَعَنَا أَوْ نَتَّخِذَهُ وَلَدًا..."(يوسف 21)

'Akrimī Mathwāhu `Asá 'An Yanfa`anā 'Aw Nattakhidhahu Waladāan (Hans Wehr, 1961).

Make his stay (among us) comfortable, (honourable) maybe he will bring us much good (profit us), or we shall adopt him as a son..." (Joseph: 21) (Al-Hilali & Khan, 1996).

To the reader's surprise, he said:

يُوسُفُ أَعْرِضْ عَنْ هَذَا وَاسْتَغْفِرِي لِذَنبِكِ إِنَّكِ كُنتِ مِنَ الْخَاطِئِينَ (يوسف ٢٩)

Yūsufu 'A`riđ `An Hādhā Wa Astaghfirī Lidhanbiki 'Innaki Kunti Mina Al-Khāṭi'īna (Hans Wehr, 1961).

"O Joseph, turn away from this! (O wife), ask forgiveness for your sin, verily, you were of the sinful (at fault)" (Joseph: 29) (Al-Hilali & Khan, 1996).

The reader could question the manhood of Al-Aziz who is supposed to take a harsher action. Al-Aziz asked Joseph to keep this matter secret and asked his wife to ask for forgiveness. The role of the reader's mental image of the ruling class and those who live in palaces or have a luxurious life is the thing that helps the reader to understand that the reaction of Al-Aziz is common in this corrupt environment.

The reaction of the women of the city was so dreadful, on hearing the news of the seduction attempt, much gossip has prevailed in the city that reached the women of the city. The reader's mental image of the women of the ruling class is not good. They have nothing to do but to decorate, dress, eat, interfere in other's matters and of course gossiping or backbiting. When the women of the city heard about the news and began to blame Zuleicha for her misdeed, Zuleicha as a result invited them to come to her banquet and asked Joseph to come out before them few moment s before he leaves.

فَلَمَّا سَمِعَتْ بِمَكْرِهِنَّ أَرْسَلَتْ إِلَيْهِنَّ وَأَعْتَدَتْ لَهُنَّ مُتَّكَأً وَآتَتْ كُلَّ وَاحِدَةٍ مِّنْهُنَّ سِكِّينًا وَقَالَتِ اخْرُجْ عَلَيْهِنَّ فَلَمَّا رَأَيْنَهُ أَكْبَرْنَهُ وَقَطَّعْنَ أَيْدِيَهُنَّ (يوسف 32).

FFalammā Sami`at Bimakrihinna 'Arsalat 'Ilayhinna Wa 'A`tadat Lahunna Muttaka'an Wa 'Ātat Kulla Wāĥidatin Minhunna Sikkīnāan Wa Qālati Akhruj `Alayhinna Falammā Ra'aynahu 'Akbarnahu Wa Qaţţa`na 'Aydiyahunna ((Hans Wehr, 1961).

So when she heard of their accusations, she sent for them and prepared a banquet for them; she gave each one of them a knife (to cut the food stuff with) and she said (to Joseph) "come out before them" then, when they saw him, they exalted him (at his beauty) and (in their astonishment) cut their hands) (Joseph:32) (Al-Hilali & Khan, 1996).

Their reaction was not different from the one of Zuleicha. They were about to do the misdeed of Zuleicha. It is clear that they tried to seduce Joseph as well. For Joseph said:

قَالَ رَبِّ السِّجْنُ أَحَبُّ إِلَيَّ مِمَّا يَدْعُونَنِي إِلَيْهِ (يوسف ٣٣)

Qāla Rabbi As-Sijnu 'Aĥabbu 'Ilayya Mimmā Yad`ūnanī 'Ilayhi (Hans Wehr, 1961).
"He said: "O my Lord! the prison is more to my liking than that to which they invite me…" (Joseph: 33) (Al-Hilali & Khan, 1996).

The phrase "what they invite me to do" clarified that they intended to do what Zuleicha did. The word "كَيْدَهُنَّ" "their plot" (Joseph:33) means that they are more than only one. In such a corrupt society that pays no attention to any morals or ethics, the reader's mental schema of the wives of the ruling class helped to understand the scene of the collective seduction.

In response to the third question of the study that investigates the possibility of making a cognitive narratological interpretation of a Quranic text via using a modern characterization model (Culpepper, 2002), it was found that it is possible to do so. The researcher deduced that cognitive models are not only restricted to novels or texts but Quranic texts as well. It was clear in the choice of words of the main characters of the surat and how it helped to deliver the intended meaning to the reader or the listener. Dramatic dialogue was of a great importance as it clarified the shock the reader had upon reading or hearing what happened between the participants of the story. The dialogue between the brethren of Joseph at the very beginning of the story was harsh and full of harsh action verbs as (kill- cast away- throw- put down- devour). The dramatic dialogue between Zuleicha and Joseph when she closed the doors and

was about to do an evil act is an eye- opening dialogue. The researcher clarified to what extent Zuleicha was guilty, when she said the phrase:

هَيْتَ لَكَ... (يوسف٢٣)

Hayta Laka (Hans Wehr, 1961).

"Now come, you (dear one)"(Joseph: 23) (Al-Hilali & Khan, 1996).

The reader can deduce that Zuleicha made certain measures before saying this phrase. She must have closed the doors firmly, made sure that no one see her, made sure that Joseph was alone and finally reached the top of her seductiveness and said: "come, you (dear one)"(Joseph: 23). Dramatic dialogues are rife in surat Joseph, the dialogue between Zuleicha and the women of the city from one hand and the king from the other hand, when he wanted to know the truth of the seduction attempt, is filled with regretting words that suit the ongoing events:

قَالَ مَا خَطْبُكُنَّ إِذْ رَاوَدتُّنَّ يُوسُفَ عَن نَّفْسِهِ قُلْنَ حَاشَ لِلَّهِ مَا عَلِمْنَا عَلَيْهِ مِن سُوءٍ قَالَتِ امْرَأَةُ الْعَزِيزِ الآنَ حَصْحَصَ الْحَقُّ أَنَاْ رَاوَدتُّهُ عَن نَّفْسِهِ وَإِنَّهُ لَمِنَ الصَّادِقِينَ (يوسف ٥١)

Qāla Mā K͟haṭbukunna 'Id͟h Rāwadttunna Yūsufa `An Nafsihi Qulna Ĥās͟ha Lillāhi Mā `Alimnā `Alayhi Min Sū'in Qālati Amra'atu Al-`Azīzi Al-'Āna Ĥas͟haṣa Al-Ĥaqqu 'Anā Rāwadttuhu `An Nafsihi Wa 'Innahu Lamina Aṣ-Ṣādiqīna (Hans Wehr, 1961).

(The king) said (to the ladies): "What was your affair when you did seek to seduce Joseph? "The ladies said: "(Allah) preserve (forbid) us! No evil know we against him!" Said the ´Aziz´s wife: "Now the truth is manifest (to all): it was I who sought to seduce him from his (true) self: He is indeed the truthful (of those who are ever true and virtuous")(Joseph: 51). (Al-Hilali & Khan, 1996).

The reader can imagine to what extent Zuleicha and the other women were ashamed of themselves, Zuleicha confessed what she has denied before. She elaborated that she is the one who tried to seduce Joseph not vice versa. Her pitch and intonation are falling, the thing that indicates that she is ashamed of what she did. The same feeling of shame could be traced in another dialogue that took place between the savage brethren and Joseph who is in charge of Egypt's treasury. They said :

قَالُواْ تَاللّهِ لَقَدْ آثَرَكَ اللّهُ عَلَيْنَا وَإِن كُنَّا لَخَاطِئِينَ (يوسف91)

Qālū Ta-Allāhi Laqad 'Ātharaka Allāhu `Alaynā Wa 'In Kunnā Lakhāṭi'īna (Hans Wehr, 1961).

"They said: "By Allah. indeed Allah has preferred you above us, and we certainly have been guilty (of sinners)!" (Joseph: 91) (Al-Hilali & Khan, 1996).

The brethren confessed their wrongdoing in front of the one whom they wronged. The researcher clarified the denotative and connotative meanings of the word (guilty or sinners), denotatively, it is the opposite of virtuous or truthful. Connotatively, it expresses a feeling of remorse or extreme sorrow for an action that is unforgettable. The brethren asked for forgiveness and mercy while they showed no mercy towards the one they ask him to show mercy. The researcher showed the mutual thing that is common between the two scenes of expressing regret. The two scenes are Zuleicha's confession of the truth about the false accusation of Joseph in front of the king and the brethren's confession that they were sinners or guilty of what they had previously done to Joseph who was helpless and had the power later. The thing that is mutual is the revelation of their matters in public in spite of their trials to either forget or conceal this is clear in :

أَنَاْ رَاوَدتُّهُ عَن نَّفْسِهِ وَإِنَّهُ لَمِنَ الصَّادِقِينَ (يوسف ٥١)

'Anā Rāwadttuhu `An Nafsihi Wa 'Innahu Lamina Aş-Şādiqīna (Hans Wehr, 1961).

it was I who sought to seduce him from his (true) self: He is indeed the truthful (of those who are ever true and virtuous")(Joseph: 51). (Al-Hilali & Khan, 1996).

وَإِن كُنَّا لَخَاطِئِينَ (يوسف ٩١)

Wa 'In Kunnā Lakhāṭi'īna (Hans Wehr, 1961).

and we certainly have been guilty (of sinners)!" (Joseph: 91) (Al-Hilali & Khan, 1996)

The researcher clarified the role of backward and forward technique in presenting the events of the story and how it helped to understand the sequence of events. For example:

قَالَ هَلْ عَلِمْتُم مَّا فَعَلْتُم بِيُوسُفَ وَأَخِيهِ إِذْ أَنتُمْ جَاهِلُونَ(يوسف ٨٩)

Qāla Hal `Alimtum Mā Fa`altum Biyūsufa Wa 'A<u>kh</u>īhi 'I<u>dh</u> 'Antum Jāhilūna (Hans Wehr, 1961).

He said: "Do you Know what you did with Joseph and his brother when you were ignorant (not knowing what you were doing)" (Joseph: 89) (Al-Hilali & Khan, 1996).

This sentence is a clear example of backward style of narration that was used to remind the brothers of what they had done with Joseph and Benjamin when they pretend to safeguard them, and they lost them.

The researcher mentioned how the chronological looping style was used in Surat Joseph in various places the thing that helped the reader to shift smoothly backward and forward as in:

وَقَالَ يَا أَبَتِ هَذَا تَأْوِيلُ رُؤْيَايَ مِن قَبْلُ قَدْ جَعَلَهَا رَبِّي حَقًّا (يوسف١٠٠)

Wa Qāla Yā 'Abati Hā<u>dh</u>ā Ta'wīlu Ru'uyā Y Min Qablu Qad Ja`alahā Rabbī Ĥaqqāan (Hans Wehr, 1961).

O, my father, this the interpretation of my dream (vision) aforetime, my lord has made it come true (Joseph:100) (Al-Hilali & Khan, 1996).

When the reader reaches this point of narration, he must have deduced that all the preceding events are the fulfillment of Joseph's dream and remember what he had said in the very beginning of the story:

يَا أَبَتِ إِنِّي رَأَيْتُ أَحَدَ عَشَرَ كَوْكَبًا وَالشَّمْسَ وَالْقَمَرَ رَأَيْتُهُمْ لِي سَاجِدِينَ (يوسف٤)

Yā 'Abati 'Innī Ra'aytu 'Aĥada `A<u>sh</u>ara Kawkabāan Wa A<u>sh</u>-<u>Sh</u>amsa Wa Al-Qamara Ra'aytuhum Lī Sājidīna (Hans Wehr, 1961).

O, my father I saw (in a dream) eleven stars and the sun and the moon I saw them prostrating themselves to me. (Joseph: 4) (Al-Hilali & Khan, 1996).

5.3. Limitations of The Study

One of the limitations in the present study is that the Quranic text is filled with a lot of stories of previous nations and prophets, the thing that made it difficult for the researcher to use all of these stories and make a cognitive analysis of them. Another limitation in the present study is that all the stories of the Quran do not end in one Surat except Joseph's story. One story can take two or three surats to be presented,

that it starts in one and ends in another one. Joseph story is the only complete Quranic story that is finished in one surat. Another limitation of the present study is the lack of statistical tools carried on the chosen data of the study.

5.4. Suggestions for Further Research

The present study investigated the use of modern cognitive theories in religious text. The present study questioned the applicability of Schema theory in religious texts not only in literary ones. This study is applied to Surat Joseph, as the only complete Quranic story finished in one Surat by using two models of analysis, Chatman (1978) narrative structure and Culpepper characterization model (2002). Similar studies can be conducted on different types of texts not only literary ones. Similar studies can be conducted on other Surats of the Quran like Surat Maryam (Virgin Mary), Abraham, Moses, Lot, Noah and Jonah (if possible).There is also a need to cognitively analyze the listener or reader's reaction upon hearing the verses that give glad tidings to the believers and verses that warn of a schorching hell fire for the hypocrites or disbelievers. Future similar studies can be conducted on the translation of the Quranic stories to other languages. Moreover, a wider research can be conducted to investigate the ideology of the translator and its role in delivering, commuting and translating the terms from the source language to the target language and how equivalents are translated.

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Appendix

Source: https://www.quran.com.

Thursday 27th September 2018

بِسْمِ اللَّهِ الرَّحْمَٰنِ الرَّحِيمِ الر ۚ تِلْكَ آيَاتُ الْكِتَابِ الْمُبِينِ

A.L.R. These are the symbols (or Verses) of the perspicuous Book.

إِنَّا أَنْزَلْنَاهُ قُرْآنًا عَرَبِيًّا لَعَلَّكُمْ تَعْقِلُونَ

We have sent it down as an Arabic Quran, in order that ye may learn wisdom.

نَحْنُ نَقُصُّ عَلَيْكَ أَحْسَنَ الْقَصَصِ بِمَا أَوْحَيْنَا إِلَيْكَ هَٰذَا الْقُرْآنَ وَإِنْ كُنْتَ مِنْ قَبْلِهِ لَمِنَ الْغَافِلِينَ

We do relate unto thee the most beautiful of stories, in that We reveal to thee this (portion of the) Quran: before this, thou too was among those who knew it not.

إِذْ قَالَ يُوسُفُ لِأَبِيهِ يَا أَبَتِ إِنِّي رَأَيْتُ أَحَدَ عَشَرَ كَوْكَبًا وَالشَّمْسَ وَالْقَمَرَ رَأَيْتُهُمْ لِي سَاجِدِينَ

Behold! Joseph said to his father: "O my father! I did see eleven stars and the sun and the moon: I saw them prostrate themselves to me!"

قَالَ يَا بُنَيَّ لَا تَقْصُصْ رُؤْيَاكَ عَلَىٰ إِخْوَتِكَ فَيَكِيدُوا لَكَ كَيْدًا ۖ إِنَّ الشَّيْطَانَ لِلْإِنْسَانِ عَدُوٌّ مُبِينٌ

Said (the father): "My (dear) little son! relate not thy vision to thy brothers, lest they concoct a plot against thee: for Satan is to man an avowed enemy!

وَكَذَٰلِكَ يَجْتَبِيكَ رَبُّكَ وَيُعَلِّمُكَ مِنْ تَأْوِيلِ الْأَحَادِيثِ وَيُتِمُّ نِعْمَتَهُ عَلَيْكَ وَعَلَىٰ آلِ يَعْقُوبَ كَمَا أَتَمَّهَا عَلَىٰ أَبَوَيْكَ مِنْ قَبْلُ إِبْرَاهِيمَ وَإِسْحَاقَ ۚ إِنَّ رَبَّكَ عَلِيمٌ حَكِيمٌ

"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 - even as He perfected it to thy fathers Abraham and Isaac aforetime! for Allah is full of knowledge and wisdom."

لَقَدْ كَانَ فِي يُوسُفَ وَإِخْوَتِهِ آيَاتٌ لِلسَّائِلِينَ

Verily in Joseph and his brethren are signs (or symbols) for seekers (after Truth).

إِذْ قَالُوا لَيُوسُفُ وَأَخُوهُ أَحَبُّ إِلَىٰ أَبِينَا مِنَّا وَنَحْنُ عُصْبَةٌ إِنَّ أَبَانَا لَفِي ضَلَالٍ مُبِينٍ

They said: "Truly Joseph and his brother are loved more by our father than we: But we are a goodly body! really our father is obviously wandering (in his mind)!

اقْتُلُوا يُوسُفَ أَوِ اطْرَحُوهُ أَرْضًا يَخْلُ لَكُمْ وَجْهُ أَبِيكُمْ وَتَكُونُوا مِنْ بَعْدِهِ قَوْمًا صَالِحِينَ

"Slay ye Joseph or cast him out to some (unknown) land, that so the favour of your father may be given to you alone: (there will be time enough) for you to be righteous after that!"

قَالَ قَائِلٌ مِنْهُمْ لَا تَقْتُلُوا يُوسُفَ وَأَلْقُوهُ فِي غَيَابَتِ الْجُبِّ يَلْتَقِطْهُ بَعْضُ السَّيَّارَةِ إِنْ كُنْتُمْ فَاعِلِينَ

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."

قَالُوا يَا أَبَانَا مَا لَكَ لَا تَأْمَنَّا عَلَىٰ يُوسُفَ وَإِنَّا لَهُ لَنَاصِحُونَ

They said: "O our father! why dost thou not trust us with Joseph,- seeing we are indeed his sincere well-wishers?

أَرْسِلْهُ مَعَنَا غَدًا يَرْتَعْ وَيَلْعَبْ وَإِنَّا لَهُ لَحَافِظُونَ

"Send him with us tomorrow to enjoy himself and play, and we shall take every care of him."

قَالَ إِنِّي لَيَحْزُنُنِي أَنْ تَذْهَبُوا بِهِ وَأَخَافُ أَنْ يَأْكُلَهُ الذِّئْبُ وَأَنْتُمْ عَنْهُ غَافِلُونَ

(Jacob) said: "Really it saddens me that ye should take him away: I fear lest the wolf should devour him while ye attend not to him."

قَالُوا لَئِنْ أَكَلَهُ الذِّئْبُ وَنَحْنُ عُصْبَةٌ إِنَّا إِذًا لَخَاسِرُونَ

They said: "If the wolf were to devour him while we are (so large) a party, then should we indeed (first) have perished ourselves!"

فَلَمَّا ذَهَبُوا بِهِ وَأَجْمَعُوا أَنْ يَجْعَلُوهُ فِي غَيَابَتِ الْجُبِّ ۚ وَأَوْحَيْنَا إِلَيْهِ لَتُنَبِّئَنَّهُمْ بِأَمْرِهِمْ هَٰذَا وَهُمْ لَا يَشْعُرُونَ

So they did take him away, and they all agreed to throw him down to the bottom of the well: and We put into his heart (this Message): 'Of a surety thou shalt (one day) tell them the truth of this their affair while they know (thee) not'

وَجَاءُوا أَبَاهُمْ عِشَاءً يَبْكُونَ

Then they came to their father in the early part of the night, weeping.

قَالُوا يَا أَبَانَا إِنَّا ذَهَبْنَا نَسْتَبِقُ وَتَرَكْنَا يُوسُفَ عِنْدَ مَتَاعِنَا فَأَكَلَهُ الذِّئْبُ ۖ وَمَا أَنْتَ بِمُؤْمِنٍ لَنَا وَلَوْ كُنَّا صَادِقِينَ

They said: "O our father! We went racing with one another, and left Joseph with our things; and the wolf devoured him.... But thou wilt never believe us even though we tell the truth."

وَجَاءُوا عَلَىٰ قَمِيصِهِ بِدَمٍ كَذِبٍ ۚ قَالَ بَلْ سَوَّلَتْ لَكُمْ أَنْفُسُكُمْ أَمْرًا ۖ فَصَبْرٌ جَمِيلٌ ۖ وَاللَّهُ الْمُسْتَعَانُ عَلَىٰ مَا تَصِفُونَ

They stained his shirt with false blood. He 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 Allah (alone) Whose help can be sought"..

وَجَاءَتْ سَيَّارَةٌ فَأَرْسَلُوا وَارِدَهُمْ فَأَدْلَىٰ دَلْوَهُ ۖ قَالَ يَا بُشْرَىٰ هَٰذَا غُلَامٌ ۚ وَأَسَرُّوهُ بِضَاعَةً ۚ وَاللَّهُ عَلِيمٌ بِمَا يَعْمَلُونَ

Then there came a caravan of travellers: they sent their water-carrier (for water), and he let down his bucket (into the well)...He said: "Ah there! Good news! Here is a (fine) young man!" So they concealed him as a treasure! But Allah knows well all that they do!

وَشَرَوْهُ بِثَمَنٍ بَخْسٍ دَرَاهِمَ مَعْدُودَةٍ وَكَانُوا فِيهِ مِنَ الزَّاهِدِينَ

The (Brethren) sold him for a miserable price, for a few dirhams counted out: in such low estimation did they hold him!

وَقَالَ الَّذِي اشْتَرَاهُ مِنْ مِصْرَ لِامْرَأَتِهِ أَكْرِمِي مَثْوَاهُ عَسَىٰ أَنْ يَنْفَعَنَا أَوْ نَتَّخِذَهُ وَلَدًا ۚ وَكَذَٰلِكَ مَكَّنَّا لِيُوسُفَ فِي الْأَرْضِ وَلِنُعَلِّمَهُ مِنْ تَأْوِيلِ الْأَحَادِيثِ ۚ وَاللَّهُ غَالِبٌ عَلَىٰ أَمْرِهِ وَلَٰكِنَّ أَكْثَرَ النَّاسِ لَا يَعْلَمُونَ

The man in Egypt who bought him, said to his wife: "Make his stay (among us) honourable: ma be he will bring us much good, or we shall adopt him as a son." Thus did We establish Joseph in the land, that We might teach him the interpretation of stories (and events). And Allah hath full power and control over His affairs; but most among mankind know it not.

وَلَمَّا بَلَغَ أَشُدَّهُ آتَيْنَاهُ حُكْمًا وَعِلْمًا ۚ وَكَذَٰلِكَ نَجْزِي الْمُحْسِنِينَ

When Joseph attained His full manhood, We gave him power and knowledge: thus do We reward those who do right.

وَرَاوَدَتْهُ الَّتِي هُوَ فِي بَيْتِهَا عَنْ نَفْسِهِ وَغَلَّقَتِ الْأَبْوَابَ وَقَالَتْ هَيْتَ لَكَ ۚ قَالَ مَعَاذَ اللَّهِ ۖ إِنَّهُ رَبِّي أَحْسَنَ مَثْوَايَ ۖ إِنَّهُ لَا يُفْلِحُ الظَّالِمُونَ

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)!" He said: "Allah forbid! truly (thy husband) is my lord! he made my sojourn agreeable! truly to no good come those who do wrong!"

وَلَقَدْ هَمَّتْ بِهِ ۖ وَهَمَّ بِهَا لَوْلَا أَنْ رَأَىٰ بُرْهَانَ رَبِّهِ ۚ كَذَٰلِكَ لِنَصْرِفَ عَنْهُ السُّوءَ وَالْفَحْشَاءَ ۚ إِنَّهُ مِنْ عِبَادِنَا الْمُخْلَصِينَ

And (with passion) did she desire him, and he would have desired her, 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: for he was one of Our servants, sincere and purified.

وَاسْتَبَقَا الْبَابَ وَقَدَّتْ قَمِيصَهُ مِنْ دُبُرٍ وَأَلْفَيَا سَيِّدَهَا لَدَى الْبَابِ ۚ قَالَتْ مَا جَزَاءُ مَنْ أَرَادَ بِأَهْلِكَ سُوءًا إِلَّا أَنْ يُسْجَنَ أَوْ عَذَابٌ أَلِيمٌ

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. She said: "What is the (fitting) punishment for one who formed an evil design against thy wife, but prison or a grievous chastisement?"

قَالَ هِيَ رَاوَدَتْنِي عَنْ نَفْسِي ۚ وَشَهِدَ شَاهِدٌ مِنْ أَهْلِهَا إِنْ كَانَ قَمِيصُهُ قُدَّ مِنْ قُبُلٍ فَصَدَقَتْ وَهُوَ مِنَ الْكَاذِبِينَ

He said: "It was she that sought to seduce me - from my (true) self." And one of her household saw (this) and bore witness, (thus):- "If it be that his shirt is rent from the front, then is her tale true, and he is a liar!

وَإِنْ كَانَ قَمِيصُهُ قُدَّ مِنْ دُبُرٍ فَكَذَبَتْ وَهُوَ مِنَ الصَّادِقِينَ

"But if it be that his shirt is torn from the back, then is she the liar, and he is telling the truth!"

فَلَمَّا رَأَىٰ قَمِيصَهُ قُدَّ مِنْ دُبُرٍ قَالَ إِنَّهُ مِنْ كَيْدِكُنَّ ۖ إِنَّ كَيْدَكُنَّ عَظِيمٌ

So when he saw his shirt,- that it was torn at the back,- (her husband) said: "Behold! It is a snare of you women! truly, mighty is your snare!

يُوسُفُ أَعْرِضْ عَنْ هَٰذَا ۚ وَاسْتَغْفِرِي لِذَنْبِكِ ۖ إِنَّكِ كُنْتِ مِنَ الْخَاطِئِينَ

"O Joseph, pass this over! (O wife), ask forgiveness for thy sin, for truly thou hast been at

وَقَالَ نِسْوَةٌ فِي الْمَدِينَةِ امْرَأَتُ الْعَزِيزِ تُرَاوِدُ فَتَاهَا عَنْ نَفْسِهِ ۖ قَدْ شَغَفَهَا حُبًّا ۖ إِنَّا لَنَرَاهَا فِي ضَلَالٍ مُبِينٍ fault!"

Ladies said in the City: "The wife of the (great) 'Aziz is seeking to seduce her slave from his (true) self: Truly hath he inspired her with violent love: we see she is evidently going astray."

فَلَمَّا سَمِعَتْ بِمَكْرِهِنَّ أَرْسَلَتْ إِلَيْهِنَّ وَأَعْتَدَتْ لَهُنَّ مُتَّكَأً وَآتَتْ كُلَّ وَاحِدَةٍ مِنْهُنَّ سِكِّينًا وَقَالَتِ اخْرُجْ عَلَيْهِنَّ ۖ فَلَمَّا رَأَيْنَهُ أَكْبَرْنَهُ وَقَطَّعْنَ أَيْدِيَهُنَّ وَقُلْنَ حَاشَ لِلَّهِ مَا هَٰذَا بَشَرًا إِنْ هَٰذَا إِلَّا مَلَكٌ كَرِيمٌ

When she heard of their malicious talk, she sent for them and prepared a banquet for them: 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, "Allah preserve us! no mortal is this! this is none other than a noble angel!"

قَالَتْ فَذَٰلِكُنَّ الَّذِي لُمْتُنَّنِي فِيهِ ۖ وَلَقَدْ رَاوَدْتُهُ عَنْ نَفْسِهِ فَاسْتَعْصَمَ ۖ وَلَئِنْ لَمْ يَفْعَلْ مَا آمُرُهُ لَيُسْجَنَنَّ وَلَيَكُونًا مِنَ الصَّاغِرِينَ

She said: "There before you is the man about whom ye did blame me! I did seek to seduce him from his (true) self but he did firmly save himself guiltless!....and now, if he doth not my bidding, he shall certainly be cast into prison, and (what is more) be of the company of the vilest!"

قَالَ رَبِّ السِّجْنُ أَحَبُّ إِلَيَّ مِمَّا يَدْعُونَنِي إِلَيْهِ ۖ وَإِلَّا تَصْرِفْ عَنِّي كَيْدَهُنَّ أَصْبُ إِلَيْهِنَّ وَأَكُنْ مِنَ الْجَاهِلِينَ

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."

فَاسْتَجَابَ لَهُ رَبُّهُ فَصَرَفَ عَنْهُ كَيْدَهُنَّ ۚ إِنَّهُ هُوَ السَّمِيعُ الْعَلِيمُ

So his Lord hearkened to him (in his prayer), and turned away from him their snare: Verily He hears and knows (all things).

ثُمَّ بَدَا لَهُمْ مِنْ بَعْدِ مَا رَأَوُا الْآيَاتِ لَيَسْجُنُنَّهُ حَتَّىٰ حِينٍ

Then it occurred to the men, after they had seen the signs, (that it was best) to imprison him for a time.

وَدَخَلَ مَعَهُ السِّجْنَ فَتَيَانِ ۖ قَالَ أَحَدُهُمَا إِنِّي أَرَانِي أَعْصِرُ خَمْرًا ۖ وَقَالَ الْآخَرُ إِنِّي أَرَانِي أَحْمِلُ فَوْقَ رَأْسِي خُبْزًا تَأْكُلُ الطَّيْرُ مِنْهُ ۖ نَبِّئْنَا بِتَأْوِيلِهِ ۖ إِنَّا نَرَاكَ مِنَ الْمُحْسِنِينَ

Now with him there came into the prison two young men. Said one of them: "I see myself (in a dream) pressing wine." said the other: "I see myself (in a dream) carrying bread on my head, and birds are eating, thereof." "Tell us" (they said) "The truth and meaning thereof: for we see thou art one that doth good (to all)."

قَالَ لَا يَأْتِيكُمَا طَعَامٌ تُرْزَقَانِهِ إِلَّا نَبَّأْتُكُمَا بِتَأْوِيلِهِ قَبْلَ أَنْ يَأْتِيَكُمَا ۚ ذَٰلِكُمَا مِمَّا عَلَّمَنِي رَبِّي ۚ إِنِّي تَرَكْتُ مِلَّةَ قَوْمٍ لَا يُؤْمِنُونَ بِاللَّهِ وَهُمْ بِالْآخِرَةِ هُمْ كَافِرُونَ

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: that is part of the (duty) which my Lord hath taught me. I have (I assure you) abandoned the ways of a people that believe not in Allah and that (even) deny the Hereafter.

وَاتَّبَعْتُ مِلَّةَ آبَائِي إِبْرَاهِيمَ وَإِسْحَاقَ وَيَعْقُوبَ ۚ مَا كَانَ لَنَا أَنْ نُشْرِكَ بِاللَّهِ مِنْ شَيْءٍ ۚ ذَٰلِكَ مِنْ فَضْلِ اللَّهِ عَلَيْنَا وَعَلَى النَّاسِ وَلَٰكِنَّ أَكْثَرَ النَّاسِ لَا يَشْكُرُونَ

"And I follow the ways of my fathers,- Abraham, Isaac, and Jacob; and never could we attribute any partners whatever to Allah: that (comes) of the grace of Allah to us and to mankind: yet most men are not grateful.

يَا صَاحِبَيِ السِّجْنِ أَأَرْبَابٌ مُتَفَرِّقُونَ خَيْرٌ أَمِ اللَّهُ الْوَاحِدُ الْقَهَّارُ

"O my two companions of the prison! (I ask you): are many lords differing among themselves better, or the One Allah, Supreme and Irresistible?

مَا تَعْبُدُونَ مِنْ دُونِهِ إِلَّا أَسْمَاءً سَمَّيْتُمُوهَا أَنْتُمْ وَآبَاؤُكُمْ مَا أَنْزَلَ اللَّهُ بِهَا مِنْ سُلْطَانٍ ۚ إِنِ الْحُكْمُ إِلَّا لِلَّهِ ۚ أَمَرَ أَلَّا تَعْبُدُوا إِلَّا إِيَّاهُ ۚ ذَٰلِكَ الدِّينُ الْقَيِّمُ وَلَٰكِنَّ أَكْثَرَ النَّاسِ لَا يَعْلَمُونَ

"If not Him, ye worship nothing but names which ye have named,- ye and your fathers,- for which Allah hath sent down no authority: the command is for none but Allah: He hath commanded that ye worship none but Him: that is the right religion, but most men understand not...

يَا صَاحِبَيِ السِّجْنِ أَمَّا أَحَدُكُمَا فَيَسْقِي رَبَّهُ خَمْرًا ۖ وَأَمَّا الْآخَرُ فَيُصْلَبُ فَتَأْكُلُ الطَّيْرُ مِنْ رَأْسِهِ ۚ قُضِيَ الْأَمْرُ الَّذِي فِيهِ تَسْتَفْتِيَانِ

"O my two companions of the prison! As to one of you, he will pour out the wine for his lord to drink: as for the other, he will hang from the cross, and the birds will eat from off his head. (so) hath been decreed that matter whereof ye twain do enquire"...

وَقَالَ لِلَّذِي ظَنَّ أَنَّهُ نَاجٍ مِنْهُمَا اذْكُرْنِي عِنْدَ رَبِّكَ فَأَنْسَاهُ الشَّيْطَانُ ذِكْرَ رَبِّهِ فَلَبِثَ فِي السِّجْنِ بِضْعَ سِنِينَ

And of the two, to that one whom he consider about to be saved, he said: "Mention me to thy lord." But Satan made him forget to mention him to his lord: and (Joseph) lingered in prison a few (more) years.

وَقَالَ الْمَلِكُ إِنِّي أَرَىٰ سَبْعَ بَقَرَاتٍ سِمَانٍ يَأْكُلُهُنَّ سَبْعٌ عِجَافٌ وَسَبْعَ سُنْبُلَاتٍ خُضْرٍ وَأُخَرَ يَابِسَاتٍ ۖ يَا أَيُّهَا الْمَلَأُ أَفْتُونِي فِي رُؤْيَايَ إِنْ كُنْتُمْ لِلرُّؤْيَا تَعْبُرُونَ

The king (of Egypt) said: "I do see (in a vision) seven fat cow, whom seven lean ones devour, and seven green ears of corn, and seven (others) withered. O ye chiefs! Expound to me my vision if it be that ye can interpret visions."

قَالُوا أَضْغَاثُ أَحْلَامٍ ۖ وَمَا نَحْنُ بِتَأْوِيلِ الْأَحْلَامِ بِعَالِمِينَ

They said: "A confused medley of dreams: and we are not skilled in the interpretation of dreams."

وَقَالَ الَّذِي نَجَا مِنْهُمَا وَادَّكَرَ بَعْدَ أُمَّةٍ أَنَا أُنَبِّئُكُمْ بِتَأْوِيلِهِ فَأَرْسِلُونِ

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 (therefore)."

يُوسُفُ أَيُّهَا الصِّدِّيقُ أَفْتِنَا فِي سَبْعِ بَقَرَاتٍ سِمَانٍ يَأْكُلُهُنَّ سَبْعٌ عِجَافٌ وَسَبْعِ سُنْبُلَاتٍ خُضْرٍ وَأُخَرَ يَابِسَاتٍ لَعَلِّي أَرْجِعُ إِلَى النَّاسِ لَعَلَّهُمْ يَعْلَمُونَ

"O Joseph!" (he said) "O man of truth! Expound to us (the dream) of seven fat cow whom seven lean ones devour, and of seven green ears of corn and (seven) others withered: that I may return to the people, and that they may understand."

قَالَ تَزْرَعُونَ سَبْعَ سِنِينَ دَأَبًا فَمَا حَصَدْتُمْ فَذَرُوهُ فِي سُنْبُلِهِ إِلَّا قَلِيلًا مِمَّا تَأْكُلُونَ

(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.

ثُمَّ يَأْتِي مِنْ بَعْدِ ذَٰلِكَ سَبْعٌ شِدَادٌ يَأْكُلْنَ مَا قَدَّمْتُمْ لَهُنَّ إِلَّا قَلِيلًا مِمَّا تُحْصِنُونَ

"Then will come after that (period) seven dreadful (years), which will devour what ye shall have laid by in advance for them,- (all) except a little which ye shall have (specially) guarded.

ثُمَّ يَأْتِي مِنْ بَعْدِ ذَٰلِكَ عَامٌ فِيهِ يُغَاثُ النَّاسُ وَفِيهِ يَعْصِرُونَ

"Then will come after that (period) a year in which the people will have abundant water, and in which they will press (wine and oil)."

وَقَالَ الْمَلِكُ ائْتُونِي بِهِ ۖ فَلَمَّا جَاءَهُ الرَّسُولُ قَالَ ارْجِعْ إِلَىٰ رَبِّكَ فَاسْأَلْهُ مَا بَالُ النِّسْوَةِ اللَّاتِي قَطَّعْنَ أَيْدِيَهُنَّ ۚ إِنَّ رَبِّي بِكَيْدِهِنَّ عَلِيمٌ

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, 'What is the state of mind of the ladies who cut their hands'? For my Lord is certainly well aware of their snare."

قَالَ مَا خَطْبُكُنَّ إِذْ رَاوَدْتُنَّ يُوسُفَ عَنْ نَفْسِهِ ۚ قُلْنَ حَاشَ لِلَّهِ مَا عَلِمْنَا عَلَيْهِ مِنْ سُوءٍ ۚ قَالَتِ امْرَأَتُ الْعَزِيزِ الْآنَ حَصْحَصَ الْحَقُّ أَنَا رَاوَدْتُهُ عَنْ نَفْسِهِ وَإِنَّهُ لَمِنَ الصَّادِقِينَ

(The king) said (to the ladies): "What was your affair when ye did seek to seduce Joseph from his (true) self?" The ladies said: "Allah preserve us! no evil know we against him!" 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).

ذَٰلِكَ لِيَعْلَمَ أَنِّي لَمْ أَخُنْهُ بِالْغَيْبِ وَأَنَّ اللَّهَ لَا يَهْدِي كَيْدَ الْخَائِنِينَ

"This (say I), in order that He may know that I have never been false to him in his absence, and that Allah will never guide the snare of the false ones.

وَمَا أُبَرِّئُ نَفْسِي ۚ إِنَّ النَّفْسَ لَأَمَّارَةٌ بِالسُّوءِ إِلَّا مَا رَحِمَ رَبِّي ۚ إِنَّ رَبِّي غَفُورٌ رَحِيمٌ

"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."

وَقَالَ الْمَلِكُ ائْتُونِي بِهِ أَسْتَخْلِصْهُ لِنَفْسِي ۖ فَلَمَّا كَلَّمَهُ قَالَ إِنَّكَ الْيَوْمَ لَدَيْنَا مَكِينٌ أَمِينٌ

So the king said: "Bring him unto me; I will take him specially to serve about my own person." Therefore when he had spoken to him, he said: "Be assured this day, thou art, before our own presence, with rank firmly established, and fidelity fully proved!

قَالَ اجْعَلْنِي عَلَىٰ خَزَائِنِ الْأَرْضِ ۖ إِنِّي حَفِيظٌ عَلِيمٌ

(Joseph) said: "Set me over the store-houses of the land: I will indeed guard them, as one that knows (their importance)."

وَكَذَٰلِكَ مَكَّنَّا لِيُوسُفَ فِي الْأَرْضِ يَتَبَوَّأُ مِنْهَا حَيْثُ يَشَاءُ ۚ نُصِيبُ بِرَحْمَتِنَا مَنْ نَشَاءُ ۖ وَلَا نُضِيعُ أَجْرَ الْمُحْسِنِينَ

Thus did We give established power to Joseph in the land, to take possession therein as, when, or where he pleased. We bestow of our Mercy on whom We please, and We suffer not, to be lost, the reward of those who do good.

وَلَأَجْرُ الْآخِرَةِ خَيْرٌ لِلَّذِينَ آمَنُوا وَكَانُوا يَتَّقُونَ

But verily the reward of the Hereafter is the best, for those who believe, and are constant in righteousness.

وَجَاءَ إِخْوَةُ يُوسُفَ فَدَخَلُوا عَلَيْهِ فَعَرَفَهُمْ وَهُمْ لَهُ مُنْكِرُونَ

Then came Joseph's brethren: they entered his presence, and he knew them, but they knew him not.

وَلَمَّا جَهَّزَهُمْ بِجَهَازِهِمْ قَالَ ائْتُونِي بِأَخٍ لَكُمْ مِنْ أَبِيكُمْ ۚ أَلَا تَرَوْنَ أَنِّي أُوفِي الْكَيْلَ وَأَنَا خَيْرُ الْمُنْزِلِينَ

And when he had furnished them forth with provisions (suitable) for them, 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?

فَإِنْ لَمْ تَأْتُونِي بِهِ فَلَا كَيْلَ لَكُمْ عِنْدِي وَلَا تَقْرَبُونِ

"Now if ye bring him not to me, ye shall have no measure (of corn) from me, nor shall ye (even) come near me."

قَالُوا سَنُرَاوِدُ عَنْهُ أَبَاهُ وَإِنَّا لَفَاعِلُونَ

They said: "We shall certainly seek to get our wish about him from his father: Indeed we shall do it."

وَقَالَ لِفِتْيَانِهِ اجْعَلُوا بِضَاعَتَهُمْ فِي رِحَالِهِمْ لَعَلَّهُمْ يَعْرِفُونَهَا إِذَا انْقَلَبُوا إِلَىٰ أَهْلِهِمْ لَعَلَّهُمْ يَرْجِعُونَ

And (Joseph) told his servants to put their stock-in-trade (with which they had bartered) into their saddle-bags, so they should know it only when they returned to their people, in order that they might come back.

فَلَمَّا رَجَعُوا إِلَىٰ أَبِيهِمْ قَالُوا يَا أَبَانَا مُنِعَ مِنَّا الْكَيْلُ فَأَرْسِلْ مَعَنَا أَخَانَا نَكْتَلْ وَإِنَّا لَهُ لَحَافِظُونَ

Now when they returned to their father, they said: "O our father! No more measure of grain shall we get (unless we take our brother): So send our brother with us, that we may get our measure; and we will indeed take every care of him."

قَالَ هَلْ آمَنُكُمْ عَلَيْهِ إِلَّا كَمَا أَمِنْتُكُمْ عَلَىٰ أَخِيهِ مِنْ قَبْلُ ۖ فَاللَّهُ خَيْرٌ حَافِظًا ۖ وَهُوَ أَرْحَمُ الرَّاحِمِينَ

He said: "Shall I trust you with him with any result other than when I trusted you with his brother aforetime? But Allah is the best to take care (of him), and He is the Most Merciful of those who show mercy!" وَلَمَّا فَتَحُوا مَتَاعَهُمْ وَجَدُوا بِضَاعَتَهُمْ رُدَّتْ إِلَيْهِمْ ۖ قَالُوا يَا أَبَانَا مَا نَبْغِي ۖ هَٰذِهِ بِضَاعَتُنَا رُدَّتْ إِلَيْنَا ۖ وَنَمِيرُ أَهْلَنَا وَنَحْفَظُ أَخَانَا وَنَزْدَادُ كَيْلَ بَعِيرٍ ۖ ذَٰلِكَ كَيْلٌ يَسِيرٌ

Then when they opened their baggage, they found their stock-in-trade had been returned to them. They said: "O our father! What (more) can we desire? this our stock-in-trade has been returned to us: 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). This is but a small quantity.

قَالَ لَنْ أُرْسِلَهُ مَعَكُمْ حَتَّىٰ تُؤْتُونِ مَوْثِقًا مِنَ اللَّهِ لَتَأْتُنَّنِي بِهِ إِلَّا أَنْ يُحَاطَ بِكُمْ ۖ فَلَمَّا آتَوْهُ مَوْثِقَهُمْ قَالَ اللَّهُ عَلَىٰ مَا نَقُولُ وَكِيلٌ

(Jacob) said: "Never will I send him with you until ye swear a solemn oath to me, in Allah's name, that ye will be sure to bring him back to me unless ye are yourselves hemmed in (and made powerless). And when they had sworn their solemn oath, he said: "Over all that we say, be Allah the witness and guardian!"

وَقَالَ يَا بَنِيَّ لَا تَدْخُلُوا مِنْ بَابٍ وَاحِدٍ وَادْخُلُوا مِنْ أَبْوَابٍ مُتَفَرِّقَةٍ ۖ وَمَا أُغْنِي عَنْكُمْ مِنَ اللَّهِ مِنْ شَيْءٍ ۖ إِنِ الْحُكْمُ إِلَّا لِلَّهِ ۖ عَلَيْهِ تَوَكَّلْتُ ۖ وَعَلَيْهِ فَلْيَتَوَكَّلِ الْمُتَوَكِّلُونَ

Further he said: "O my sons! enter not all by one gate: enter ye by different gates. Not that I can profit you aught against Allah (with my advice): None can command except Allah: On Him do I put my trust: and let all that trust put their trust on Him."

وَلَمَّا دَخَلُوا مِنْ حَيْثُ أَمَرَهُمْ أَبُوهُمْ مَا كَانَ يُغْنِي عَنْهُمْ مِنَ اللَّهِ مِنْ شَيْءٍ إِلَّا حَاجَةً فِي نَفْسِ يَعْقُوبَ قَضَاهَا ۚ وَإِنَّهُ لَذُو عِلْمٍ لِمَا عَلَّمْنَاهُ وَلَٰكِنَّ أَكْثَرَ النَّاسِ لَا يَعْلَمُونَ

And when they entered in the manner their father had enjoined, it did not profit them in the least against (the plan of) Allah: It was but a necessity of Jacob's soul, which he discharged. For he was, by our instruction, full of knowledge (and experience): but most men know not.

وَلَمَّا دَخَلُوا عَلَىٰ يُوسُفَ آوَىٰ إِلَيْهِ أَخَاهُ ۖ قَالَ إِنِّي أَنَا أَخُوكَ فَلَا تَبْتَئِسْ بِمَا كَانُوا يَعْمَلُونَ

Now when they came into Joseph's presence, he received his (full) brother to stay with him. He said (to him): "Behold! I am thy (own) brother; so grieve not at aught of their doings."

فَلَمَّا جَهَّزَهُم بِجَهَازِهِمْ جَعَلَ السِّقَايَةَ فِي رَحْلِ أَخِيهِ ثُمَّ أَذَّنَ مُؤَذِّنٌ أَيَّتُهَا الْعِيرُ إِنَّكُمْ لَسَارِقُونَ

At length when he had furnished them forth with provisions (suitable) for them, he put the drinking cup into his brother's saddle-bag. Then shouted out a crier: "O ye (in) the caravan! behold! ye are thieves, without doubt!"

قَالُوا وَأَقْبَلُوا عَلَيْهِم مَّاذَا تَفْقِدُونَ

They said, turning towards them: "What is it that ye miss?"

قَالُوا نَفْقِدُ صُوَاعَ الْمَلِكِ وَلِمَن جَاءَ بِهِ حِمْلُ بَعِيرٍ وَأَنَا بِهِ زَعِيمٌ

They said: "We miss the great beaker of the king; for him who produces it, is (the reward of) a camel load; I will be bound by it."

قَالُوا تَاللَّهِ لَقَدْ عَلِمْتُم مَّا جِئْنَا لِنُفْسِدَ فِي الْأَرْضِ وَمَا كُنَّا سَارِقِينَ

(The brothers) said: "By Allah! well ye know that we came not to make mischief in the land, and we are no thieves!"

قَالُوا فَمَا جَزَاؤُهُ إِن كُنتُمْ كَاذِبِينَ

(The Egyptians) said: "What then shall be the penalty of this, if ye are (proved) to have lied?"

قَالُوا جَزَاؤُهُ مَن وُجِدَ فِي رَحْلِهِ فَهُوَ جَزَاؤُهُ ۚ كَذَٰلِكَ نَجْزِي الظَّالِمِينَ

They said: "The penalty should be that he in whose saddle-bag it is found, should be held (as bondman) to atone for the (crime). Thus it is we punish the wrong-doers!"

فَبَدَأَ بِأَوْعِيَتِهِمْ قَبْلَ وِعَاءِ أَخِيهِ ثُمَّ اسْتَخْرَجَهَا مِن وِعَاءِ أَخِيهِ ۚ كَذَٰلِكَ كِدْنَا لِيُوسُفَ ۖ مَا كَانَ لِيَأْخُذَ أَخَاهُ فِي دِينِ الْمَلِكِ إِلَّا أَن يَشَاءَ اللَّهُ ۚ نَرْفَعُ دَرَجَاتٍ مَّن نَّشَاءُ ۗ وَفَوْقَ كُلِّ ذِي عِلْمٍ عَلِيمٌ

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 brother's baggage. Thus did We plan for Joseph. He could not take his brother by the law of the king except that Allah willed it (so). We raise to degrees (of wisdom) whom We please: but over all endued with knowledge is one, the All-Knowing.

قَالُوا إِنْ يَسْرِقْ فَقَدْ سَرَقَ أَخٌ لَهُ مِنْ قَبْلُ ۚ فَأَسَرَّهَا يُوسُفُ فِي نَفْسِهِ وَلَمْ يُبْدِهَا لَهُمْ ۚ قَالَ أَنْتُمْ شَرٌّ مَكَانًا ۖ وَاللَّهُ أَعْلَمُ بِمَا تَصِفُونَ

They said: "If he steals, 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 Allah knows best the truth of what ye assert!"

قَالُوا يَا أَيُّهَا الْعَزِيزُ إِنَّ لَهُ أَبًا شَيْخًا كَبِيرًا فَخُذْ أَحَدَنَا مَكَانَهُ ۖ إِنَّا نَرَاكَ مِنَ الْمُحْسِنِينَ

They said: "O exalted one! Behold! he has a father, aged and venerable, (who will grieve for him); so take one of us in his place; for we see that thou art (gracious) in doing good."

قَالَ مَعَاذَ اللَّهِ أَنْ نَأْخُذَ إِلَّا مَنْ وَجَدْنَا مَتَاعَنَا عِنْدَهُ إِنَّا إِذًا لَظَالِمُونَ

He said: "Allah forbid that we take other than him with whom we found our property: indeed (if we did so), we should be acting wrongfully.

فَلَمَّا اسْتَيْأَسُوا مِنْهُ خَلَصُوا نَجِيًّا ۖ قَالَ كَبِيرُهُمْ أَلَمْ تَعْلَمُوا أَنَّ أَبَاكُمْ قَدْ أَخَذَ عَلَيْكُمْ مَوْثِقًا مِنَ اللَّهِ وَمِنْ قَبْلُ مَا فَرَّطْتُمْ فِي يُوسُفَ ۖ فَلَنْ أَبْرَحَ الْأَرْضَ حَتَّىٰ يَأْذَنَ لِي أَبِي أَوْ يَحْكُمَ اللَّهُ لِي ۖ وَهُوَ خَيْرُ الْحَاكِمِينَ

Now when they saw no hope of his (yielding), they held a conference in private. The leader among them said: "Know ye not that your father did take an oath from you in Allah's name, and how, before this, ye did fail in your duty with Joseph? Therefore will I not leave this land until my father permits me, or Allah commands me; and He is the best to command.

ارْجِعُوا إِلَىٰ أَبِيكُمْ فَقُولُوا يَا أَبَانَا إِنَّ ابْنَكَ سَرَقَ وَمَا شَهِدْنَا إِلَّا بِمَا عَلِمْنَا وَمَا كُنَّا لِلْغَيْبِ حَافِظِينَ

"Turn ye back to your father, and say, '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!

وَاسْأَلِ الْقَرْيَةَ الَّتِي كُنَّا فِيهَا وَالْعِيرَ الَّتِي أَقْبَلْنَا فِيهَا ۖ وَإِنَّا لَصَادِقُونَ

"'Ask at the town where we have been and the caravan in which we returned, and (you will find) we are indeed telling the truth.'"

قَالَ بَلْ سَوَّلَتْ لَكُمْ أَنْفُسُكُمْ أَمْرًا ۖ فَصَبْرٌ جَمِيلٌ ۖ عَسَى اللَّهُ أَنْ يَأْتِيَنِي بِهِمْ جَمِيعًا ۚ إِنَّهُ هُوَ الْعَلِيمُ الْحَكِيمُ

Jacob said: "Nay, but ye have yourselves contrived a story (good enough) for you. So patience is most fitting (for me). Maybe Allah will bring them (back) all to me (in the end). For He is indeed full of knowledge and wisdom."

وَتَوَلَّىٰ عَنْهُمْ وَقَالَ يَا أَسَفَىٰ عَلَىٰ يُوسُفَ وَابْيَضَّتْ عَيْنَاهُ مِنَ الْحُزْنِ فَهُوَ كَظِيمٌ

And he turned away from them, and said: "How great is my grief for Joseph!" And his eyes became white with sorrow, and he fell into silent melancholy.

قَالُوا تَاللَّهِ تَفْتَأُ تَذْكُرُ يُوسُفَ حَتَّىٰ تَكُونَ حَرَضًا أَوْ تَكُونَ مِنَ الْهَالِكِينَ

They said: "By Allah! (never) wilt thou cease to remember Joseph until thou reach the last extremity of illness, or until thou die!"

قَالَ إِنَّمَا أَشْكُو بَثِّي وَحُزْنِي إِلَى اللَّهِ وَأَعْلَمُ مِنَ اللَّهِ مَا لَا تَعْلَمُونَ

He said: "I only complain of my distraction and anguish to Allah, and I know from Allah that which ye know not...

يَا بَنِيَّ اذْهَبُوا فَتَحَسَّسُوا مِنْ يُوسُفَ وَأَخِيهِ وَلَا تَيْأَسُوا مِنْ رَوْحِ اللَّهِ ۖ إِنَّهُ لَا يَيْأَسُ مِنْ رَوْحِ اللَّهِ إِلَّا الْقَوْمُ الْكَافِرُونَ

"O my sons! go ye and enquire about Joseph and his brother, and never give up hope of Allah's Soothing Mercy: truly no one despairs of Allah's Soothing Mercy, except those who have no faith."

فَلَمَّا دَخَلُوا عَلَيْهِ قَالُوا يَا أَيُّهَا الْعَزِيزُ مَسَّنَا وَأَهْلَنَا الضُّرُّ وَجِئْنَا بِبِضَاعَةٍ مُزْجَاةٍ فَأَوْفِ لَنَا الْكَيْلَ وَتَصَدَّقْ عَلَيْنَا ۖ إِنَّ اللَّهَ يَجْزِي الْمُتَصَدِّقِينَ

Then, when they came (back) into (Joseph's) presence they said: "O exalted one! distress has seized us and our family: we have (now) brought but scanty capital: so pay us full measure, (we pray thee), and treat it as charity to us: for Allah doth reward the charitable."

قَالَ هَلْ عَلِمْتُمْ مَا فَعَلْتُمْ بِيُوسُفَ وَأَخِيهِ إِذْ أَنْتُمْ جَاهِلُونَ

He said: "Know ye how ye dealt with Joseph and his brother, not knowing (what ye were doing)?"

قَالُوا أَإِنَّكَ لَأَنْتَ يُوسُفُ ۖ قَالَ أَنَا يُوسُفُ وَهَٰذَا أَخِي ۖ قَدْ مَنَّ اللَّهُ عَلَيْنَا ۖ إِنَّهُ مَنْ يَتَّقِ وَيَصْبِرْ فَإِنَّ اللَّهَ لَا يُضِيعُ أَجْرَ الْمُحْسِنِينَ

They said: "Art thou indeed Joseph?" He said, "I am Joseph, and this is my brother: Allah has indeed been gracious to us (all): behold, he that is righteous and patient,- never will Allah suffer the reward to be lost, of those who do right."

قَالُوا تَاللَّهِ لَقَدْ آثَرَكَ اللَّهُ عَلَيْنَا وَإِنْ كُنَّا لَخَاطِئِينَ

They said: "By Allah! indeed has Allah preferred thee above us, and we certainly have been guilty of sin!"

قَالَ لَا تَثْرِيبَ عَلَيْكُمُ الْيَوْمَ ۖ يَغْفِرُ اللَّهُ لَكُمْ ۖ وَهُوَ أَرْحَمُ الرَّاحِمِينَ

He said: "This day let no reproach be (cast) on you: Allah will forgive you, and He is the Most Merciful of those who show mercy!

اذْهَبُوا بِقَمِيصِي هَٰذَا فَأَلْقُوهُ عَلَىٰ وَجْهِ أَبِي يَأْتِ بَصِيرًا وَأْتُونِي بِأَهْلِكُمْ أَجْمَعِينَ

"Go with this my shirt, and cast it over the face of my father: he will come to see (clearly). Then come ye (here) to me together with all your family."

وَلَمَّا فَصَلَتِ الْعِيرُ قَالَ أَبُوهُمْ إِنِّي لَأَجِدُ رِيحَ يُوسُفَ ۖ لَوْلَا أَنْ تُفَنِّدُونِ

When the caravan left (Egypt), their father said: "I do indeed scent the presence of Joseph: Nay, think me not a dotard."

قَالُوا تَاللَّهِ إِنَّكَ لَفِي ضَلَالِكَ الْقَدِيمِ

They said: "By Allah! truly thou art in your old wandering mind."

فَلَمَّا أَنْ جَاءَ الْبَشِيرُ أَلْقَاهُ عَلَىٰ وَجْهِهِ فَارْتَدَّ بَصِيرًا ۖ قَالَ أَلَمْ أَقُلْ لَكُمْ إِنِّي أَعْلَمُ مِنَ اللَّهِ مَا لَا تَعْلَمُونَ

Then when the bearer of the good news came, He cast (the shirt) over his face, and he forthwith regained clear sight. He said: "Did I not say to you, 'I know from Allah that which ye know not?'"

قَالُوا يَا أَبَانَا اسْتَغْفِرْ لَنَا ذُنُوبَنَا إِنَّا كُنَّا خَاطِئِينَ

They said: "O our father! ask for us forgiveness for our sins, for we were truly at fault."

قَالَ سَوْفَ أَسْتَغْفِرُ لَكُمْ رَبِّي ۖ إِنَّهُ هُوَ الْغَفُورُ الرَّحِيمُ

He said: "Soon will I ask my Lord for forgiveness for you: for he is indeed Oft-Forgiving, Most Merciful."

فَلَمَّا دَخَلُوا عَلَىٰ يُوسُفَ آوَىٰ إِلَيْهِ أَبَوَيْهِ وَقَالَ ادْخُلُوا مِصْرَ إِنْ شَاءَ اللَّهُ آمِنِينَ

Then when they entered the presence of Joseph, he provided a home for his parents with himself, and said: "Enter ye Egypt (all) in safety if it please Allah."

وَرَفَعَ أَبَوَيْهِ عَلَى الْعَرْشِ وَخَرُّوا لَهُ سُجَّدًا ۖ وَقَالَ يَا أَبَتِ هَٰذَا تَأْوِيلُ رُؤْيَايَ مِنْ قَبْلُ قَدْ جَعَلَهَا رَبِّي حَقًّا ۖ وَقَدْ أَحْسَنَ بِي إِذْ أَخْرَجَنِي مِنَ السِّجْنِ وَجَاءَ بِكُمْ مِنَ الْبَدْوِ مِنْ بَعْدِ أَنْ نَزَغَ الشَّيْطَانُ بَيْنِي وَبَيْنَ إِخْوَتِي ۚ إِنَّ رَبِّي لَطِيفٌ لِمَا يَشَاءُ ۚ إِنَّهُ هُوَ الْعَلِيمُ الْحَكِيمُ

And he raised his parents high on the throne (of dignity), and they fell down in prostration, (all) before him. He said: "O my father! this is the fulfillment of my vision of old! Allah hath made it come true! He was indeed good to me when He took me out of prison and brought you (all here) out of the desert, (even) after Satan had sown enmity between me and my brothers. Verily my Lord understands best the mysteries of all that He plans to do, for verily He is full of knowledge and wisdom.

رَبِّ قَدْ آتَيْتَنِي مِنَ الْمُلْكِ وَعَلَّمْتَنِي مِنْ تَأْوِيلِ الْأَحَادِيثِ ۚ فَاطِرَ السَّمَاوَاتِ وَالْأَرْضِ أَنْتَ وَلِيِّي فِي الدُّنْيَا وَالْآخِرَةِ ۖ تَوَفَّنِي مُسْلِمًا وَأَلْحِقْنِي بِالصَّالِحِينَ

"O my Lord! Thou hast indeed bestowed on me some power, and taught me something of the interpretation of dreams and events,- O Thou Creator of the heavens and the earth! Thou art my Protector in this world and in the Hereafter. Take Thou my soul (at death) as one submitting to Thy will (as a Muslim), and unite me with the righteous."

ذَٰلِكَ مِنْ أَنْبَاءِ الْغَيْبِ نُوحِيهِ إِلَيْكَ ۖ وَمَا كُنْتَ لَدَيْهِمْ إِذْ أَجْمَعُوا أَمْرَهُمْ وَهُمْ يَمْكُرُونَ

Such is one of the stories of what happened unseen, which We reveal by inspiration unto thee; nor wast thou (present) with them then when they concerted their plans together in the process of weaving their plots.

وَمَا أَكْثَرُ النَّاسِ وَلَوْ حَرَصْتَ بِمُؤْمِنِينَ

Yet no faith will the greater part of mankind have, however ardently thou dost desire it.

وَمَا تَسْأَلُهُمْ عَلَيْهِ مِنْ أَجْرٍ ۚ إِنْ هُوَ إِلَّا ذِكْرٌ لِلْعَالَمِينَ

And no reward dost thou ask of them for this: it is no less than a message for all creatures.

وَكَأَيِّنْ مِنْ آيَةٍ فِي السَّمَاوَاتِ وَالْأَرْضِ يَمُرُّونَ عَلَيْهَا وَهُمْ عَنْهَا مُعْرِضُونَ

And how many Signs in the heavens and the earth do they pass by? Yet they turn (their faces) away from them!

وَمَا يُؤْمِنُ أَكْثَرُهُمْ بِاللَّهِ إِلَّا وَهُمْ مُشْرِكُونَ

And most of them believe not in Allah without associating (other as partners) with Him!

أَفَأَمِنُوا أَنْ تَأْتِيَهُمْ غَاشِيَةٌ مِنْ عَذَابِ اللَّهِ أَوْ تَأْتِيَهُمُ السَّاعَةُ بَغْتَةً وَهُمْ لَا يَشْعُرُونَ

Do they then feel secure from the coming against them of the covering veil of the wrath of Allah,- or of the coming against them of the (final) Hour all of a sudden while they perceive not?

قُلْ هَٰذِهِ سَبِيلِي أَدْعُو إِلَى اللَّهِ ۚ عَلَىٰ بَصِيرَةٍ أَنَا وَمَنِ اتَّبَعَنِي ۖ وَسُبْحَانَ اللَّهِ وَمَا أَنَا مِنَ الْمُشْرِكِينَ

Say thou: "This is my way: I do invite unto Allah,- on evidence clear as the seeing with one's eyes,- I and whoever follows me. Glory to Allah! and never will I join gods with Allah!"

وَمَا أَرْسَلْنَا مِنْ قَبْلِكَ إِلَّا رِجَالًا نُوحِي إِلَيْهِمْ مِنْ أَهْلِ الْقُرَىٰ ۗ أَفَلَمْ يَسِيرُوا فِي الْأَرْضِ فَيَنْظُرُوا كَيْفَ كَانَ عَاقِبَةُ الَّذِينَ مِنْ قَبْلِهِمْ ۗ وَلَدَارُ الْآخِرَةِ خَيْرٌ لِلَّذِينَ اتَّقَوْا ۗ أَفَلَا تَعْقِلُونَ

Nor did We send before thee (as messengers) any but men, whom we did inspire,- (men) living in human habitations. Do they not travel through the earth, and see what was the end of those before them? But the home of the hereafter is best, for those who do right. Will ye not then understand?

حَتَّىٰ إِذَا اسْتَيْأَسَ الرُّسُلُ وَظَنُّوا أَنَّهُمْ قَدْ كُذِبُوا جَاءَهُمْ نَصْرُنَا فَنُجِّيَ مَنْ نَشَاءُ ۖ وَلَا يُرَدُّ بَأْسُنَا عَنِ الْقَوْمِ الْمُجْرِمِينَ

(Respite will be granted) until, when the messengers give up hope (of their people) and (come to) think that they were treated as liars, there reaches them Our help, and those whom We will are delivered into safety. But never will be warded off our punishment from those who are in sin.

لَقَدْ كَانَ فِي قَصَصِهِمْ عِبْرَةٌ لِأُولِي الْأَلْبَابِ ۗ مَا كَانَ حَدِيثًا يُفْتَرَىٰ وَلَٰكِنْ تَصْدِيقَ الَّذِي بَيْنَ يَدَيْهِ وَتَفْصِيلَ كُلِّ شَيْءٍ وَهُدًى وَرَحْمَةً لِقَوْمٍ يُؤْمِنُونَ

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 to any such as believe

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قسم اللغة الإنجليزية

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Narrativism In Religious Discourse:

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رسالة مقدمة لقسم اللغة الإنجليزية لنيل درجة الماجيستير في اللغويات الإنجليزية

مقدمة من

الباحث / أحمد السيد سويلم السيد زغلول

تحت إشراف

أ.د/ هشام محمد حسن

أستاذ اللــغويات ورئيس قسم اللغة الإنجليزية ـ كلية الآداب ــ جامعة بنها

أ.د.م/ أمل عمر عبد الحميد

أستاذ اللغويات المساعد بقسم اللغة الإنجليزية ــ كلية الآداب ــ جامعة بنها

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ملخص الدراسة

إن الهدف من هذه الدراسة هو تناول الخطاب الديني من منظور لغوى معرفي أسلوبي لتوضيح الدقة في اختيار الكلمات المعبرة عن قصة ما أو حدث ما. إن نظرية الإسكيما هي واحدة من أحدث النظريات اللغوية والتي يتم استخدامها من قبل علماء اللغة لوصف كيفيه تنظيم واستخدام واسترجاع المعلومات السابق حفظها في الذاكرة، وقاموا بتطبيق النظرية على نصوص مختلفة ولم يحصروها على النصوص الأدبية فقط. وعبر هذه الدراسة سعى الباحث إلي الإجابة على العديد من الأسئلة التي تتعلق بتطبيق هذه النظرية على الخطاب الديني فيما يتعلق بالحوارات المتعلقة بمواضيع الدعوة والهداية وإرسال الرسل حيث اعتمد الخطاب على أسلوب الحوار ثم يأتي فيما بعد إما الثواب أو العقاب. سعى الباحث كذلك لتطبيق نظريه الإسكيما على نص قرآني, وكذلك تطبيق اتجاهين لغويين حديثين (كالبر(٢٠٠٢) وسيميور تشات مان (١٩٧٨).

أجاب الباحث عن ما يتعلق بكيفية عمل تحليل سردي أسلوبي معرفي لنص قرءاني. لقد أوضح الباحث أهميه اللبنة المكانية ودورها في بناء سوره يوسف وعلاقتها بأسماء الأشخاص والأماكن. يلاحظ من خلال هذه الدراسة مدى توافق مبادئ نظرية الإسكيما مع الخطاب الديني وتواشجاته الفكرية. إن متتبع القصة في الكتاب الحكيم يجد أن ثمة قصصا يرد أكثر من مرة في مواضع مختلفة، وآخَر يرد ذكره مرة واحدة فقط، وأن النوع الأول يأتي في كل مرة يذكر فيها بشكل مختلف، كما نرى في قصص: آدم ونوح وهود وصالح وموسى ... وفيها جميعا نجد نواة وظيفية متكررة. إن من أهم أساسيات نظرية الأسكيما هو الحوار الدائر بين المشاركين أو النصوص أو الحوارات الداخلية الثانوية والتي تحتوى على ما يسمى بالخبرات السابقة أو التناسق بين الخبرات المعرفية للشخص وعالم الواقع.وإن مراجعة سريعة للبنية الزمنية في القصص القرآني من خلال ملاحظة الإيقاع الزمني المتجسد في : الحذف، والوقفة الوصفية، وبينهما وسيطان هما: المشهد والمجمل؛ وكذلك من خلال ملاحظة المفارقات الزمنية أو علاقات الترتيب.

إن مراجعة سريعة تبين مَدى هيمنة المشهد الحواري علي السرد القصصي القرآني. ومن خصائص المشهد التحام الزمن القصصي بالزمن السردي، فيتحول المتلقي إلى مشاهد يعاين الوقائع بنفسه، ينفعل بها، ويتفاعل معها كأنه واحد من شخصيات المشهد. ويتناوب الحذف، والإيجاز، والمشهد حيث أن الحذف يتخطى أحداثا لا يحتاجها الموقف القصصي، وهو يتراوح بين أن يكون حذفا ضمنيا، يستدل عليه من ثغرة في التسلسل الزمني، أو حذف شامل لبعض الأمور الثانوية التي يمكن الاستدلال على وجودها من خلال النص ولا داعي لذكرها. إن من أهم مبادئ نظرية الإسكيما هو الاهتمام بالأمور المحيطة بالنص أو فيما يعرف بالدوافع أو المحفزات وليس فقط كيف كتب النص أي أنها تهتم بالجوهر وليس الشكل فقط .إن هذه النظرية لا تعتمد في جوهرها على المحتوى النصي فقط ولكن على القارئ بشكل كبير.

لقد قام الباحث ببيان ما إذا كانت هناك ثمة علاقة بين معرفتنا العقلية والعالم الخارجي وهذا من خلال نظرية الإسكيما.أيضا كيف يتلقى المستمع أو القارئ النص. قام الباحث بتحليل القصة القرآنية (سوره يوسف بالتحديد) من عدة جوانب حيث ورد ذكر بعض القصص أكثر من مرة ولكن في مواقع مختلفة لخدمة أغراض مختلفة .لم يغفل الباحث دور الاستعارات الأدبية في توضيح الصور .إن محاوله تطبيق هذه النظرية على عمل أدبي لهو شيء يسير ولكن تطبيقها على النص الديني فهذا هو الإسهام المنشود الذي سعى الباحث والرسالة إلى تحقيقه.

وتنقسم الرسالة إلى خمسة فصول :

الفصل الأول:

يتناول هذا الفصل المقدمة مع طرح مشكله وفرضيه البحث وأهدافه وطريقه تنظيمه.

الفصل الثاني:

يعرض هذا الفصل الجانب النظري للدراسة وكذلك توضيح معنى علم الأساليب وعلم الأساليب المعرفي وكذلك عرض موجز للدراسات المشابه.

الفصل الثالث:

يتناول هذا الفصل نظريه الإسكيما مع الشرح محاولا توضيح أنواعها وكذلك تقديم الاتجاهين المستخدمين في الدراسة (تشات مان (1978)وكالببر (2002).

الفصل الرابع :

يتناول هذا الفصل التحليل المعرفي الأسلوبي لسوره يوسف من خلال تطبيق الاتجاهين السابق ذكرهما في ضوء نظريه الإسكيما.

الفصل الخامس:

هذا هو الفصل الأخير من الدراسة ويشمل الخاتمة والتوصيات بالدراسات المستقبلية ثم يعقبها قائمه المراجع والملاحق.