

## The Analysis of The Qur'anic Narrative of Joseph's Story in Terms of Labov's Natural Narrative Model: The Brothers' Plot Against Joseph.

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### Abstract:

This paper investigates applying William Labov's natural narrative model to the Qur'anic narrative of "Joseph's Story": The Brothers' Plot Against Joseph Episode. According to William Labov's taxonomy, a narrative plot structure comprises six sections or phases that aim to comprehend and analyze the narrative scientifically and logically. This research is divided into the following sections: abstract, orientation, complicating actions, evaluation, resolution, and coda. Due to the investigated data, this study is analyzed verse by verse to determine the interconnections between verses and the entire Sura. The tables and illustrative figures in this study are complementary devices to accomplish its objectives and prove its hypotheses.

Keywords: Labov Natural Narrative Model (LNNM ), narrative Structure (NS), Qur'anic Narrative, Joseph Sura (JS)

## السرد القرآني لقصة يوسف بوساطة أنموذج لابوف الطبيعي: حبكة

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### الملخص:

تبحث هذه الدراسة في تطبيق أنموذج السرد الطبيعي ل وليام لابوف على السرد القرآني ل "قصة يوسف": حبكة الأخوة ضد يوسف. وفقاً لتصنيف وليام لابوف ، يتكون هيكل الحكمة السردية من ستة أقسام أو مراحل تهدف إلى فهم السرد وتحليله علمياً ومنطقياً. ينقسم هذا البحث إلى الأقسام التالية: الملخص ، والتوجيه ، والأفعال المعقدة ، والتقييم ، والحل ، والكودا: نتيجة البيانات التي تمت معابنتها. يتم تحليل هذه الدراسة آية تلو الأخرى لتحديد الترابط بين الآيات والسورة بأكملها. تعد الجداول والأشكال التوضيحية في هذه الدراسة أدوات مكملة لتحقيق أهدافها وإثبات فرضياتها.

كلمات مفتاحية: (أنموذج لابوف السرد الطبيعي، البناء السردية، السرد القرآني).

### ١. Introduction

This article is a stylistic–narrative study. It presents the application of LNNM to Joseph's brothers' plot against Joseph in "Joseph Sura" from the Glorious Qur'an in chapter twelve. Some western scholars pointed out that the narrative in Qur'an is different from the narrative in literary works in function. The narrator's role, which extends beyond the narrative because it is divine and recited by God (orally through a messenger to the Prophet Mohammad), is to

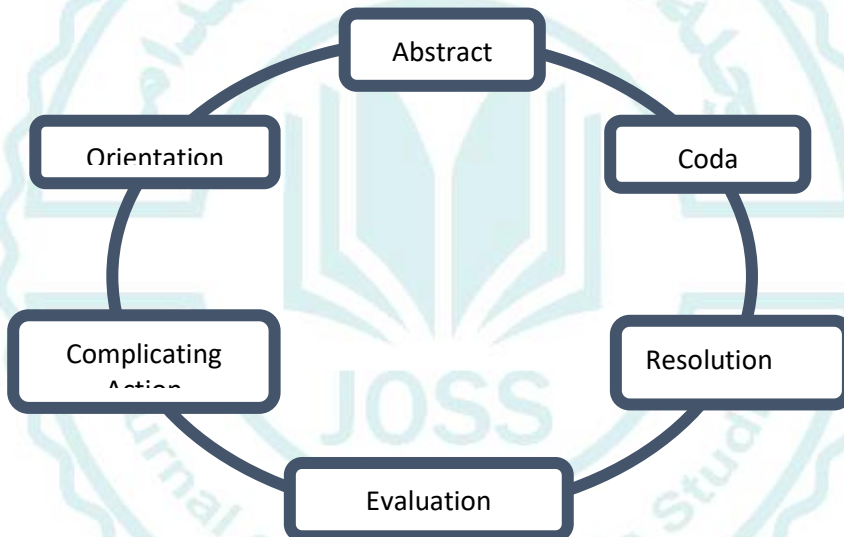
provide moral lessons through which we can know God. To comprehend the Qur'anic narrative, methodological tools and concepts that orient analysis beyond the text, where the speaker's aims and motives are rested.

William Labov (١٩٢٧) is an American linguist who founded the field of variationist sociolinguistics (Chambers, ٢٠٠٤). He describes himself as "a very significant figure who creates much of the methodology of sociolinguistics" (Trask, ١٩٩٧:١٢٤). William Labov's definition of "narrative" cannot be separated from other elements of his sociolinguistic view of narrative structure. He interprets this term as "one method of recapitulating experience by matching a verbal sequence of clauses to the sequence of events that occurred" (Labov and Waletzky, ١٩٦٧: ١٢). Labov's views of "narrative" depend on his social background and personal narrative experience. Most of Labov's model analysis of narrative is based on his belief that language cannot be developed far from the social community in which it occurs (١٩٧٢:٣).

## ٢. Labov Natural Narrative Model

Applying LNNM determines "the macro- and micro-features" of a text. Narrative analysis has proven to be most effective in exploring macro features. Macroanalysis indicates Labov's natural model elements: abstract, orientation, complicating actions, resolution, evaluation, and coda in the story. Other elements of discourse

analysis (i.e., speech analysis) were used to examine the representative features of the writer's work, including cohesive ties, discourse markers, substitutions, ellipses, contractions, exchanges, and other attributes. (Labov, 2019) The results show that most stories follow (the macro-level pattern that Labov identified. In (Muhammad, 2019: 111) Labov's narrative framework can be presented in (خطأ! لم يتم العثور على مصدر المرجع):



**Figure 1: Labovian framework.**

## ٢.١ Abstract

An abstract is "an initial clause in a narrative that reports the entire sequence of events of the narrative" (Labov, (1967: 402). The objective of the abstract is to provide a summary of what the plot of the story is about. Abstracts are usually represented by one or two

clauses that describe the story, as in the following example (Afsar, ٢٠٠٦:٤٩٧):

"وَأَنَّ يُؤْتَسَ لَمِنَ الْمُرْسَلِينَ" (Sāffāt, ٣٧:١٣٩)

"And lo! Jonah verily was of those sent (to warn)" (Pickthall, ١٩٩٩)

The abstract is one of the optional margins of the narrative, as well as a coda. The abstract outlines the story that is intended to be told. In a brief form, an abstract can effectively illustrate a narrative.

## ٢.٢ Orientation

The function of orientation sections is to "orient the listener with respect to person, place, time, and behavioral situation" (Labov, ١٩٦٧: ٣٢). The first several clauses of the narrative, which give the situation in detail, persons, place, and time. For example, a clause sets the person (she), a clause sets the situation (a lot to do), a clause sets the time (tomorrow), etc. Labov recognized in the ١٩٧٢ version that the orientation material could be embedded into the complicating action rather than separate from the pre-complicating action component (Fina and Georgakopoulou, ٢٠١٢:٢٨-٩). For example, (Afsar, ٢٠٠٦:٥٠٥):

"وَلَقَدْ عَاهَدْنَا إِلَى آدَمَ مِنْ قَبْلُ فَنَسِيَ وَلَمْ نَجِدْ لَهُ عَزْمًا" (Tā-Há, ٢٠:١١٥)

"And verily We made a covenant of old with Adam, but he forgot, and We found no constancy in him"(Pickthall, ١٩٩٩)<sup>i</sup>



Toolan stated in ١٩٨٨ that orientation is the equivalent of what we commonly refer to as "setting" and identifies the participants and circumstances of the narrative. While orientation sentences can be incorporated into the opening narrative clauses, according to Labov, they usually appear in free clauses before the complicating action evolution. Alternatively, orientation could be logically placed between abstract and complicated action.

### ٢.٣ Complicating Action

This section presents what happened in the narrative. It answers the question, "And then what happened?" It represents the essential elements of a narrative. (Fina and Georgakopoulou, ٢٠١٢:٢٨-٩). In the simple past tense, this is where the story's problem begins. Narrative clauses and some descriptive clauses characterize this part. The complicating action structure indicates "what happens next," and a minimal story must have at least two clauses ordered temporarily so they cannot be reversed without missing sense (Labov, ٢٠١٩). Complicating action clauses summarize events up to the climax, generating tension that attracts the audience to listen (Johnstone, ٢٠٠١:٦٣٨). The complicating actions or temporally ordered clauses provide the referential function of the story. Without these clauses, there is no story. A result or resolution usually ends the complicating action. The story should serve both referential and evaluative

functions; otherwise, it is regarded as pointless and empty (Smith, ٢٠٠٦: ٤٧٣). For example, Afsar, ٢٠٠٦:٥٠٧):

"وَقَالَ إِنِّي ذَاهِبٌ إِلَىٰ رَبِّي سَيَهْدِينِ ﴿٩٩﴾ رَبِّ هَبْ لِي مِنَ الصَّالِحِينَ ﴿١٠٠﴾ فَبَشَّرْنَاهُ بِغُلَامٍ حَلِيمٍ ﴿١٠١﴾ فَلَمَّا بَلَغَ مَعَهُ السَّعْيَ قَالَ يَا بُنَيَّ إِنِّي أَرَىٰ فِي الْمَنَامِ أَنِّي أَذْبَحُكَ فَانظُرْ مَاذَا تَرَىٰ ۗ قَالَ يَا أَبَتِ افْعَلْ مَا تُؤْمَرُ ۖ سَتَجِدُنِي إِن شَاءَ اللَّهُ مِنَ الصَّابِرِينَ ﴿١٠٢﴾ فَلَمَّا أَسْلَمَا وَتَلَّهُ لِلْجَبِينِ ﴿١٠٣﴾ وَنَادَيْنَاهُ أَن يَا إِبْرَاهِيمُ ﴿١٠٤﴾ قَدْ صَدَّقْتَ الرُّؤْيَا ۗ إِنَّا كَذَّلِكَ نَجْزِي الْمُحْسِنِينَ ﴿١٠٥﴾ إِنَّ هَذَا لَهُوَ الْبَلَاءُ الْمُبِينُ ﴿١٠٦﴾ وَتَرَكْنَا عَلَيْهِ فِي الْآخِرِينَ ﴿١٠٧﴾ سَلَامٌ عَلَىٰ إِبْرَاهِيمَ ﴿١٠٨﴾ كَذَّلِكَ نَجْزِي الْمُحْسِنِينَ ﴿١٠٩﴾ إِنَّهُ مِنْ عِبَادِنَا الْمُؤْمِنِينَ ﴿١١٠﴾ وَبَشَّرْنَاهُ بِإِسْحَاقَ نَبِيًّا مِّنَ الصَّالِحِينَ ﴿١١١﴾ وَبَارَكْنَا عَلَيْهِ وَعَلَىٰ إِسْحَاقَ ۗ وَمِن ذُرِّيَّتِهِمَا مُحْسِنٌ وَظَالِمٌ لِّنَفْسِهِ مُبِينٌ" (Sāffāt, ٣٧: ٩٩-١١٣)

"And he said: Lo! I am going unto my Lord Who will guide me. ○ My Lord! Vouchsafe me of the righteous. ○ So We gave him tidings of a gentle son. ○ And when (his son) was old enough to walk with him, (Abraham) said: O my dear son, I have seen in a dream that I must sacrifice thee. So look, what thinkest thou? He said: O my father! Do that which thou art commanded. Allah willing, thou shalt find me of the steadfast. ○ Then, when they had both surrendered (to Allah), and he had flung him down upon his face, ○ We called unto him: ○ Abraham: ○ Thou hast already fulfilled the vision. Lo! thus do We reward the good. ○ Lo! that verily was a clear test. ○ Then We ransomed him with a tremendous victim. ○ And We left for him among the later folk (the salutation): ○ Peace be unto Abraham! ○ Thus do We reward the good. ○ Lo! he is one of Our believing slaves. ○ And We gave him tidings of the birth of Isaac, a Prophet of

the righteous. ○ And We blessed him and Isaac. And of their seed are some who do good, and some who plainly wrong themselves" (Pickthall, ١٩٩٩)<sup>ii</sup>

## ٢.٤ Evaluation

It encompasses all techniques used to establish and support key points, the contextual significance of a story, and its tellability or reportability (Toolan, ١٩٨٨:١٥٨). The function of evaluation is to convey the narrator's view on the incidents or events and to direct the listener to the significance of the narrative that answers the listener's question, "So what?" Labov and Waletzky (١٩٦٧) talk about evaluation as a section. Meanwhile, Labov's (١٩٧٢) version admitted that evaluative tools are found throughout the narrative, although they logically group at the end of the story to provide opinions, moral lessons, and conclusions for the listener. Labov (١٩٧٢) distinguishes between external, embedded, and internal evaluation. (Fina and Georgakopoulou, ٢٠١٢:٢٩).

### ٢.٤.١ External evaluation (macroanalysis)

The sequence of events is interrupted, and the narrator makes comments outside of the story world explicitly (Fina and Georgakopoulou, ٢٠١٢:٢٩). The following example of external evaluation clarifies this technique (Bajwa, ٢٠١٢:١٥٠)

"وَدَخَلَ جَنَّتَهُ وَهُوَ ظَالِمٌ لِّنَفْسِهِ قَالَ مَا أَظُنُّ أَنْ تَبِيدَ هَذِهِ أَبَدًا" (Kahf, ١٨:٣٥)



And he went into his garden, while he (thus) wronged himself. He said: I think not that all this will ever perish"(Pickthall, ١٩٩٩)<sup>iii</sup>

#### ٢.٤.٢ Embedded evaluation

The narrator does not have to be so explicit; the evaluation could be embedded within the story, for example, by giving her or his ideas when happening to her or him at the moment (as a comment said by the narrator-as-participant of the events themselves, for example: (Joseph, ١٢:١٨)

"وَجَاءُوا عَلَى قَمِيصِهِ بِدَمٍ كَذِبٍ ۗ قَالَ بَلْ سَوَّلَتْ لَكُمْ أَنْفُسُكُمْ أَمْراً ۗ فَصَبْرٌ جَمِيلٌ ۗ وَاللَّهُ الْمُسْتَعَانُ عَلَى مَا تَصِفُونَ"

"And they came with false blood on his shirt. He said: Nay, but your minds have beguiled you into something. (My course is) comely patience. And Allah it is whose help is to be sought in that (predicament) which ye describe" (Pickthall, ١٩٩٩)<sup>iv</sup>

#### ٢.٤.٣ Evaluative actions

Labov (١٩٧٢) points to another step to dramatize the evaluation of a story by telling what people did rather than what they said (how some participants reacted to the physical activities rather than oral speech to the continuous events), for example: (Joseph, ١٢:٢٠)

"وَشَرُّوهُ بِثَمَنٍ بَخْسٍ دَرَاهِمَ مَعْدُودَةٍ وَكَانُوا فِيهِ مِنَ الزَّاهِدِينَ"

"And they sold him for a low price, a number of silver coins; and they attached no value to him"(Pickthall, ١٩٩٩)<sup>v</sup>

Suspension of the action involved all modes of evaluation, Labov noted and involved a short "time out" from the recounting of the story to create suspense and raise the listener's interest. (Toolan, ١٩٨٨: ١٥٧-١٥٨).

#### ٢.٤.٤ Internal evaluation

Internal evaluation (microanalysis) is deeply embedded as a complex element in the complicating action. Only very skilled narrators use this kind of evaluation. For instance, (Bajwa, ٢٠٠٦: ١٥١)

"وَأَحِيطَ بِثَمَرِهِ فَأَصْبَحَ يُقَلِّبُ كَفَّيْهِ عَلَىٰ مَا أَنفَقَ فِيهَا وَهِيَ خَاوِيَةٌ عَلَىٰ عُرُوشِهَا وَيَقُولُ يَا لَيْتَنِي لَمْ أُشْرِكْ بِرَبِّي أَحَدًا " (Kahf, ١٨: ٤٢)

"And his fruit was beset (with destruction). Then began he to wring his hands for all that he had spent upon it, when (now) it was all ruined on its trellises, and to say: Would that I had ascribed no partner to my Lord!" (Pickthall, ١٩٩٩)<sup>vi</sup>

Labov subdivides narrative–clause–internal evaluation into four types: intensifiers, comparators, correlatives, and explicators.

##### ٢.٤.٤.١ Intensifiers

They enhance one event using gestures, expressive phonology, quantifiers, repetition, or ritual phrases. Intensifiers are added to narrative syntax without any effect on the basic format of the verb phrase (Fina and Georgakopoulou, ٢٠١٢: ٣٠). For instance, gestures often accompany deictic:

"وَلَقَدْ هَمَّتْ بِهِ ۖ وَهَمَّ بِهَا لَوْلَا أَنْ رَأَى بُرْهَانَ رَبِّهِ ۚ كَذَلِكَ لِنَصْرِفَ عَنْهُ السُّوءَ وَالْفَحْشَاءَ ۚ إِنَّهُ مِنْ عِبَادِنَا الْمُخْلَصِينَ "

"She verily desired him, and he would have desired her if it had not been that he saw the argument of his lord. Thus it was, that We might ward off from him evil and lewdness. Lo! he was of Our chosen slaves"(Pickthall, ١٩٩٩)<sup>vii</sup>

#### ٢.٤.٤.٢ Comparators

It contrasts what could have occurred, thus shifting away from factual events to consider possible outcomes. The main verb can represent them in the narrative, including negatives, futures, and models. (Fina andGeorgakopoulou, ٢٠١٢:٣٠) for example;(Joseph, ١٢:٣١)

"فَلَمَّا سَمِعَتْ بِمَكْرِهِنَّ أَرْسَلَتْ إِلَيْهِنَّ وَأَعْتَدَتْ لَهُنَّ مُتَّكًا وَآتَتْ كُلَّ وَاحِدَةٍ مِّنْهُنَّ سِكِّينًا وَقَالَتِ اخْرُجْ عَلَيْهِنَّ فَلَمَّا رَأَيْنَهُ أَكْبَرْنَهُ وَقَطَّعْنَ أَيْدِيَهُنَّ وَقُلْنَ حَاشَ لِلَّهِ مَا هَذَا بَشَرًا إِنْ هَذَا إِلَّا مَلَكٌ كَرِيمٌ "

"And when she heard of their sly talk, she sent to them and prepared fur them a cushioned couch (to lie on at the feast) and gave to every one of them a knife and said (to Joseph): Come out unto them! And when they saw him they exalted him and cut their bands, exclaiming: Allah Blameless! This is not a human being. This is no other than some gracious angel"(Pickthall, ١٩٩٩)<sup>viii</sup>

#### ٢.٥.٤.٤.٣ Correlatives

It means conjoining two events into a single independent clause. A progressive verb, double appositives like "a knife, a long

one, a dagger," and double attributives like "a wet, cold day" may be found within correlatives. (Fina and Georgakopoulou, ٢٠١٢:٣٠). As an example of double appositives; (Joseph, ١٢:٢٢)

"وَلَمَّا بَلَغَ أَشُدَّهُ آتَيْنَاهُ حُكْمًا وَعِلْمًا ۗ وَكَذَلِكَ نَجْزِي الْمُحْسِنِينَ "

"And when he reached his prime We gave him wisdom and knowledge. Thus We reward the good"(Pickthall, ١٩٩٩)<sup>x</sup>

#### ٢.٤.٤.٤ Explicates

The narrator suspends the narrative action to move backwards or forwards in time. This narrative evaluation is asserted as embedded clauses within the main clause. Words like "while," "though, since, because," and "that" are remarks for these clauses. but not as a sign for a text to be a narrative (Fina and Georgakopoulou, ٢٢:٣٠). For example, (Joseph, ١٢:٩٤-٥)

"وَلَمَّا فَصَلَتِ الْعِيرُ قَالَ أَبُوهُمْ إِنِّي لَأَجِدُ رِيحَ يُوسُفَ ۗ لَوْلَا أُن تَفَعِدُونَ ○ قَالُوا تَاللَّهِ إِنَّكَ لَفِي ضَلَالِكَ الْقَدِيمِ"

"When the caravan departed their father had said : Truly I am conscious of the breath of Joseph, though ye call me dotard. ○ (Those around him) said: By Allah, Lo! thou art in thine old aberration"(Pickthall, ١٩٩٩)<sup>x</sup>

#### ٢.٥. Resolution

This section is the outcome of the narrative. It matches the last narrative clause, and it describes how the complicating events are solved (Fina and Georgakopoulou, ٢٠٢٢:٢٨). The complicating action

ends when the writer says, "I stood there watching as they drove toward the interstate and finally disappeared into the southbound ramp". It represents the story's conclusion when everything is fixed. The bully and his wife go back (Labov, ٢٠١٩). Smith (٢٠٠٦: ٤٧٣) defines resolution as the section after complicating actions.

Both complicating action and resolution are identified with simple-past main clauses arranged to summarize the order of events. "Narrative clauses" are not chronologically free because any change in their order will change the chronological order of the actual semantic interpretation, in contrast to other categories of Labov's model, which are recognized as "free clauses" (Najwan, ٢٠١٤:٣٧). For example (Afsar, ٢٠٠٦:٥١٠)

" وَأَرْسَلْنَاهُ إِلَى مِائَةِ أَلْفٍ أَوْ يَزِيدُونَ ○ فَاسْتَقْتَهُمُ الرِّبَّكَ النَّبَاتُ وَلَهُمُ البُنُونُ "  
(Alkhf, ٣٧: ١٤٧-٨)

"And We sent him to a hundred thousand (folk) or more ○ And they believed, therefore We gave them comfort for a while"(Pickthall, ١٩٩٩)<sup>xi</sup>

## ٢.٦ Coda

Codas and abstracts are correlated elements. A coda represents the "locking off" of the story, whereas an abstract accounts for the "beginning of" it (Toolan, ١٩٨٨:١٦١). Coda made up a link between the story world and the actual one, which can be determined through distinct linguistic tools. For instance, the narrator can discuss the consequences of the events followed by a character's evolution at



the end of the narrative or show morals. (Fina and Georgakopoulou, 2012: 29). There are two common techniques within the coda. The first one is the clear or explicit statement that the narrative ends so that the listener or reader (narratee) wouldn't ask, "And then what happened?" for example;

"هُنَالِكَ الْوَلَايَةُ لِلَّهِ الْحَقِّ هُوَ خَيْرٌ ثَوَابًا وَخَيْرٌ عُقْبًا " (Khaf, ١٨: ٤٤)

"In this case is protection only from Allah, the True. He is best for reward, and best for consequence" (Pickthall, 1999)<sup>xii</sup>

### ٣. Narrative Plot Structure

The word "plot" is essential in creating a story's framework. So, what is the "plot"? What are its components? How Plot differs from the action? And what is the relation between "plot" and "narrative"? Are these questions addressed in Arabic, particularly in a Qur'anic narrative?

In any literary work or narrative, the Plot is a logical series of events that form a story and highlight the relation of cause and effect. The Plot is simple when the protagonist's fate ends without a significant change; when it is problematized, the Plot becomes complex. Aristotle's idea is that the Plot has *a beginning, middle, and end* (emphasis mine). He divides the literary work into two acts: complication and resolution. "Conflict" is defined as a destructive or painful action as the third component of a literary work. (wikipedia.org/wiki/Plot-narrative).

According to "*Aristotle's Poetics*", a dramatic structure is a compelling story that includes Phases such as exposition, rising movement, climax, falling movement, and resolution. These five phases should be present in any story written by any writer (Aristotle, ١٩٦٢:١٠-١٢). Furthermore, one of the oldest dramatic structures of the mid-١٩th century is Freytag's Pyramid or Freytag's Triangle. A compelling story, according to Freytag, can be split into two parts: play and counterplay, and the climax in between. It includes five components: **introduction, rising movement, climax, falling movement, and denouement or catastrophe** (*emphasis mine*) (Freytag, ١٨٩٤).

In fiction, the plot structure represents the author's choice of interrelated actions, which represents a higher level of organization in a narrative than in a story. E.M. Forster states in his "*Aspects of the Novel*" (١٩٢٧) that a story represents "narrated events arranged in their timeline". In contrast, a plot arranges the events according to "cause and effect" (Forster, ١٩٧٤:١٧-٢٠).

R. S. Crane states that the plot is an essential part of the narrative, despite not being recognized sufficiently, she offers an extended notion of plot: "a temporal structure affected by the elements of action, character, and the thought of the writer." Also, she points out that plots differ due to the elements that are used. Crane develops the notion of plot, indicating how thought and character are interrelated and how an action is structured (Crane, ١٩٥٢).

According to Peter Brooks (١٩٩٠:٣), as cited in Richardson, "the plot begins when the story begins, in which a state of narratability is simulated, creating a tension that requires narration" In his "*Reading for the plot; Design and intention in Narrative*" Peter Brooks describes how stories are ordered and our demand for such orders. The plot is these stories' design and intent, whereas the narrative shapes a story and gives it a sense of meaning Richardson (٢٠٠٢).

Dibell (١٩٩٩:٥) defines the plot in his "*Elements of Fiction Writing-Plot*." Whatever occurs in a story (verbal or written), a series of events can have significant consequences. For instance, taking a shower or opening a door is not a plot; it is an "incident." It happens, but it doesn't have significant consequences. While a character like Rapunzel, who braids her hair, is essential to help the prince climb to her window, an incident is transformed into a plot since it has a significant outcome.

The plot according to Abrams (١٩٥٧:١٢٧), as cited in Wardhanie, is the narrative's structure, arranged and presented in such a way as to achieve a specific emotional and artistic effect. In their book *Fiction: An Introduction to Reading and Writing*, Robert and Jacobs (١٩٨٧:٩) explain that plot is a technique for a story based on contradicting human motivations that arise from a reasonable and natural human reaction. Furthermore, they stated that the plot in narrative work often deals with conflict. Claiming that conflicts are the fundamental component that must be created to establish a series of

events that form a story. Meanwhile, Abrams divided conflicts between individuals and competing desires or values in a character's mind (Abrams, ١٩٥٧:٢٨). In addition, in his book "An Introduction to Fiction", Stanton explains these two parts as internal and external conflict (Wardhanie, ٢٠١٦:١١). The plot is the chronological order of fiction to be narrated (Hassan, ٢٠٢٢:١٢). Faris as cited in Maidi(٢٠٢١:٣٧), points out that a language is a fundamental tool for politicians to conduct their audience's intellects

It is essential to distinguish between the action and the plot. The plot does not implicate all of the points of the action. Also, it does not follow the order of the events. Thus, it may switch to the midpoint of events. So, the plot depicts the structure of the action in fiction (GHAILAN,١٩٩٩:٣٦).

Plot structure, due to this research, does not go far from the original classification of it. Labovian classification of the plot is divided into six components: **abstract, orientation, complicating action, evaluation, resolution, and coda** (emphasis mine). These components almost match Aristotle and Freitag's ideas about the plot.

#### ٤. The Structure of the Brothers' Plot Against Joseph Episode

Joseph Sura consists of several plots, major and minor, and each consists of a situation that develops through several events into a problem followed by a solution. The solution ends with evaluating these events from the narrator's point of view. These are called

"episodes," and each consists of a situation, problem, solution, and evaluation). Each episode has sub-plot divisions Classified as situations, problems, and solutions in a story-level structure. For more details, each episode is classified as situations, problems, resolutions and evaluations in episode-level structure. This classification gives more room for sub-plots in NS. For more clarification, see table (١):

**Table ١ The Structure of The Brothers' Plot Against Joseph**

Episode's title	Story level structure	Verse No.	Episode level structure	Verse No.
The brothers' plot against Joseph	Problem	٧-٢٢	Situation	٧,٨
			Problem ١	٩,١٠,١١, ١٢,١٣,١٤ ,١٥,١٧
			Resolution ١	١٩,٢١
			Evaluation	١٦,١٨,٢٠ ,٢٢

#### ٥. The Structure of The Brothers' Plot Against Joseph Episode in Terms of LNNM

In respect of the classification of plot structure, LNNM is needed since it views the problem-solution patterns according to the sections of the model more precisely. For instance, in the abstract and



orientation section, there are no problems, but situations and their evaluation and the setting of the story (persons, places, and time). Another example is that there are more problems with or without their solutions in the complicating actions. In addition to the evaluation section where the narrated events are evaluated, and the resolution section where the problems are solved. Last but not least, the coda represents the story's moral lessons and the narration's end. According to the selected data, table (٢) shows the verses number of "the brothers' plot against Joseph" over all six components of LNNM.

#### ٥.١ Abstract

According to Labov's model, verse (١٢:٧) indicates the abstract of the selected data. It represents the introductory part of this episode, that behind Joseph and his brothers' story is a lesson that needs to be learned. In this verse, the narrator summarizes the brothers' conspiracy against Joseph.

#### ٥.٢ Orientation

According to LNNM, verse (١٢:٨) indicates the main characters in this episode, Joseph, his brother, Jacob, and the rest of Jacob's sons. It shows how Jacob prefers Joseph and his brother more than his sons and how jealousy feeling raises. Verse (١٢:١٠) shows the characters' activity of not killing Joseph and offering to through him into (a place), the bottom of the well. Verse (١٢:١٩) represents the appearance of a travelling caravan and their water-drawer as new

characters. Verse (١٢:٢١) shows the presence of Potiphar and his wife as new characters from Egypt who bought Joseph from the travelling caravan.

### ٥.٣ Complicating actions

According to LNNM, Verses (١٢:٩-١٧) represent the development of narrated events of the brothers' plot against Joseph. It begins with the conspiracy of killing Joseph. Then the decision of throwing him into the bottom of the well in verses (١٢:٩, ١٠). Verses (١٢:١١, ١٢) represent the attempt of keeping Joseph away from Jacob. Verse (١٢:١٣) indicates Jacob's fear of his sons' conspiracy against Joseph. Verses (١٢:١٤, ١٥) represent the brothers' conspiracy which is actualized by throwing Joseph into the bottom of the well. Verses (١٢:١٦, ١٧) indicate the brothers lie to their father, that Joseph is eaten by a wolf and the stained shirt they fake to prove their lies.

### ٥.٤ Evaluation

Due to the selected data, evaluation is embedded along with complicating actions to evaluate the narrated events from a narrator's point of view as an omniscient narrator or a participant in the events. According to LNNM, Verse (١٢:١٥) indicates a free clause that refers to an embedded evaluation "We inspired in him: Thou wilt tell them of this deed of theirs when they know (thee) not" *when* the narrator (Allah SWT) comments on the brothers' conspiracy and inspired Jacob already with their intentions. Verse (١٢:١٦) represents an

evaluative action, a kind of dramatized evaluation by expressing what the brothers did more than what they said. Verse (١٢:١٨) indicates two clauses with two kinds of evaluation. The first one is evaluative action "And they came with false blood on his shirt". The second one is an embedded evaluation with the same verse to evaluate the action of coming with Joseph's shirt stained by fake blood. Verse (١٢:٢٠) indicates evaluative action, the brothers sold Joseph for a low price. Verse (١٢:٢١) shows an external evaluation clause ". Thus, we established Joseph in the land that We might teach him the interpretation of events. And Allah was predominant in his career, but most of mankind know not ." Verse (١٢:٢٢) indicates an internal (correlatives) evaluation which means conjoining two events into a single clause.

#### ٥.٥ resolution

According to LNNM, the resolution represents how complicating actions are resolved. Due to the selected data, verses (١٢:١٩,٢١) show the resolution of this episode although it is a start for another problem of the following episode. The appearance of a travelling caravan to which Joseph is sold, and when Joseph is sold again to Potiphar (AAazeez-u-Misr) in Egypt.

#### ٥.٦ Coda

According to LNNM, the coda is the end of the narrative and it is an optional component as well. Due to this episode in chapter

twelve of the Quranic narrative, coda is missing. But it is not a deviation of NS since it is an optional component.

**Table 1 Plot Structure of The Brothers' Plot Against Joseph in Terms of Labov**

Model's components	Verses' number
Abstract	٧
Orientation	٨, ١٠, ١٩, ٢١,
Complicating Action	٩, ١٠, ١١, ١٢, ١٣, ١٤, ١٥, ١٦, ١٧
Evaluation	١٥, ١٦, ١٨, ٢٠, ٢١, ٢٢
resolution	١٩, ٢١
coda	

**Table ٣ The Distribution of Verses According to LNNM Sections**

Model Components	Verses No.	Verses
Abstract	١٢:٧	لَقَدْ كَانَ فِي يُوسُفَ وَإِخْوَتِهِ آيَاتٍ لِّلسَّائِلِينَ Verily in Joseph and his brethren are signs (of Allah's Sovereignty) for the inquiring.
Orientation	١٢:٨	إِذْ قَالُوا لِيُوسُفُ وَأَخُوهُ أَحَبُّ إِلَيْنَا مِنَّا وَنَحْنُ عُصْبَةٌ إِنَّ أَبَانَا لَفِي ضَلَالٍ مُّبِينٍ When they said: Verily Joseph and his brother are dearer to our father than we are, many though we be. Lo! our father is in plain aberration.
	١٢:١٠	قَالَ قَائِلٌ مِّنْهُمْ لَا تَقْتُلُوا يُوسُفَ وَأَلْفَوْهُ فِي غِيَابَةِ الْجُبِّ يَلْتَقِطُهُ بَعْضُ السَّيَّارَةِ إِن كُنْتُمْ فَاعِلِينَ One among them said: Kill not Joseph but, if ye must be doing, fling him into the depth of the pit; some caravan will find him
	١٢:١٩	وَجَاءَتْ سَيَّارَةٌ فَأَرْسَلُوا وَارِدَهُمْ فَأَدْلَى دَلْوَهُ قَالَ يَا بُشْرَى هَذَا غَلَامٌ وَأَسْرُوهُ بَضَاعَةً وَاللَّهُ عَلِيمٌ بِمَا يَعْمَلُونَ And there came a caravan, and they sent



		<p>their water- drawer. He let down his pail (into the pit). He said: Good luck! Here is a youth. And they hid him as a treasure, and Allah was Aware of what they did.</p>
	١٢:٢١	<p>وَقَالَ الَّذِي اشْتَرَاهُ مِنْ مِصْرَ لِامْرَأَتِهِ أَكْرِمِي مَثْوَاهُ عَسَىٰ أَنْ يَنْفَعَنَا أَوْ نَتَّخِذَهُ وَلَدًا وَكَذَلِكَ مَكَّنَّا لِيُوسُفَ فِي الْأَرْضِ وَلِنُعَلِّمَهُ مِن تَأْوِيلِ الْأَحَادِيثِ وَاللَّهُ غَالِبٌ عَلَىٰ أَمْرِهِ وَلَكِنَّ أَكْثَرَ النَّاسِ لَا يَعْلَمُونَ</p> <p>And he of Egypt who purchased him said unto his wife: Receive him honourably. Perchance he may prove useful to us or we may adopt him as a son. Thus We established Joseph in the land that We might teach him the interpretation of events. And Allah was predominant in his career, but most of mankind know not.</p>
Complicating Actions	١٢:٩	<p>اقْتُلُوا يُوسُفَ أَوْ اطْرَحُوهُ أَرْضًا يَخْلُ لَكُمْ وَجْهَ أَبِيكُمْ وَتَكُونُوا مِن بَعْدِهِ قَوْمًا صَالِحِينَ</p> <p>(One said) : Kill Joseph or cast him to some (other) land, so that your father's favour may be all for you, and (that) ye may afterward be righteous folk.</p>
	١٢:١٠	<p>قَالَ قَائِلٌ مِّنْهُمْ لَا تَقْتُلُوا يُوسُفَ وَأَلْقُوهُ فِي غَيَابَةِ الْجُبِّ يَلْتَقِطْهُ بَعْضُ السَّيَّارَةِ إِن كُنْتُمْ فَاعِلِينَ</p>

		One among them said: Kill not Joseph but, if ye must be doing, fling him into the depth of the pit; some caravan will find him
	١٢:١١	قَالُوا يَا أَبَانَا مَا لَكَ لَا تَأْمَنَّا عَلَى يُوسُفَ وَإِنَّا لَهُ لَنَاصِحُونَ They said: O our father! Why wilt thou not trust us with Joseph, when lo! we are good friends to him?
	١٢:١٢	أَرْسَلْهُ مَعَنَا غَدًا يَرْتَعْ وَيَلْعَبْ وَإِنَّا لَهُ لَحَافِظُونَ Send him with us tomorrow that he may enjoy himself and play. And lo! we shall take good care of him.
	١٢:١٣	قَالَ إِنِّي لَيَحْزُنُنِي أَنْ تَذْهَبُوا بِهِ وَأَخَافُ أَنْ يَأْكُلَهُ الذِّئْبُ وَأَنْتُمْ عَنْهُ غَافِلُونَ He said: Lo! in truth it saddens me that ye should take him with you, and I fear lest the wolf devour him while ye are heedless of him.
	١٢:١٤	قَالُوا لَئِنْ أَكَلَهُ الذِّئْبُ وَنَحْنُ عُصْبَةٌ إِنَّا إِدَّا لَخَاسِرُونَ They said: If the wolf should devour him when we are (so strong) a band, then surely

		we should have already perished.
	١٢:١٥	<p>فَلَمَّا ذَهَبُوا بِهِ وَأَجْمَعُوا أَنْ يَجْعَلُوهُ فِي غِيَابَةِ الْجَبِّ وَأَوْحَيْنَا إِلَيْهِ لَتُنَبِّئَنَّهُمْ بِأَمْرِهِمْ هَذَا وَهُمْ لَا يَشْعُرُونَ</p> <p>Then, when they led him off, and were of one mind that they should place him in the depth of the pit, We inspired in him: Thou wilt tell them of this deed of theirs when they know (thee) not.</p>
	١٢:١٧	<p>قَالُوا يَا أَبَانَا إِنَّا ذَهَبْنَا نَسْتَبِقُ وَتَرَكْنَا يُوسُفَ عِنْدَ مَتَاعِنَا فَأَكَلَهُ الذِّئْبُ وَمَا أَنْتَ بِمُؤْمِنٍ لَنَا وَلَوْ كُنَّا صَادِقِينَ</p> <p>Saying: O our father! We went racing one with another, and left Joseph by our things, and the wolf devoured him, and thou believest not our sayings even when we speak the truth.</p>
Evaluation	١٢:١٦	<p>وَجَاءُوا أَبَاهُمْ عِشَاءً يَبْكُونَ</p> <p>And they came weeping to their father in the evening.</p>
	١٢:١٨	<p>وَجَاءُوا عَلَى قَمِيصِهِ بِدَمٍ كَذِبٍ قَالَ بَلْ سَوَّلَتْ لَكُمْ أَنْفُسُكُمْ أَمْرًا فَصَبِرْ جَمِيلًا وَاللَّهُ الْمُسْتَعَانُ عَلَى مَا تَصِفُونَ</p> <p>And they came with false blood on his shirt. He said: Nay, but your minds have beguiled you into something. (My course is) comely</p>

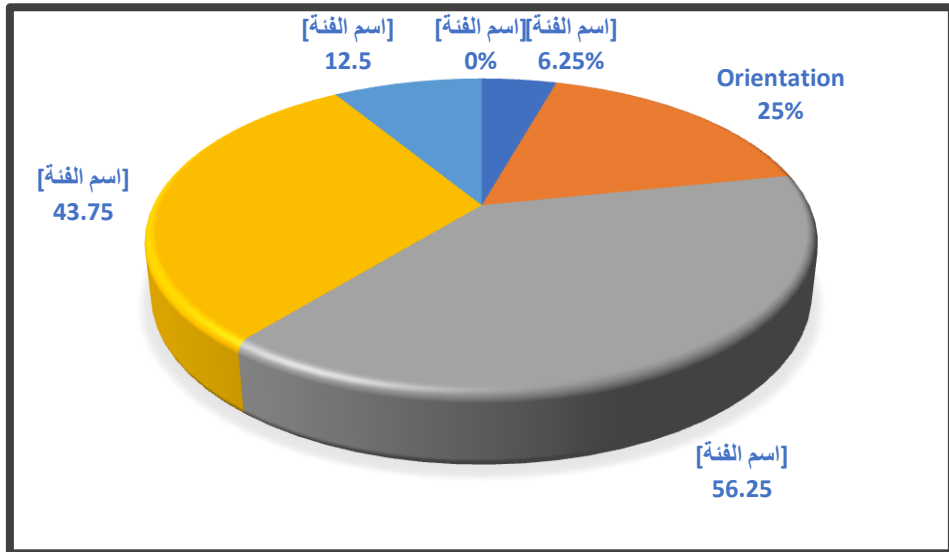
		patience. And Allah it is whose help is to be sought in that (predicament) which ye describe.
	١٢:٢٠	<p>وَشَرَوْهُ بِثَمَنٍ بَخْسٍ دَرَاهِمَ مَعْدُودَةٍ وَكَانُوا فِيهِ مِنَ الزَّاهِدِينَ</p> <p>And they sold him for a low price, a number of silver coins; and they attached no value to him.</p>
	١٢:٢٢	<p>وَلَمَّا بَلَغَ أَشُدَّهُ آتَيْنَاهُ حُكْمًا وَعِلْمًا وَكَذَلِكَ نَجْزِي الْمُحْسِنِينَ</p> <p>And when he reached his prime We gave him wisdom and knowledge. Thus We reward the good</p>
Resolution	١٢:١٩	<p>وَجَاءَتْ سَيَّارَةٌ فَأَرْسَلُوا وَارِدَهُمْ فَأَدْلَى دَلْوَهُ قَالَ يَا بُشْرَى هَذَا غَلَامٌ وَأَسْرُوهُ بِضَاعَةً وَاللَّهُ عَلِيمٌ بِمَا يَعْمَلُونَ</p> <p>And there came a caravan, and they sent their water- drawer. He let down his pail (into the pit). He said: Good luck! Here is a youth. And they hid him as a treasure, and Allah was Aware of what they did.</p>
	١٢:٢١	<p>وَقَالَ الَّذِي اشْتَرَاهُ مِنْ مِصْرَ لِامْرَأَتِهِ أَكْرِمِي مَثْوَاهُ عَسَى أَنْ يَنْفَعَنَا أَوْ نَتَّخِذَهُ وَلَدًا وَكَذَلِكَ مَكَّنَّا لِيُوسُفَ فِي الْأَرْضِ وَلِنُعَلِّمَهُ مِن تَأْوِيلِ الْأَحَادِيثِ وَاللَّهُ غَالِبٌ عَلَى أَمْرِهِ وَلَكِنَّ أَكْثَرَ النَّاسِ لَا يَعْلَمُونَ</p> <p>And he of Egypt who purchased him said unto his wife: Receive him honourably.</p>

		Perchance he may prove useful to us or we may adopt him as a son. Thus We established Joseph in the land that We might teach him the interpretation of events. And Allah was predominant in his career, but most of mankind know not (Pickthall, ١٩٩٩).
Coda		

**Table ٤ LNNM Section Percentage**

Model Component	Verses No.	Percentage	Total Verses Percentage	Total Percentage
Abstract	١	٦.٢٥%	٩٣.٧٥%	١٠٠ %
Orientation	٤	٢٥ %	٧٥ %	١٠٠ %
Complicating Action	٩	٥٦.٢٥ %	٤٣.٧٥ %	١٠٠ %
Evaluation	٧	٤٣.٧٥%	٥٦.٢٥ %	١٠٠ %
Resolution	٢	١٢.٥ %	٨٧.٥ %	١٠٠ %
Coda	٠	٠	١٠٠ %	١٠٠ %





**Figure ٢ The Structure of The Brothers' Plot Against Joseph**

## ٦. Conclusion

This paper analyzes the Qur'anic Narrative Structure of *JS: The Brothers' Plot Against Joseph* in terms of LNNM. The analysis reveals that the LNNM applies to the selected episode of chapter twelve from the glorious Qur'an. This paper divides the selected data into six sections or phases, each serving a specific purpose for comprehending the narrative.

Applying LNNM to (*JS*): *The Brothers' Plot Against Joseph* determines "the macro- and micro-features" of the whole sura. The narrative macroanalysis indicates the sections or phases of Labov's model in the story. Microanalysis features indicate speech analysis, i.e. examine the representative features of the writer's work, including cohesive ties and discourse markers.

The macro-analysis reveals the omission of an optional section or phase of the model" the coda.". Since it is optional, it doesn't affect the interpretation and understanding of the narrative because there are textual relations between verses and the entire sura. That is what Labov called the micro-features of the text. The micro-features are represented through the internal evaluation in particular since it concerns the syntactic features of the text, which is clear from the types of internal evaluation that are found in the selected episode. Thus, LNNM applies the selected data successfully and logically.

Similarly, Al-Zarkashi's study refers to the importance of inter-verse and inter-sura relations in understanding Qur'anic meaning. The inter-verse relations represent the micro-features of the text, while the inter-sura relations represent the sections or the model phases. Despite the difference in terminology, they serve the same purpose of analyzing narrative. Other scholars risked producing a complete *munasaba* based on the Qur'an's interpretation (El-Awa, ٢٠٠٦: ١١-١٣). The study of textual relations in the Qur'an is considered under the classification of *Munasaba*. El-Awa adds that "the term *Munasaba* is the closest to the current notion of coherence", and considers *Munasaba* to be an intersection between *tafsir* and linguistics (٢٠٠٦: ٦٨٢). El-Awa also agrees on the use of the same term (*Munasaba*) "to refer to the coherence existing in Quranic text" (٢٠٠٦: ٦٨٤).

The narrative in the Quran is narrated by God, revealed through Allah's messenger to the prophet Mohammed. The original narrator wanted himself to be known to the people. In the Qur'an, Allah is described as having complete control and power over the world, as the All-Seeing, All-Hearing, and All-Knowing. The command is only for Allah, the Most Merciful. People must believe that the reward for good deeds is preserved, and Allah never guides the plot of the betrayers. It can be noted that God recounts past experiences to give some moral lessons, and each lesson reveals a specific quality of His.

Six components of (LNNM) are placed and highlighted in the selected Qur'anic text. Applying the model for personal narratives to a Qur'anic narrative generates a link between personal and Qur'anic narratives. Also, it confirms the universality and compatibility of the Qur'anic theme and style with the contemporary literary technique of narration.

(LNNM) of analyzing narrative shows a powerful framework to investigate the efficiency of narrative skills developed by experienced storytellers. Although this model is based on statistical results in analyzing the NS with a focus on the sociolinguistic background, its preference for analyzing the Qur'anic narrative demonstrated its ability to deal with a diverse range of narratives from various cultures with similar goals to achieve. Compared to other narrative models, LNNM appears to be more suitable for analyzing short stories. The structure of Qur'anic narratives is either a short or a long story in lengthy texts

that are divided into sub-plots. Thus, it is one of the most suitable strategies for analyzing Qur'anic narratives. Many modern literary stories can be written following the structure of Qur'anic narratives and Labov's technique.

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