

Exploring Labov's Natural Narrative Structure to The Qur'anic Narrative of JS:

The King's Dream Episode

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Abstract:

This paper investigates exploring William Labov's natural narrative structure to the Qur'anic narrative of "Joseph's Story": The King's Dream Episode. According to William Labov's (1972) taxonomy, a narrative plot structure comprises six sections or phases that aim to comprehend and analyze the narrative scientifically and logically. This paper is divided into the following sections: abstract, orientation, complicating actions, evaluation, resolution, and coda. Due to the selected 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)).

استكشاف بنية السرد الطبيعية لأنموذج لابوف للسرد القرآني من سورة يوسف:

حبكه حلم الملك

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الملخص :

تبحث هذه الدراسة في استكشاف البنية السردية الطبيعية على وفق تطبيق أنموذج وليام لابوف على السرد القرآني لـ "قصة يوسف": حبكة حلم الملك. وفقاً لتصنيف وليام لابوف ، يتكون هيكل الحبكة السردية من ستة أقسام أو مراحل تهدف إلى فهم السرد وتحليله علمياً ومنطقيًا. ينقسم هذا البحث إلى الأقسام التالية: الملخص ، والتوجيه ، والأفعال المعقدة ، والتقييم ، والحل ، والكودا التي تمت معاينتها. يتم تحليل هذه الدراسة آية تلو الأخرى لتحديد الترابط بين الآيات والسورة بأكملها. تعد الجداول والأشكال التوضيحية في هذه الدراسة أدوات مكلمة لتحقيق أهدافها وإثبات فرضياتها.

الكلمات مفتاحية: (أنموذج لابوف السردية الطبيعية، البناء السردية، السرد القرآني).

1. The Objectives of the Study

This paper investigates whether Labov Natural Narrative Model (LNNM) applies to Joseph's sura (JS): The Kings Dream Episode from the Glorious Qur'an.

2. The Hypotheses of the Study

This paper hypothesizes that LNNM can be applied to JS plot structure through The Kings Dream Episode. Some scholars claim that

the Qur'anic narrative is incoherent to analyze. Because the Qur'an was originally oral, recited by God's messenger to the prophet Muhammad. This idea can be refuted since the older Arabic poetry was originally oral but still coherent. Thus, the selected data is analyzed according to LNNM, which is originally oral and based on the personal experience and a sociolinguistic point of view.

3. Limit of the Study

Labov's natural model is selected to be applied on The Qur'anic Narrative of "JS which is based on a conversation.

4. Why Joseph Sura in Qur'an in Particular?

"Joseph story" is the best of the Qur'anic narrative stories, in Allah's words, "ahsana alqasasi". In contrast to other suras, the title of the (Js) almost matches its content, and it is the only one that starts with a dream and ends with its actualization.

5. Introduction

This paper is a stylistic-narrative study. It presents the application of LNNM to The Kings Dream Episode 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 (1927) is an American linguist who founded the field of variationist sociolinguistics (Chambers, 2004). He describes himself as "a very significant figure who creates much of the methodology of sociolinguistics" (Trask, 1997:124). 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, 1967: 12). 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 (1972:3).

6. Qur'anic Narrative in Terms of Labov 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.:

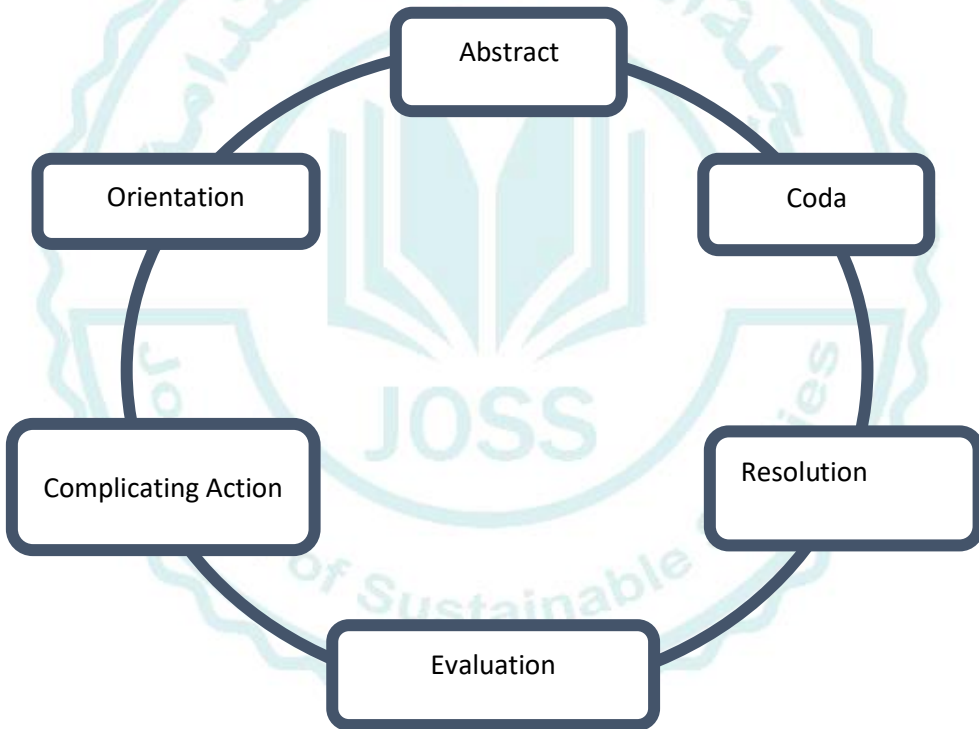


Figure 1: Labovian framework

The Qur'an was criticized by Western scholars because they believe that it lacks cohesion and literary ability. As an illustration, Thomas Carlyle described the Qur'anic style as "wearisome, confused

jumble, vulgar, incondite...”. These concerns have been responded to by many modern scholars, but the coherent unity of the Qur'an demands focusing and the need for a systematic explanation in modern scholarship.

Ayaz Afsar's study represents "*The application of the Labovian model to Qur'anic and biblical narrative*" Hence this study is limited to the Qur'anic narrative, as would be required by its objectives. William Labov's model is a very useful tool to analyze plot narrative structure based on sociolinguistic studies (originally found in the speech of real speakers in actual social circumstances).

Labove's model is similar to the traditional concepts of academic fields in that literary works have an introduction, rising action, and climax that lead to a quick denouement and resolution at the end. Narratives, whether "fully developed" or "advanced," are supposed to follow a basic pattern of six elements of Labov: **abstract, orientation, complicating action, evaluation, resolution, and coda** (emphasis mine). This study shows how these patterns apply to Quranic narratives (Afsar,2006:493-7).

6.1 Abstract

Afsar (2006:497) states that the abstract is an optional element. However, it can achieve an important function by presenting the outset of how the narrator reads the story's events to the listener. The

abstract is externally evaluative. It states the narrative and why it is told, for example, (Afsar, 2006:503).

"وَكَذَلِكَ أَنْزَلْنَاهُ قُرْآنًا عَرَبِيًّا وَصَرَّفْنَا فِيهِ مِنَ الْوَعِيدِ لَعَلَّهُمْ يَتَّقُونَ أَوْ يُحْدِثُ لَهُمْ ذِكْرًا ۖ فَتَعَالَى اللَّهُ الْمَلِكُ الْحَقُّ ۖ وَلَا تَعْجَلْ بِالْقُرْآنِ مِنْ قَبْلِ أَنْ يُقْضَىٰ إِلَيْكَ وَحْيُهُ وَقُل رَّبِّ زِدْنِي عِلْمًا" (Ta-Ha,20:113-114)

"Thus We have revealed it as a Lecture in Arabic, and have displayed therein certain threats, that peradventure they may keep from evil or that it may cause them to take heed. ○ Then exalted be Allah, the True King! And hasten not (O Muhammad) with the Qur'an ere its revelation hath been perfected unto thee, and say: My Lord! Increase me in knowledge " (Pickthall,1999)¹

6.2 Coda

Afsar (2006:497-8) points out that the coda is a technique when the narrator brings the reader or listener back to the present time before the narrative begins. The reported events in a story typically don't extend to the present time. The storyteller can connect the present to the end of the story by using a coda. It is also an optional element; see, for example, (Bajwa,2012:227)².

"وَتَرَكْنَا بَعْضَهُمْ يَوْمَئِذٍ يَمُوجُ فِي بَعْضٍ ۖ وَنُفِخَ فِي الصُّورِ فَجَمَعْنَاهُمْ جَمْعًا ۖ ○ وَعَرَضْنَا جَهَنَّمَ يَوْمَئِذٍ لِلْكَافِرِينَ عَرْضًا ○ الَّذِينَ كَانَتْ أَعْيُنُهُمْ فِي غِطَاءٍ عَنِ ذِكْرِي وَكَانُوا لَا يَسْتَطِيعُونَ

¹ <https://www.islamawakened.com/quran/20/113-114st37.htm>

² The model components are arranged according to Afsar's study.

سَمَعًا ○ أَفْحَسِبَ الَّذِينَ كَفَرُوا أَنْ يَتَّخِذُوا عِبَادِي مِنْ دُونِي أَوْلِيَاءَ إِنَّا أَعْتَدْنَا جَهَنَّمَ لِلْكَافِرِينَ نُزُلًا" (Al-Kahf,18:99-102)

" And on that day We shall let some of them surge against others, and the Trumpet will be blown. Then We shall gather them together in one gathering. ○ On that day We shall present hell to the disbelievers, plain to view, ○. Those whose eyes were hoodwinked from My reminder, and who could not bear to hear.○. Do the disbelievers reckon that they can choose My bondmen as protecting friends beside Me? Lo! We have prepared hell as a welcome for the disbelievers" (Pickthall,1999)³

6.3 Orientation

It is necessary to define the participant's activities, place, and time. Also, the context in which the events occur before the narrative clause begins Thus, all stages of the narrative may contain orientation. It is what the audience or readers need to comprehend the recounted events. Martin Cortazzi states, "Orientation data is composed of free clauses preceding the first event of the complication". For example, see (Afsar, 2006:498).

"إِذْ أَبَقَ إِلَى الْفُلْكِ الْمَشْحُونِ" (Sāffāt,37:140)

"When he fled unto the laden ship" (Pickthall,1999)⁴.

³ <https://www.islamawakened.com/quran/20/13st37.htm>

⁴ <https://www.islamawakened.com/quran/37/140/default.htm>.

6.4 Complicating Action

In the most extended narrative section, the events are chronologically ordered in narrative or free clauses (Afsar, 2006:498). The complicating action consists of a set of narrative events that make up a story together. It is the narrative core. Dialogues are essential in telling the Qur'anic narrative (i.e. in direct speech). Labov, in his "Some Further Steps in Narrative Analysis," distinguishes temporal types of clauses such as; Multiple-clause quotations are broken down into separate, individual, sequential actions. It is important to distinguish between actions and quotations because actions often interfere in contrast to quotations. The quotations or direct speech require "chronological order" based on the rule that when a person talks, time is never broken. For example, see (Afsar,2006:505-6).

"وَلَقَدْ عَاهَدْنَا إِلَىٰ آدَمَ مِنْ قَبْلُ فَنَسِيَ وَلَمْ نَجِدْ لَهُ عَزْمًا ○ وَإِذْ قُلْنَا لِلْمَلَائِكَةِ اسْجُدُوا لِآدَمَ فَسَجَدُوا إِلَّا إِبْلِيسَ أَبَى ○ فَقُلْنَا يَا آدَمُ إِنَّ هَذَا عَدُوٌّ لَكَ وَلِزَوْجِكَ فَلَا يُخْرِجَنَّكَمَا مِنَ الْجَنَّةِ فَتَشْقَى ○ إِنَّ لَكَ أَلَّا تَجُوعَ فِيهَا وَلَا تَعْرَى ○ وَأَنَّكَ لَا تَظْمَأُ فِيهَا وَلَا تَصْحَى ○ فَوَسْوَسَ إِلَيْهِ الشَّيْطَانُ قَالَ يَا آدَمُ هَلْ أَدُلُّكَ عَلَىٰ شَجَرَةِ الْخُلْدِ وَمُلْكٍ لَّا يَبُلَى ○ فَأَكَلَا مِنْهَا فَبَدَتْ لُهُمَا سَوَاتُهُمَا وَطَفِقَا يَخْصِفَانِ عَلَيْهِمَا مِنْ وَرَقِ الْجَنَّةِ وَعَصَى آدَمُ رَبَّهُ فَغَوَى ○ ثُمَّ اجْتَبَاهُ رَبُّهُ فَتَابَ عَلَيْهِ وَهَدَى ○ قَالَ اهْبِطَا مِنْهَا جَمِيعًا بَعْضُكُمْ لِبَعْضٍ عَدُوٌّ فَاِمَّا يَأْتِيَنَّكُمْ مِنِّي هُدًى فَمَنِ اتَّبَعَ هُدَايَ فَلَا يَضِلُّ وَلَا يَشْقَى" (Ta-Há, 20:115-124)

"And verily We made a covenant of old with Adam, but he forgot, and We found no constancy in him. ○. And when We said unto the angels: Fall prostrate before Adam, they fell prostrate (all) save Iblis;

he refused. ○. Therefor We said: O Adam! This is an enemy unto thee and unto thy wife, so let him not drive you both out of the Garden so that thou come to toil. ○. It is (vouchsafed) unto thee that thou hungerest not therein nor art naked, ○. And thou thirstest not therein nor art exposed to the sun's heat. ○. But the Devil whispered to him, saying: O Adam! Shall I show thee the tree of immortality and power that wasteth not away? ○. Then they twain ate thereof, so that their shame became apparent unto them, and they began to hide by heaping on themselves some of the leaves of the Garden. And Adam disobeyed his Lord, so went astray. ○. Then his Lord chose him, and relented toward him, and guided him. ○. He said: Go down hence, both of you, one of you a foe unto the other. But if there come unto you from Me a guidance, then whoso followeth My guidance, he will not go astray nor come to grief. ○. But he who turneth away from remembrance of Me, his will be a narrow life, and I shall bring him blind to the assembly on the Day of Resurrection" (Pickthall,1999)⁵.

6.5 Resolution

The story's resolution conveys the final narrative clauses of the complicating action, in which the complications rise to a final peak, to answer the question, "What finally happened?" For example,

(Afsar, 2006:498).

⁵ <https://www.islamawakened.com/quran/20/115-124/default.htm>

"وَفَدَيْنَاهُ بِذَبْحٍ عَظِيمٍ ○ وَتَرَكْنَا عَلَيْهِ فِي الْآخِرِينَ ○ سَلَّمَ عَلَىٰ إِبْرَاهِيمَ" - (Sāffāt,37:107-109)

"Then We ransomed him with a tremendous victim. ○. And We left for him among the later folk (the salutation):⁶ ○. Peace be unto Abraham!" (Pickthall,1999)⁷.

6.6 Evaluation

In addition to the primary narrative clause, evaluation is the most significant ingredient. One of its functions is to respond to the listener's "So what?" question. According to Labov, the narrator faces a challenge when they ask, "So what?" and continue pushing away. This presumption is founded on another idea about how events might be "reported". The narrated everyday incidents may have a different meaning from those intended to be weird or unique.

The second use of evaluation is for "self-aggrandizement," in addition to emphasizing the significance of the narrative. The narrator's desire to create the best image of himself. Helping listeners through narration to understand the narrative structural features is the third use of evaluation. For example, "emphasizing the point where the complication has reached a maximum: the break between the complication and the result."

⁶ Punctuations are original in the text translation according to Pickthall (1999).

⁷ <https://www.islamawakened.com/quran/37/107-109/default.htm>

Labov summarizes these uses by defining evaluation as "that part of the narrative that reveals the narrator's point of view about the narrative." Due to its structure, evaluation may be external or internal to narrative clauses. Free clauses may introduce external evaluation. For instance, the abstract and orientation parts are often evaluative, where the story may be interrupted. External evaluation is sometimes concealed, and the interpretation attributes to the narrator's experience.

The evaluation could also be embedded in the narrative and assigned to another character. A similar process is an evaluative action, which reveals what people did rather than said. Interrupting the action draws the listener's attention, who is already familiar with the evaluative point. Then, the listener's attention is suspended, and the resolution section comes with extreme power. As a structural signal of where the story's highest point reaches, action is frequently suspended between the complicating action and the resolution. Internal evaluation involves minor syntactic elements within the narrative clause. They are classified under four headings: ***intensifiers, comparators, correlatives, and explicators*** (emphasis mine). Shortly, these elements "strengthen specific narrative events that are interrelated to the main point; comparing the events that happened to those that did not; extend the linear structure of the narration, i.e. superimpose one

event upon another; and they illustrate the narrative point of view in so many words" as an example of external evaluation

(Afsar, 2006:498-9).

"فَأَكَلَا مِنْهَا فَبَدَتَ لُهُمَا سَوْآتُهُمَا وَطَفِقَا يَخْصِفَانِ عَلَيْهِمَا مِنْ وَرَقِ الْجَنَّةِ وَعَصَى آدَمُ رَبَّهُ فَغَوَى" (Tā-Há,20:121)

" Then they twain ate thereof, so that their shame became apparent unto them, and they began to hide by heaping on themselves some of the leaves of the Garden. And Adam disobeyed his Lord, so went astray"(Pickthall,1999)⁸.

According to Labov, Afsar's analysis does not analyze the entire narrative and leaves questions about coherence aside from the function of verses in the narrative and context. For the current research, there is a critical need for systematic analysis of Qur'anic narratives as well as structural analysis, particularly of Joseph's Sura. In contrast to other significant models, LNNM analysis includes all four major questions surveyed through Labov's model. It depicts the coherence of the Quranic structure and draws attention to an important reality: the Quranic narrative is intended to show how Allah, the omniscient Speaker, presents himself and the moral lessons beyond the narratives.

⁸ <https://www.islamawakened.com/quran/20/121/default.htm>

7. Previous Studies

Some studies and applications have been made in the fields of narrativity in general, sociolinguistics and stylistics in particular, and more specifically, LNNM, also known as the Narrative of Personal Experience Model, to analyze Qur'anic narrative. Several researchers used LNNM to analyze narrative, either aesthetically or sociolinguistically.

Michael J. Toolan (1988), in his "Narrative", offers a critical linguistic introduction that begins with fundamental standard topics such as plot structure, manipulation of temporal sequence, point of view, and narration. Toolan examined narrative aspects like characters, setting, and discourse to analyze and comprehend the written texts. Toolan discussed narrative as a sociolinguistic approach, then he introduced Labov's views of "narrative" based on his sociolinguistic background and personal narratives developed through social experience. Toolan recognized Labov's interest in studying language as a constantly changing dynamic fluid when considering a story as a living body with various constituent parts. Toolan presented LNNM as a framework that can be identified as ***abstract, orientation, complicating action, evaluation, and coda*** (emphasis mine). Toolan then moved on to consider oral narratives, such as stories recounted to and by children and explored how narratives in newspapers and law courts carry ideological presumptions with political results.

Fina and Geogakopoulou's Study (2012) raises many questions associated with the definition of "narrative" and differences in the process between methods. It discusses the principles proposed within narratology. This study shows linguistic approaches to a narrative structure concerning storytelling and analyzes the linguistic and discursive techniques used for structuring the narrative. This study discusses the practical approaches to the narrative, like "LNNM" which is based on personal experience, ethnopoetics, and conversation analysis.

This study emphasizes the nature of Labov's model and its impact on the linguistic study of narrative but also states its constraints. Also, it points to the contribution of conversation analysis to storytelling and emphasizes the importance of talk in interaction. In short, it investigates the relationship between narrative and culture in terms of contexts.

Additionally, this study illustrates how narratives are collective accomplishments used as strategic tools in the conflict or as the argumentative devices to support controversial positions.

Najwan's Study (2014) is a narrative-stylistic study based on LNNM that is applied to analyze Frank O'Connor's three selected short stories: My Oedipus Complex, Lonely Rock, and Guests of the Nation, to apply the six narrative components of the model throughout each story. The researcher analyzes the three short stories stylistically.

According to LNNM, the three stories are divided into the six narrative components of the model itself.

Labov's approach generally provides a framework for further investigation into tales' linguistic and interactional structure during (face-to-face). Herman (2004:48) states that "conversational narratives include clause, sentence, and discourse level elements within a context."

This study applies LNNM in Hoey's Problem-Solution Pattern to Frank O'Connor's short stories that depict his personal life experiences to prove that this model applies to written literary narratives.

8. Methodology

This study adopts the narrative theory according to LNNM. Labov regards narrative as a social phenomenon that occurs in everyday conversations and is influenced by one's social background and personal experience. This study uses narrative theory to analyze oral and written texts, particularly the Quranic narrative. The Kings Dream Episode in JS will be divided according to LNNM into six sections: **abstract, orientation, complicating action, evaluation, resolution, and coda** (emphasis mine) to see whether this narrative theory applies to the selected data.

This paper divides the selected episode in JS verses into six sections or phases due to the purpose they achieve. The introductory verses (1-3) represent the **abstract**, they give information about the narrative and answer questions like "what is the story about?" and "why is it told?" These verses regard the beginning of the narrative. As with any narrative, the Qur'anic narrative offers information about the person's activities, place, and time where the events occur throughout the whole narrative, this is called "**orientation**" in terms of Labov's model.

The **complicating actions** present a series of events regarding cause and result, or "the conflicts" that face the main character "the prophet Joseph". These events are interrupted by evaluation clauses or sentences (verses due to selected data). **Evaluation** represents the narrator's point of view about the events that occur throughout the narrative.

The fifth section of LNNM represents the end of the complicating action. "**Resolution**" refers to the final step of the narrated events. **Coda** is the last section of the current model, the moment when the narrator returns the listeners or readers to the present time. Coda matches or completes the function of the abstract. The abstract begins the narrative, and the coda ends it.

9. The Structure of The King's Dream 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 (1):

Table 1 The Structure of The King's Dream Episode

	Episode's title	Story level structure	Verse No.	Episode level structure	Verse No.
5	The king's dream	problem	43-57	Problem 1	43,44
				Resolution 1	45,46,47,48,49
				Problem 2	50,51
				Evaluation	52,53,56,57
				Resolution 2	54,55

10. The Structure of The King's Dream 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 (2) shows the verses number of "The King's Dream Episodes" over all six components of LNNM.

10.1 Abstract

According to Labov's model, an abstract is an optional component. In the selected episode, the abstract section is missing.

10.2 Orientation

According to LNNM, verses (12:34,44) introduce the king's character and his people who couldn't interpret his dream by saying it is one of the Jumbled dreams! Identifying new characters in this episode is presented in verse (12:43) and the activity of incapability to interpret the king's dream.

10.3 Complicating actions

According to LNNM, Verses in this section represent the development of narrated events of the king's dream episode. Although verses (12:43,44) include orientation clauses, it regards as the beginning of complicating incidents. It is about an uninterpretable dream. Verses (12:45,46) show how one of the two young men in prison tries to contact Joseph and ask for the interpretation of the king's dream. Verses (12: 47-49) represent the interpretation of the king's dream. In verses (12:50,51), events start to be complicated when Joseph asks for a trial to prove that he is innocent.

10.4 Evaluation

According to LNNM, Verses (12:52-53) represent an embedded evaluation that evaluates Joseph's Innocence, and how Joseph acquires a higher position to be (AAazeez-u-Misr). Verses (12:55-57) represent an external evaluation that evaluates the final event of choosing Joseph to be (AAazeez-u-Misr). Some verses involve evaluation clauses within the complicating actions, such as (12:52,53).

10.5 Resolution

According to LNNM, Verses (12:54,55) represent the resolution. The king trusts Joseph and makes him (AAazeez-u-Misr), and hands him over the household during the famine time. Verse (12:55) contains an evaluation clause as well.

10.6 Coda

According to Labov's model, the coda is an optional component. In the king's Dream Episode, the coda section is missing.

Table 1 Plot Structure of The Kings Dream Episode in Terms of Labovs

Model's components	Verses' number
Abstract	
Orientation	43,44
Complicating Action	43,44.45,46,47,48,49,50,51,52,53,
Evaluation	52,53,55,56,57
resolution	54,55
coda	

Table 3 The Distribution of Verses According to LNNM Sections

Model Components	Verses No.	Verses
Abstract		
Orientation	12:43	وَقَالَ الْمَلِكُ إِنِّي أَرَى سَبْعَ بَقَرَاتٍ سِمَانٍ يَأْكُلُهُنَّ سَبْعٌ عِجَافٌ وَسَبْعٌ سُنْبُلَاتٍ خُضْرٍ وَأُخَرَ يَابِسَاتٍ يَا أَيُّهَا الْمَلَأُ أَفْتُونِي فِي رُؤْيَايَ إِنَّ كُنْتُمْ لِلرُّؤْيَا تَعْبُرُونَ

		And the king said: Lo! I saw in a dream seven fat kine which seven lean were eating, and seven green ears of corn and other (seven) dry. O notables! Expound for me my vision, if ye can interpret dreams
	12:44	قَالُوا أَضْغَاثُ أَحْلَامٍ وَمَا نَحْنُ بِتَأْوِيلِ الْأَحْلَامِ بِعَالَمِينَ They answered: Jumbled dreams! And we are not knowing in the interpretation of dreams.
Complicating Actions	12:43	وَقَالَ الْمَلِكُ إِنِّي أَرَى سَبْعَ بَقَرَاتٍ سِمَانٍ يَأْكُلُهُنَّ سَبْعٌ عِجَافٌ وَسَبْعَ سُنبُلَاتٍ خُضْرٍ وَأُخَرَ يَابِسَاتٍ يَا أَيُّهَا الْمَلَأُ أَفْتُونِي فِي رُؤْيَايَ إِن كُنْتُمْ لِلرُّؤْيَا تَعْبُرُونَ And the king said: Lo! I saw in a dream seven fat kine which seven lean were eating, and seven green ears of corn and other (seven) dry. O notables! Expound for me my vision, if ye can interpret dreams
	12:44	قَالُوا أَضْغَاثُ أَحْلَامٍ وَمَا نَحْنُ بِتَأْوِيلِ الْأَحْلَامِ بِعَالَمِينَ They answered: Jumbled dreams! And we are not knowing in the interpretation of dreams.
	12:45	وَقَالَ الَّذِي نَجَا مِنْهُمَا وَادَّكَرَ بَعْدَ أُمَّةٍ أَنَا أُنَبِّئُكُمْ بِتَأْوِيلِهِ فَأَرْسِلُونِ And he of the two who was released, and (now) at length remembered, said: I am going to announce unto you the interpretation, therefore

		send me forth.
	12:46	<p>يُوسُفُ أَيُّهَا الصِّدِّيقُ أَفْتِنَا فِي سَبْعِ بَقَرَاتٍ سِمَانٍ يَأْكُلُهُنَّ سَبْعٌ عِجَافٌ وَسَبْعِ سُنبُلَاتٍ خُضْرٍ وَأُخَرَ يَابِسَاتٍ لَعَلِّي أَرْجِعُ إِلَى النَّاسِ لَعَلَّهُمْ يَعْلَمُونَ</p> <p>(And when he came to Joseph in the prison, he exclaimed) : Joseph! O thou truthful one! Expound for us the seven fat kine which seven lean were eating and the seven green ears of corn and other (seven) dry, that I may return unto the people, so that they may know</p>
	12:47	<p>قَالَ تَزْرَعُونَ سَبْعَ سِنِينَ دَأَبًا فَمَا حَصَدْتُمْ فَذَرُوهُ فِي سُنْبُلِهِ إِلَّا قَلِيلًا مِمَّا تَأْكُلُونَ</p> <p>He said: Ye shall sow seven years as usual, but that which ye reap, leave it in the ear, all save a little which ye eat.</p>
	12:48	<p>ثُمَّ يَأْتِي مِنْ بَعْدِ ذَلِكَ سَبْعٌ شِدَادٌ يَأْكُلْنَ مَا قَدَّمْتُمْ لَهُنَّ إِلَّا قَلِيلًا مِمَّا تُحْصِنُونَ</p> <p>Then after that will come seven hard years which will devour all that ye have prepared for them, save a little of that which ye have stored</p>
	12:49	<p>ثُمَّ يَأْتِي مِنْ بَعْدِ ذَلِكَ عَامٌ فِيهِ يُغَاثُ النَّاسُ وَفِيهِ يُعْصِرُونَ</p> <p>Then, after that, will come a year when the people will have plenteous crops and when they will press (wine and oil).</p>
	12:50	<p>وَقَالَ الْمَلِكُ اانْتُونِي بِهِ فَلَمَّا جَاءَهُ الرَّسُولُ قَالَ ارْجِعْ إِلَى رَبِّكَ</p>

		<p>فَأَسْأَلُهُ مَا بَالُ النَّسْوَةِ اللَّاتِي قَطَعْنَ أَيْدِيَهُنَّ إِنَّ رَبِّي بِكَيْدِهِنَّ عَلِيمٌ</p> <p>And the King said: Bring him unto me. And when the messenger came unto him, he (Joseph) said: Return unto thy lord and ask him what was the case of the women who cut their hands. Lo! my lord knoweth thee guile.</p>
	12:51	<p>قَالَ مَا خَطْبُكُمْ إِذْ رَأَوْتُنَّ يُوسُفَ عَنْ نَفْسِهِ قُلْنَ حَاشَ لِلَّهِ مَا عَلِمْنَا عَلَيْهِ مِنْ سُوءٍ قَالَتِ امْرَأَةُ الْعَزِيزِ الْآنَ حَصْحَصَ الْحَقُّ أَنَا رَأَوْتُهُ عَنِ نَفْسِهِ وَإِنَّهُ لَمِنَ الصَّادِقِينَ</p> <p>He (the king) (then sent for those women and) said: What happened when ye asked an evil act of Joseph? They 73 answered : Allah Blameless! We know no evil of him. Said the wife of the ruler: Now the truth is out. I asked of him an evil act, and he is surely of the truthful.</p>
	12:52	<p>ذَلِكَ لِيَعْلَمَ أَنِّي لَمْ أَخُنْهُ بِالْغَيْبِ وَأَنَّ اللَّهَ لَا يَهْدِي كَيْدَ الْخَائِنِينَ</p> <p>(Then Joseph said: I asked for) this, that he (my lord) may now that I betrayed him not in secret, and that surely Allah guideth not the snare of the betrayers.</p>
	12:53	<p>وَمَا أُبْرِئُ نَفْسِي إِنَّ النَّفْسَ لَأَمَّارَةٌ بِالسُّوءِ إِلَّا مَا رَحِمَ رَبِّي إِنَّ رَبِّي غَفُورٌ رَحِيمٌ</p> <p>I do not exculpate myself. Lo! the (human) soul enjoineth unto evil, save that whereon my Lord hath mercy. my Lord is Forgiving, Merciful</p>

	12:55	<p>قَالَ اجْعَلْنِي عَلَىٰ خَزَائِنِ الْأَرْضِ إِنِّي حَفِيظٌ عَلَيْمِ</p> <p>He said: Set me over the storehouses of the land I am a skilled custodian.</p>
Evaluation	12:52	<p>ذَٰلِكَ لِيَعْلَمَ أَنِّي لَمْ أَخُنْهُ بِالْغَيْبِ وَأَنَّ اللَّهَ لَا يَهْدِي كَيْدَ الْخَائِنِينَ</p> <p>(Then Joseph said: I asked for) this, that he (my lord) may now that I betrayed him not in secret, and that surely Allah guideth not the snare of the betrayers</p>
	12:53	<p>وَمَا أَتَّبِرُ إِلَّا نَفْسِي إِنَّ النَّفْسَ لَأَمَّارَةٌ بِالسُّوءِ إِلَّا مَا رَحِمَ رَبِّي إِنَّ رَبِّي غَفُورٌ رَحِيمٌ</p> <p>I do not exculpate myself. Lo! the (human) soul enjoineeth unto evil, save that whereon my Lord hath mercy. my Lord is Forgiving, Merciful.</p>
	12:55	<p>قَالَ اجْعَلْنِي عَلَىٰ خَزَائِنِ الْأَرْضِ إِنِّي حَفِيظٌ عَلَيْمِ</p> <p>He said: Set me over the storehouses of the land I am a skilled custodian</p>
	12:56	<p>وَكَذَٰلِكَ مَكَّنَّا لِيُوسُفَ فِي الْأَرْضِ يَنبَغُ مِنْهَا حَيْثُ يَشَاءُ نُنصِيبُ بِرَحْمَتِنَا مَن نَّشَاءُ وَلَا نُضِيعُ أَجْرَ الْمُحْسِنِينَ</p> <p>Thus gave We power to Joseph in the land. He was the owner of it where be pleased. We reach with our mercy whom We will. We lose not the reward of the good.</p>
	12:57	<p>وَلَأَجْرُ الْآخِرَةِ خَيْرٌ لِّلَّذِينَ آمَنُوا وَكَانُوا يَنْتَهُونَ</p> <p>And the reward of the Hereafter is better, for those who believe and ward of (evil)</p>

Resolution	12:54	<p>وَقَالَ الْمَلِكُ ائْتُونِي بِهِ أَسْتَخْلِصُهُ لِنَفْسِي فَلَمَّا كَلَّمَهُ قَالَ إِنَّكَ الْيَوْمَ لَدَيْنَا مَكِينٌ أَمِينٌ</p> <p>And the king said: Bring him unto me that I may attach him to my person. And when he had talked with him he said: Lo! thou art today our presence established and trusts</p>
	12:55	<p>قَالَ اجْعَلْنِي عَلَى خَزَائِنِ الْأَرْضِ إِنِّي حَفِيظٌ عَلَيْمَ</p> <p>He said: Set me over the storehouses of the land I am a skilled custodian</p>
Coda		

Table 4 LNNM Section Percentage

Model Component	Verses No.	Percentage	Total Verses Percentage	Total Percentage
Abstract	0	0	100 %	100 %
Orientation	2	13.33	86.66	100 %
Complicating Action	11	73.33	26.66	100 %
Evaluation	5	33.33	66.66	100 %
Resolution	2	13.33	86.66	100 %
Coda	0	0	100 %	100 %

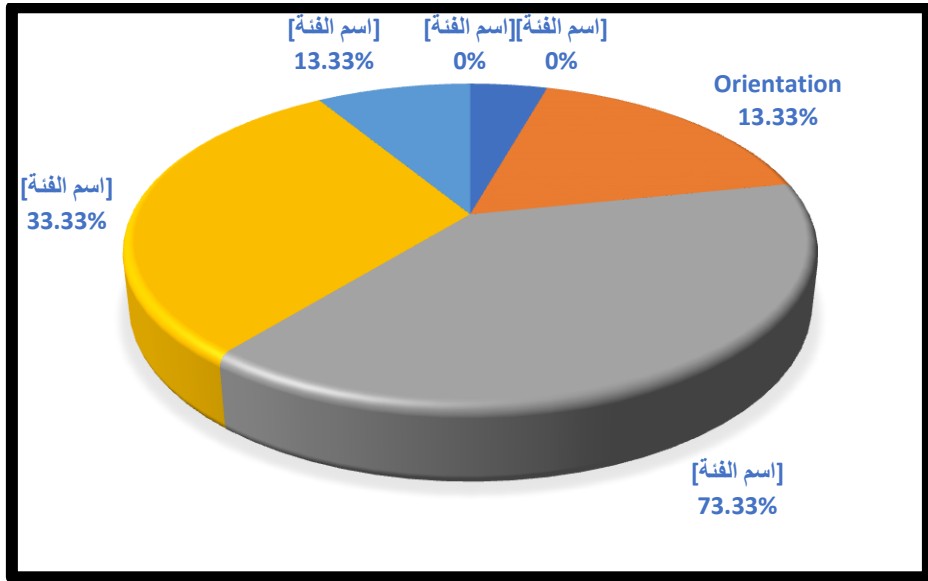


Figure 2 The Structure of The Brothers' Plot Against Joseph

11. Conclusion

This paper analyzes the Qur'anic Narrative Structure of *JS: The King's Dream Episode* 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 King's Dream Episode* 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 show 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 optional sections or phases of the model" the abstract and 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,2006:11-13). The study of textual relations in the Qur'an is considered under the classification of Munásaba. El-Awa adds that "the term Munásaba is the closest to the current notion of coherence", and considers Munasaba to be an intersection between tafsir and linguistics

(2006:682). El-Awa also agrees on the use of the same term (Munásaba) "to refer to the coherence existing in Quranic text" (2006:684).

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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