

Investigating Labov's Narrative Structure Application to the Qur'anic Narrative of Joseph's Story: Potiphar's Wife's Plot Against Joseph

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Abstract:

The present paper hypothesizes that Labov's Natural Narrative Model (LNNM) can be applied to Surat Yusuf's plot structure through *Potiphar's Wife's Plot Against Joseph Episode*. According to William Labov's taxonomy, a narrative plot structure comprises six sections or phases that aim to analyze and comprehend the narrative scientifically and logically. LNNM is divided into six sections: abstract, orientation, complicating actions, evaluation, resolution, and coda. Due to the investigated data, this study 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.

Key Words: Labov's Natural Narrative Model (LNNM), Joseph Story (JS), Narrative Structure (NS)

1. Introduction

The current research is a stylistic-narrative study. It presents the application of LNNM to *Potiphar's Wife's Plot Against Joseph Episode* in "Surat Yusuf" 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 Allah (orally through a messenger to the Prophet Mohammad), is to provide moral lessons to have a good knowledge of God. To comprehend the Qur'anic narrative, methodological tools and concepts that orient the analysis beyond the text, where the speaker's aims and motives rest.

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).

2. 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,1972) 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 **Error! Reference source not found.**):

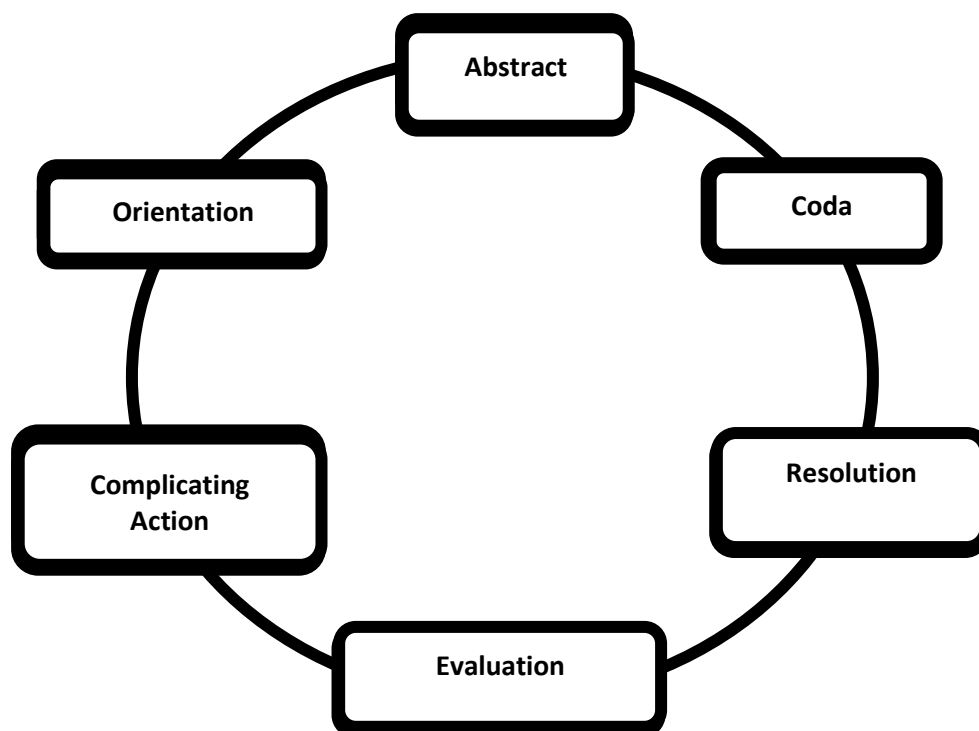


Figure 1: Labovian framework.

2.1 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, it 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, as in the following example in Surat As-Saffat: *Jonah Episode* (Afsar,2006:497):

"وَإِنَّ يُونُسَ لَمِنَ الْمُرْسَلِينَ" (Sāffāt,37:139)

"And lo! Jonah verily was of those sent (to warn)" (Pickthall,1999)¹

In example No. (1) the verse illustrates that the following narrative is about Jonah, the messenger of God. From sociolinguists' point of view, abstracts can do something else, for instance, example number "2". Abstracts frequently request additional time to discuss what is required to tell a story. As a result, listeners or readers prefer to hear the story; they may have something to say before the story. In short, "abstract" is a reference that signals the end of a conversation, but it retains its function in the principle of narrative tellability (Toolan, 1988:153-154).

2.2 Orientation

The function of orientation sections is to "orient the listener with respect to a person, place, time, and behavioral situation" (Labov, 1967: 32). The narrative begins with identification clauses which give information about 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 1972 version that the orientation material could be embedded into the complicating action rather than separate from the pre-complicating action component (Fina and Georgakopoulou, 2012:28-9). The following example identifies orientation within the complicating action in Surat Yusuf: *The Brothers' plot against Joseph Episode* the appearance of the caravan and their water drawer as new characters in JS story (Joseph,12:19):

¹ <https://www.islamawakened.com/quran/>.

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"وَجَاءَتْ سَيَّارَةٌ فَأَرْسَلُوا وَارِدَهُمْ فَأَدْلَى دَلْوَهُ قَالَ يَا بُشْرَى هَذَا غُلَامٌ
وَأَسْرُوهُ بِضَاعَةٌ وَاللَّهُ عَلِيمٌ بِمَا يَعْمَلُونَ"

"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"(Pickthal,1999)

Toolan stated in 1988 that orientation is equivalent to what we commonly refer to as "setting" and identifies the participants and circumstances of the narrative. Orientation clauses can be incorporated into the opening narrative clauses. According to Labov(1972), orientation usually appears in free clauses before the complicating action evolution. Alternatively, orientation could be logically placed between abstract and complicated action.

2.3 Complicating Action

The complicating action section presents what happened in the narrative. It answers the question, "And then what happened?" It represents the essential elements of a narrative where the story's problem begins (Fina and Georgakopoulou, 2012:28–9). 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, 1972:370). Complicating action clauses summarize events up to the climax, generating tension that attracts the audience to listen (Johnstone, 2001:638). The complicating actions or temporally ordered clauses present the referential function of the story. Without these clauses, there is no story. The resolution usually ends the complicating action. The story should serve referential and evaluative functions; otherwise, it is considered pointless and empty (Smith, 2006: 473). The following example clarifies the complicating action in Surat As-Saffat: *Abraham's Episode* and how Allah tested his faith through a series of events (Afsar, 2006:507):

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"وَقَالَ إِنِّي ذَاهِبٌ إِلَى رَبِّي سَتَهْدِينِ ﴿٩٩﴾ رَبِّ هَبْ لِي مِنَ الصَّالِحِينَ ﴿١٠٠﴾ فَبَشَّرْنَاهُ بِغُلَامٍ حَلِيمٍ ﴿١٠١﴾ فَلَمَّا بَلَغَ مَعَهُ السَّعْيَ قَالَ يَا بُنَيَّ إِنِّي أَرَى فِي
أَدْبُكَ فَاظْطُرُّ مَاذَا تَرَى ﴿١٠٢﴾ قَالَ يَا أَبَتِ افْعَلْ مَا تُؤْمُرُ سَتَجِدُنِي إِن شَاءَ اللَّهُ مِنَ الصَّابِرِينَ ﴿١٠٣﴾ فَلَمَّا أَسْلَمَا وَتَلَّهُ لِلْجَبِينِ ﴿١٠٤﴾ وَنَادَيْنَاهُ أَنْ يَا إِبْرَاهِيمُ ﴿١٠٥﴾ قَدْ
صَدَقْتَ الرَّؤْيَا ﴿١٠٦﴾ إِنَّا كَذَلِكَ نَجْزِي الْمُحْسِنِينَ ﴿١٠٧﴾ إِنَّ هَذَا لَهُوَ الْبَلَاءُ الْمُبِينُ ﴿١٠٨﴾ وَتَرَكْنَا عَلَيْهِ فِي الْآخِرِينَ ﴿١٠٩﴾ سَلَامٌ عَلَى إِبْرَاهِيمَ ﴿١١٠﴾ كَذَلِكَ نَجْزِي
الْمُحْسِنِينَ ﴿١١١﴾ إِنَّهُ مِنْ عِبَادِنَا الْمُؤْمِنِينَ ﴿١١٢﴾ وَبَشَّرْنَاهُ بِإِسْحَاقَ نَبِيًّا مِنَ الصَّالِحِينَ ﴿١١٣﴾ وَبَارَكْنَا عَلَيْهِ وَعَلَى إِسْحَاقَ ﴿١١٤﴾ وَمِنْ ذُرِّيَّتِهِمَا مُحْسِنٌ وَظَالِمٌ لِنَفْسِهِ
مُبِينٌ" (Saffat,37:99-113)

"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: O 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,1999)

2.4 Evaluation

It encompasses all techniques used to establish and support key points, the contextual significance of a story, and its tellability or reportability (Toolan, 1988:158). 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 (1967) talk about evaluation as a section. Meanwhile, Labov's (1972) 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 (1972) distinguishes between external, embedded, and internal evaluation (Fina andGeorgakopoulou,2012:29).

2.4.1 External evaluation (macroanalysis)

In this type of evaluation, the sequence of events is interrupted, and the narrator comments outside of the story world explicitly (Fina and Georgakopoulou, 2012:29). The following verse in Surat Al Kahf: *The Master of the Garden Episode*, the original narrator "Allah Subhanahu Wa Ta'ala" (SWT) evaluates the action and comments outside the sequence of the story (Bajwa,2012:150):

4

”وَدَخَلَ جَنَّتَهُ وَهُوَ ظَالِمٌ لِنَفْسِهِ قَالَ مَا أَظُنُّ أَنْ تَبِيدَ هَذِهِ أَبَدًا” (Kahf,18:35)

"And he went into his garden, while he (thus) wronged himself. He said: I think not that all this will ever perish "(Pickthall,1999).

2.4.2 Embedded evaluation

Here, the narrator does not have to be so explicit; the evaluation could be embedded within the story, for example, by providing her or his views about what happening to her or him at the moment, as a comment said by the narrator or as-participant of the events themselves, for example, in Surat Yusuf: *The brothers' Plot Against Joseph Episode* when the prophet Jacob knows about his sons' lie and evaluates their action implicitly.

5

” وَجَاءُوا عَلَى قَمِيصِهِ بِدَمٍ كَذِبٍ قَالَ بَلْ سَوَّلَتْ لَكُمْ أَنْفُسُكُمْ أَمْراً
فَصَبَّرْ جَمِيلًا وَاللَّهُ الْمُسْتَعَانُ عَلَى مَا تَصِفُونَ” (Joseph,12:18)

"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,1999)

The embedded evaluation may be presented through reporting dialogue as it happened in the story world as a narrator's comment (from one participant to another),

2.4.3 Evaluative actions

Labov (1972) 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, the following verse, in Surat Yusuf: *The Brothers' Plot Against Joseph Episode* evaluates the selling activity by Joseph's brothers:

6

” وَشَرَوْهُ بِثَمَنٍ بَخْسٍ دَرَاهِمَ مَعْدُودَةٍ وَكَانُوا فِيهِ مِنَ الزَّاهِدِينَ” (Joseph,12:20)

And they sold him for a low price, a number of silver coins; and they attached no value to him "(Pickthall,1999)

The 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 to raise the listener's interest. (Toolan, 1988: 157–8).

2.4.4 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, the following example in Surat Al Kahf: *The Master of the Garden Episode* evaluates the regret of the master of the garden for his showing off his own possessions (Bajwa,2006:151):

7

” فَأَصْبَحَ يَبْلُغُ كَفَيْهِ عَلَى مَا أَنْفَقَ فِيهَا وَهِيَ خَاوِيَةٌ عَلَى عُرُوشِهَا
وَيَقُولُ يَا لَيْتَنِي لَمْ أُشْرِكْ بِرَبِّي أَحَدًا” (Kahf,18:42)

"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,1999)

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

2.4.4.1 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, 2012:30). For instance, the following verse in Surat Yusuf: *The Potiphar's Wife's Plot Against Joseph Episode* represents repetition to enhance the seduction action by Potiphar's wife

8

"وَلَقَدْ هَمَّتْ بِهِ وَهَمَّ بِهَا لَوْلَا أَنْ رَأَى بُرْهَانَ رَبِّهِ ۗ

كَذَلِكَ لِنَصْرِفَ عَنْهُ السُّوءَ وَالْفَحْشَاءَ ۗ إِنَّهُ مِنْ عِبَادِنَا الْمُخْلَصِينَ" (Joseph,12:24)

'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,1999)

2.4.4.2 Comparators

Comparators contrast what could have occurred, thus shifting away from factual events to consider possible outcomes. The main verb can represent them in a negative form, futures, and models (Fina andGeorgakopoulou,2012:30). For example, in Surat Yusuf: *The Potiphar's wife's plot Against Joseph Episode*, the women of the city, who accuse Potiphar's wife before, turn against Joseph after the couch feast hence the events shift from the actual seduction event to the possible ways to subdue Joseph for their desires as the following:

"فَلَمَّا سَمِعَتْ بِمَكْرِهِنَّ أَرْسَلَتْ إِلَيْهِنَّ وَأَعْتَدَتْ لَهُنَّ مُتَّكًا وَأَتَتْ كُلَّ وَاحِدَةٍ مِّنْهُنَّ سِكِّينًا وَقَالَتِ اخْرُجْ

عَلَيْهِنَّ فَلَمَّا رَأَيْنَهُ أَكْبَرْنَهُ وَقَطَّعْنَ أَيْدِيَهُنَّ وَقُلْنَ حَاشَ لِلَّهِ مَا هَذَا بَشَرًا إِنْ هَذَا إِلَّا مَلَكٌ كَرِيمٌ" (Joseph,12:31)

"And when she heard of their sly talk, she sent to them and prepared for them a cushioned couch (to lie on at the bed) and gave to every one of them a knife and said (to Joseph): Come out unto them! And when they saw him they rejected him and cut their bands, exclaiming: Allah Blameless! This is not a human being. This is no other than some gracious angel "(Pickthall,1999).

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2.4.4.3 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" (Fina andGeorgakopoulou,2012:30). The following example in Surat Yusuf: *The Brothers' Plot Against Joseph Episode* represents double appositives "wisdom and knowledge" gathering in one verse:

10

"وَلَمَّا بَلَغَ أَشُدَّهُ آتَيْنَاهُ حُكْمًا وَعِلْمًا ۗ وَكَذَلِكَ نَجْزِي الْمُحْسِنِينَ" (Joseph,12:22)

"And when he reached his prime We gave him wisdom and knowledge. Thus We reward the good "(Pickthall,1999).

2.4.4.4 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, 22:30). For instance, in the following verse in Surat Yusuf: *The king's dream Episode*, the narrator stops the narration and go back in time when the prophet Jacob smells Joseph's breath, as a sign of being alive. Furthermore, this kind of suspension is supported by Jacob's sons' response to their father that he loses his mind. (Joseph,12:94-5)

11

"وَلَمَّا فَصَلَتِ الْعِيرُ قَالَ أَبُوهُمْ إِنِّي لَأَجِدُ رِيحَ يُوسُفَ لَوْلَا أَن تُفَنِّدُون ۝ 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,1999).

2.5. Resolution

The resolution 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, 2022:28). The complicating action ends when the writer says a conclusion clause, gives the solution of the story, and everything is fixed. (Labov, 1972:380). Smith (2006: 473) 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, 2014:37). The following example represents resolution in Surat Alkhf: *The Master of the Garden Episode* when the master shows off his garden ignoring Allah's power of controlling the world, as a result, Allah punishes him (Bajwa,2012:150):

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"وَأَجِطَ بِثَمَرِهِ" (Alkhf,18:42)

"And his fruit was beset (with destruction) "(Pickthall,1999).

2.6 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, 1988:161). Coda makes 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?"

The use of long, distant deixis, like "then" or "that," represents parts of the story. Furthermore, the present events, whether perfective or current relevance and aspect distinguish the speaker as a conversation participant, not a narrative participant (Toolan, 1988:162–3). According to Labov, codas bridge the gap between the end of the narrative and the real world. They return back the listener to the moment when the narrative begins (Labov, 1972: 365). The following example represents the coda in Surat Alkhf: *The Master of the Garden Episode* when the narrative ends and the narrator reveals the moral lesson of the story that Allah has the full command and power in this life and afterlife (Bajwa,2012:150):

13

"هُنَالِكَ الْوَلَايَةُ لِلَّهِ الْحَقِّ ۖ هُوَ خَيْرٌ نَّوَابِئًا وَخَيْرٌ عُقْبًا" (Khaf,18:44)

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

3. 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. 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, 1962:10-12).

Freytag (1894) is one of the oldest dramatic structures of the mid-19th century. 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).

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*" (1927) that a story represents "narrated events arranged in their timeline". In contrast, a plot arranges the events according to "cause and effect"(Forster,1974:17-20).

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, 1952).

Richardson, as cited in Brooks (1992:3), "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.

Dibell (1999:5) defines plot in her book "Elements of Fiction Writing-Plot" as the series of events that make up the story, including the way in which they are organized to create tension and conflict. She explains that the plot should provide a clear and compelling narrative structure that drives the story forward and keeps the reader engaged in the story. Dibell also notes that the plot should be driven by the characters' desires and motivations, rather than being a series of random events. She identifies several key elements of plot, including the initial situation, the inciting incident, rising action, the climax, falling action, and the resolution. The initial situation sets the stage for the story and introduces the main character, setting, and conflict. The inciting incident is the event that sets the story in motion, creating the main conflict or problem that the protagonist must overcome. Rising action involves a series of events and obstacles that increase tension and lead to the story's climax, which is the point of maximum tension and conflict. Falling action includes the events that follow the climax and lead to the resolution of the story, in which the conflict is resolved, and loose ends are tied up.

Chatman (1980) explains that narrative structure in fiction involves the arrangement of events in a particular order that creates a coherent and meaningful story. The narrative structure typically consists of three main components: story, plot, and discourse. The story refers to the events that actually happened in the fictional world, including the characters, setting, and actions. The plot, on the other hand, is the way in which these events are arranged and presented to the reader. This includes the introduction of conflict, the development of rising action, the climax, and the resolution of the story. Discourse, the final component of narrative structure, refers to the way in which the story is told. This includes elements such as the narrator's perspective, the use of language and style, and the way in which the events are presented to the reader. According to Chatman, these three components of narrative structure are closely interconnected, and each element influences the others. For example, the way in which the plot is structured may be influenced by the narrator's perspective or the language and style used to tell the story. Overall, narrative structure is essential to creating a meaningful and engaging story in fiction, as it provides the framework for the events that take place, the way in which they are presented, and the overall experience of the reader.

The plot is the chronological order of fiction to be narrated (Hassan, 2022:12). Faris as cited in Maidi (2021:37), points out that 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,1999:36).

Plot structure, according to this study, 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 elements of plot structure can be applied to the Quranic narrative of JS: *Potiphar's Wife's Plot Against Joseph Episode*

4. The Structure of Potiphar's wife's plot against Joseph

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," which consist 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, in Table (1): *Potiphar's Wife's Plot Against Joseph Episode*. This episode indicates a problem in the story-level structure. The problem is subdivided into; situation, problem, solution, and evaluation in episode-level structure, taking into account that they are not obligatory patterns (i.e.), not each episode should have a solution through the narrative structure (NS). See the following Table:

Table 1 The Structure of Potiphar's Wife's Plot Against Joseph

Episode's title	Story level structure	Verse No	Episode level structure	Verse No.
Potiphar's Wife's plot Against Joseph	problem	23-34	Situation	23
			Problem 1	25,26,27,28,29
			Evaluation	24,30
			Problem 2	31
			Evaluation	32
			Problem 3	33,34

5. The Structure of Potiphar's Wife's Plot Against Joseph 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 LNNM, the abstract and orientation section, there are no problems, but situations and their evaluation and the setting of the story (persons, places, and time). Problems are presented in Complicating actions. In addition to the evaluation section where the narrated events are evaluated. Furthermore, the resolution section is where the problems are solved. Last but not least, the coda section represents the story's moral lessons and the narration's end. According to the selected data, table (2) shows the verses' number of "*Potiphar's Wife's Plot Against Joseph Episode*" over all six components of LNNM:

Table 2 The Plot Structure of Potiphar's Wife's Plot Against Joseph in Terms of Labov's Model.

Model's Components	Verses' number
Abstract	*****
Orientation	23,25,26,30,33,35

Complicating Action	23-33
Evaluation	24,28,30,31,35
Resolution	33,34
coda	*****

5.1 Abstract

According to Labov’s model, the abstract is an optional section or component in LNNM. In this episode, the abstract in *Potiphar’s Wife’s Plot Against Joseph Episode* ’is missing. The episode starts with Complicating Actions section.

5.2 Orientation

According to LNNM, the Orientation section can be pre-complicating actions or spread overall the story. Verse (12:23) represents the identification of the main characters in this episode, Joseph, Potiphar and his wife. Verse (12:25) shows the characters’ activity of running into (a place), the door where Joseph and Potiphar’s wife meet their master. Verse (12:26) indicates the appearance of a witness to the seduction action as a new character. Verse (12:30) shows the identification of the women who deny Potiphar’s wife’s sin. Verse (12:33) refers to the prison (the place where Joseph prefers to stay rather than what the women urge him to do). Verse (12:35) represents the activity of putting Joseph in prison. It is important to take into account that orientation clauses can be embedded with the same verses of the complicating actions, such as verses (12:23,25,26,30, and 33)

5.3 Complicating actions

According to LNNM, Verses from (12:23) to (12:33) represent the development of narrated events of *Potiphar’s wife’s plot against Joseph Episode*. It begins when Potiphar’s wife who asks Joseph for an evil act in verses (12:23-25). Then a witness of the Zulaikha’s relative appeared to testify about the seduction action (12:26-28). Verses (12:29-33) represent women who denied Potiphar’s Wife’s sin in the city. Then Zulaikha made the women a couch party, and gave a knife to each one of them, and asked Joseph to come out to them. The women turn to Zulaikha’s side in contrast to what is supposed to happen.

5.4 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 (12:24, and 28) represent an internal /intensifiers evaluation, where the event is enhanced by using lexical repetition. Verse (12:30) indicates a free clause that refers to an embedded evaluation when the narrator Allah Subhanahu Wat’aala (SWT) comments on the women’s perception of Potiphar’s wife’s sin. Verse (12:31) indicates an internal/comparator evaluation. It contrasts what could have occurred when the women of the city turn to Zulaikh’s side despite her seduction action against Joseph. The outcome of the couch event. Verse (12:35) indicates an internal /explicates evaluation. The narrator suspends the narrative action to move backwards or forwards in time. In this verse, the event suspends backwards to make the decision of putting Joseph in prison for an unknown period of time. It is important to take into account that evaluation clauses are embedded in complicating actions.

5.5 resolution

According to LNNM, the resolution represents how complicating actions are resolved. Due to the selected data, verses (12:33, and 34) show the resolution of this episode although it represents another problem for the following episode. Joseph’s imprisonment is another problem, although it seems a solution to the current situation.

5.6 Coda

According to LNNM, the coda is an optional section. In this episode, the coda is missing. According to the previous classifications, the omission of the abstract and coda are optional in this narrative structure.

Table 3 The Distribution of Verses According to LNNM Sections.

Model's Components	Verses' No.	Verses
Abstract		
Orientation	12:23	"وَرَاوَدَتْهُ الَّتِي هُوَ فِي بَيْتِهَا عَنْ نَفْسِهِ وَغَلَّقَتِ الْأَبْوَابَ وَقَالَتْ هَيْتَ لَكَ قَالَ مَعَاذَ اللَّهِ إِنَّهُ رَبِّي أَحْسَنَ مَثْوَايَ إِنَّهُ لَا يُفْلِحُ الظَّالِمُونَ" "And she, in whose house he was, asked of him an evil act. She bolted the doors and said: Come! He said: I seek refuge in Allah! Lo! he is my lord, who hath treated me honourably. Wrong doers never prosper."
Orientation	12:25	"وَاسْتَبَقَا الْبَابَ وَقَدَّتْ قَمِيصَهُ مِنْ دُبُرٍ وَالْفَتَا سَيِّدَهَا لَدَى الْبَابِ قَالَتْ مَا جَزَاءُ مَنْ أَرَادَ بِأَهْلِكَ سُوءًا إِلَّا أَنْ يُسْجَنَ أَوْ عَذَابٌ أَلِيمٌ" "And they raced with one another to the door. She said: What shall be his reward, who wisheth evil to thy folk, save prison or a painful doom"?"
Orientation	12:26	"قَالَ هِيَ رَاوَدْتَنِي عَنْ نَفْسِي وَشَهِدَ شَاهِدٌ مِّنْ أَهْلِهَا إِنْ كَانَ قَمِيصُهُ قُدَّ مِنْ قَبْلِ فَصَدَقْتَ وَهُوَ مِنَ الْكَاذِبِينَ" "(Joseph) said: She it was who asked of me an evil act. And in witness of her own folk testified: If his shirt is torn from before, then she speak the truth and he is of the liars"
Orientation	12:30	"وَقَالَ نِسْوَةٌ فِي الْمَدِينَةِ امْرَأَتُ الْعَزِيزِ تُرَاوِدُ فَتَاهَا عَنْ نَفْسِهِ قَدْ شَغَفَهَا حُبًّا إِنَّا لَنَرَاهَا فِي ضَلَالٍ مُّبِينٍ" "And women in the city said: The ruler's wife is asking of her slave boy an ill deed. Indeed he has smitten her to the heart with love. We behold her in plain aberration"
Orientation	12:33	"قَالَ رَبِّ السِّجْنُ أَحَبُّ إِلَيَّ مِمَّا يَدْعُونَنِي إِلَيْهِ وَإِلَّا تَصْرِفْ عَنِّي كَيْدَهُنَّ أَصْبُ إِلَيْهِنَّ وَأَكُن مِّنَ الْجَاهِلِينَ" "He said: O my Lord! Prison is more dear than that unto which they urge me, and if Thou fend not off their wiles from me I shall incline unto them and become of the foolish."
Orientation	12:35	"ثُمَّ يَدَّ لَهُمْ مِّنْ بَعْدِ مَا رَأَوُا الْآيَاتِ لَيَسْجُنُنَّهُ حَتَّىٰ حِينٍ" "And it seemed good to them (the men folk) after they had seen the signs (of his innocence) to imprison him for a time"
Complicating Action	12:23	"وَرَاوَدَتْهُ الَّتِي هُوَ فِي بَيْتِهَا عَنْ نَفْسِهِ وَغَلَّقَتِ الْأَبْوَابَ وَقَالَتْ هَيْتَ لَكَ قَالَ مَعَاذَ اللَّهِ إِنَّهُ رَبِّي أَحْسَنَ مَثْوَايَ إِنَّهُ لَا يُفْلِحُ الظَّالِمُونَ" "And she, in whose house he was, asked of him an evil act. She bolted the doors and said: Come! He said: I seek refuge in Allah! Lo! he is my lord, who hath treated me honourably. Wrong doers never prosper."

Table 3 contd.

Complicating Action	12:24	"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".
Complicating Action	12:25	"وَاسْتَبَقَا الْبَابَ وَقَدَّتْ قَمِيصَهُ مِنْ دُبُرٍ وَأَلْفَيَا سَيِّدَهَا لَدَى الْبَابِ قَالَتْ مَا جَزَاءُ مَنْ أَرَادَ بِأَهْلِكَ سُوءًا إِلَّا أَنْ يُسْجَنَ أَوْ عَذَابٌ أَلِيمٌ" "And they raced with one another to the door, and she tore his shirt from behind, and they met her lord and master at the door. She said: What shall be his reward, who wisheth evil to thy folk, save prison or a painful doom"?
Complicating Action	12:26	"قَالَ هِيَ رَأَوْنِي عَنْ نَفْسِي وَشَهِدَ شَاهِدٌ مِنْ أَهْلِهَا إِنْ كَانَ قَمِيصُهُ قُدٌّ مِنْ قُدِّهِ فَصَدَقَتْ وَهُوَ مِنَ الْكَاذِبِينَ" "(Joseph) said: She it was who asked of me an evil act. And in witness of her own folk testified: If his shirt is torn from before, then she speak the truth and he is of the liars"
Complicating Action	12:27	"وَإِنْ كَانَ قَمِيصُهُ قُدٌّ مِنْ دُبُرٍ فَكَذَبَتْ وَهُوَ مِنَ الصَّادِقِينَ" "And if his shirt is torn from behind, then she hath lied and he is of the truthful"
Complicating Action	12:28	"فَلَمَّا رَأَى قَمِيصَهُ قُدٌّ مِنْ دُبُرٍ قَالَ إِنَّهُ مِنْ كَيْدِكُنَّ إِنَّ كَيْدَكُنَّ عَظِيمٌ" "So when he saw his shirt torn from behind, he said: Lo! this is of the guile of you women. Lo! the guile of you is very great."
Complicating Action	12:29	"يُوسُفُ أَعْرِضْ عَنْ هَذَا وَاسْتَغْفِرِي لِذَنْبِكِ إِنَّكِ كُنْتِ مِنَ الْخَاطِئِينَ" "O Joseph! Turn away from this, and thou, (O woman), ask forgiveness for thy sin. Lo! thou art of the sinful"
Complicating Action	12:30	"وَقَالَ نِسْوَةٌ فِي الْمَدِينَةِ امْرَأَتُ الْعَزِيزِ تُرَاوِدُ فَتَاهَا عَنْ نَفْسِهِ قَدْ شَغَفَهَا حُبًّا إِنَّا لَنَرَاهَا فِي ضَلَالٍ مُبِينٍ" "And women in the city said: The ruler's wife is asking of her slave boy an ill deed. Indeed he has smitten her to the heart with love. We behold her in plain aberration."

Table 3 contd.

Complicating Action	12:31	<p>فَلَمَّا سَمِعَتْ بِمَكْرِهِنَّ أَرْسَلَتْ إِلَيْهِنَّ وَأَعْتَدَتْ لَهُنَّ مُتَّكًا وَأَتَتْ كُلَّ وَاحِدَةٍ مِّنْهُنَّ سِكِّينًا وَقَالَتْ أَخْرِجْ عَلَيْهِنَّ فَلَمَّا رَأَيْنَهُ أَكْبَرْنَهُ وَقَطَّعْنَ أَيْدِيَهُنَّ وَقُلْنَ حَاشَ لِلَّهِ مَا هَذَا بَشَرًا إِنْ هَذَا إِلَّا مَلَكٌ كَرِيمٌ</p> <p>"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".</p>
Complicating Action	12:32	<p>قَالَتْ فَذَلِكُنَّ الَّذِي لُمْتُنَّنِي فِيهِ وَلَقَدْ رَاودْنَهُ عَنْ نَفْسِهِ فَاسْتَعْصَمَ وَلَئِن لَّمْ يَفْعَلْ مَا آمُرُهُ لَيُسْجَنَنَّ وَلَيَكُونًا مِنَ الصَّاغِرِينَ</p> <p>"She said: This is he on whose account ye blamed me. I asked of him an evil act, but he proved continent, but if he do not my behest he verily shall be imprisoned, and verily shall him of those brought low."</p>
Complicating Action	12:33	<p>قَالَ رَبِّ السِّجْنُ أَحَبُّ إِلَيَّ مِمَّا يَدْعُونَنِي إِلَيْهِ وَإِلَّا تَصْرِفْ عَنِّي كَيْدَهُنَّ أَصْبُ إِلَيْهِنَّ وَأَكُن مِّنَ الْجَاهِلِينَ</p> <p>"He said: O my Lord! Prison is more dear than that unto which they urge me, and if Thou fend not off their wiles from me I shall incline unto them and become of the foolish."</p>
Internal Evaluation/ Intensifiers	12:24	<p>وَلَقَدْ هَمَّتْ بِهِ وَهَمَّ بِهَا لَوْلَا أَنْ رَأَى بُرْهَانَ رَبِّهِ كَذَلِكَ لِنَصْرِفَ عَنْهُ السُّوءَ وَالْفَحْشَاءَ إِنَّهُ مِنْ عِبَادِنَا الْمُخْلَصِينَ</p> <p>"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"</p>
External/ Evaluation	12:28	<p>فَلَمَّا رَأَى قَمِيصَهُ قُدٌّ مِنْ دُبُرٍ قَالَ إِنَّهُ مِنْ كَيْدِكُنَّ إِنَّ كَيْدَكُنَّ عَظِيمٌ</p> <p>"So when he saw his shirt torn from behind, he said: Lo! this is of the guile of you women. Lo! the guile of you is very great".</p>
External/ Evaluation	12:30	<p>وَقَالَ نِسْوَةٌ فِي الْمَدِينَةِ امْرَأَتُ الْعَزِيزِ تُرَاوِدُ فَتَاهَا عَنْ نَفْسِهِ قَدْ شَغَفَهَا حُبًّا إِنَّا لَنَرَاهَا فِي ضَلَالٍ مُّبِينٍ</p> <p>"And women in the city said: The ruler's wife is asking of her slave boy an ill deed. Indeed he has smitten her to the heart with love. We behold her in plain aberration".</p>

Table 3 contd.

Internal Evaluation/ Comparators	12:31	<p>"فَلَمَّا سَمِعَتْ بِمَكْرِهِنَّ أَرْسَلَتْ إِلَيْهِنَّ وَأَعْتَدَتْ لَهُنَّ مُتَّكَأً وَآتَتْ كُلَّ وَاحِدَةٍ مِّنْهُنَّ سِكِّينًا وَقَالَتِ اخْرُجْ عَلَيْهِنَّ فَلَمَّا رَأَيْنَهُ أَكْبَرْنَهُ وَقَطَّعْنَ أَيْدِيَهُنَّ وَقُلْنَ حَاشَ لِلَّهِ مَا هَذَا بَشَرًا إِنْ هَذَا إِلَّا مَلَكٌ كَرِيمٌ"</p> <p>"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".</p>
Internal Evaluation/ Explicates	12:35	<p>"ثُمَّ بَدَأَ لَهُمْ مِن بَعْدِ مَا رَأَوُا الْآيَاتِ لَيْسُجُذَةً حَتَّىٰ جِئَ"</p> <p>"And it seemed good to them (the men folk) after they had seen the signs (of his innocence) to imprison him for a time."</p>
Resolution	12:33	<p>"قَالَ رَبِّ السِّجْنُ أَحَبُّ إِلَيَّ مِمَّا يَدْعُونَنِي إِلَيْهِ وَإِلَّا تَصْرِفْ عَنِّي كَيْدَهُنَّ أَصْبُ إِلَيْهِنَّ وَأَكُن مِّنَ الْجَاهِلِينَ"</p> <p>"He said: O my Lord! Prison is more dear than that unto which they urge me, and if Thou fend not off their wiles from me I shall incline unto them and become of the foolish."</p>
Resolution	12:34	<p>"فَاسْتَجَابَ لَهُ رَبُّهُ فَصَرَفَ عَنْهُمْ كَيْدَهُنَّ إِنَّهُ هُوَ السَّمِيعُ الْعَلِيمُ"</p> <p>"So his Lord heard his prayer and fended off their wiles from him. Lo! He is Nearer, Knower"</p>
Coda		

Table 4 LNNM Sections' Percentage in Potiphar's wife's plot against Joseph Episode

Model's Components	Verses' No.	Percentage
Abstract	0	0
Orientation	6	46.15%
Complicating Action	11	84.61%
Evaluation	5	38.46%
Resolution	2	15.38%
Coda	0	0

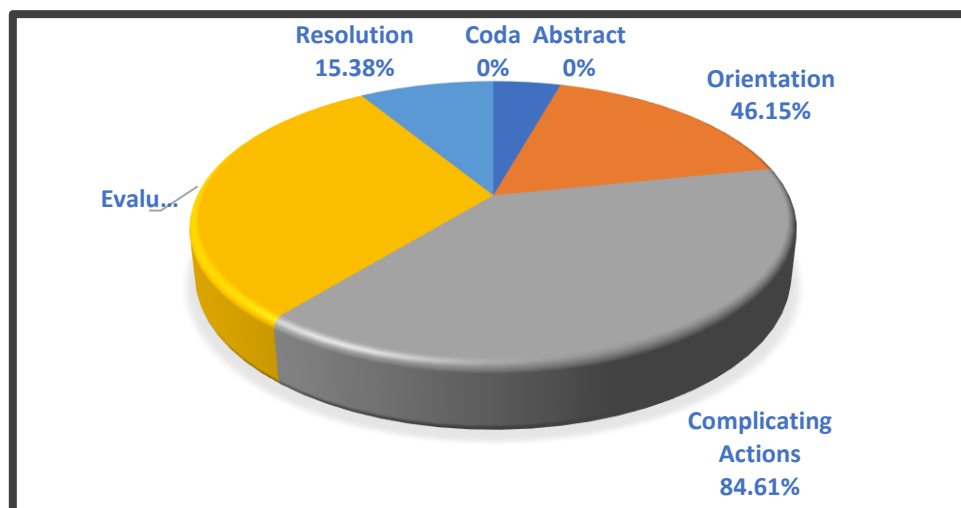


Figure 2 The Structure of Potiphar's Wife's Plot Against Joseph

6. Conclusion

This paper analyzes the Qur'anic Narrative Structure of *JS: Potiphar's wife's Plot Against Joseph 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.

The investigation of the current paper determines "the macro- and micro-features" of this episode. The narrative macroanalysis indicates the sections or phases of Labov's model in the story. The microanalysis features indicate speech analysis, i.e. the representative features of the writer's work, including cohesive ties and discourse markers, according to the current data, the Glorious Quran is a divine book, recited to the messenger of Allah, the prophet Muhammed (peace be on him).

The macro-analysis of this episode reveals the omission of optional sections of Labov's model "The Abstract and The Coda". These two sections are omitted since they are optional. The analysis achieves its function despite missing some optional components of the selected model, as in *Potiphar's Wife's Plot Against Joseph Episode* lacks an abstract and coda, which are optional components of Labov's model. These omission sections are replaced by evaluation and orientation sections, where sufficient information is set to make up for the optional missing components. The evaluation and orientation are inserted along with other components of the NS in multiple ways; for instance, the coda includes the evaluation to provide the reader with moral lessons and the narrator's point of view. The displacement of the coda is replaced by evaluation to bring out the findings of the NS. These findings are close and relevant to the analysis of the other episodes, contributing to the coherency of the entire sura.

In addition to the overall appearance of orientation throughout the NS facilitates the interpretation of the narrative. For example, in verse (12:35) of the *Potiphar's Wife's Plot Against Joseph Episode*, the evaluation indexes one at a time through the orientation clause of the NS. This points out that the narrator (Allah SWT) concerns at the time of recounting the narrative "*Munasaba*" in terms of many scholars since the study of textual relations in the Qur'an is considered under the classification of *Munasaba*. It is the study of the connections and relationships between words and their meanings in the Arabic language also, it is a field of study that overlaps both tafsir (Qur'anic exegesis) and linguistics.

In tafsir, *Munasaba* is often used to explain the relationship between different verses or concepts within the Quran. For example, a verse may be related to a particular historical event, and the use of certain words or phrases in that verse may be connected to the meaning of those words or phrases in other parts of the Quran.

Linguistics also plays a role in the study of *Munasaba*, as it involves analyzing the structure, meaning, and usage of words in the Arabic language. This can involve looking at the historical development of the language, as well

as the way that words are used in different contexts. Overall, the study of Munasaba requires an understanding of both tafsir and linguistics, as it involves analyzing the meaning and connections between words in the Quran and the Arabic language.

The micro-features are represented through the internal evaluation in particular since it concerns the syntactic features of the text. The cohesive devices in the Quran, both grammatical and lexical, play a crucial role in creating a cohesive and unified text. These cohesive devices include things like pronouns, conjunctions, repetition of words, and the use of synonyms and antonyms. The Quran is considered to be a unified and coherent text, with each verse and chapter complementing and reinforcing the message of the others.

(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.

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