

The display of the discourse style of the holy Quran in the stories of Surah Kahf

Farideh Davoudy Moghadam

**Associate Professor , Department of Persian Literature , Faculty of
Human Sciences , Shahed University , Tehran , Iran**

davoudy@shahed.ac.ir

Soraya Ghotbi (Responsible Author)

**Associate Professor , Department of the Quran Sciences and Hadith ,
Faculty of Human Sciences , Shahed University , Tehran , Iran**

sghotbi@shahed.ac.ir

عرض أسلوب خطاب القرآن الكريم في قصص سورة الكهف

فريدة داوودي مقدم

أستاذة مشاركة في قسم اللغة الفارسية وآدابها - جامعة شاهد - إيران

ثريا قطبي (الكتابة المسؤولة)

أستاذة مشاركة في قسم علوم القرآن والحديث - جامعة شاهد - إيران

Abstract:-

One of the basic subject-matters in the area of the Quran stories and its fictional narratives is their classification in the prevailing fictional genres of the world which the understanding of individuals such as Alan Dundes, Antti Amatus Aarne and Stith Thompson are examples for it.

As such an attitude has been put forth and published without considering the divine and didactic texture of this text and structure and its divine and inspirational objectives, it is taken for granted that it has many faults both from the viewpoint of method and theoretical bases.

Referring to the views and sources - which putting forth the similarities of the Quran stories to the prevailing narratives among the people and mythical motifs intend to show them as a human phenomenon - and having analyzed the concepts and meanings of Surah Kahf from the perspective of discourse stylistics, - this research is an attempt to deal with this issue that the stories, the coded actions, allegories and surprising events of this Surah have been fully controlled by the Quran dominant and strong discourse.

Furthermore, they have a fully marginal manifestation in line with the lofty objectives of this text, though they have been skillfully employed in a general plot of the pivotal messages and are in an amazing link and integration with the discourse acts of the Surah.

The selection of Surah Kahf is due to its inclusion of secretive and allegorical stories and acts which have engaged the minds of the Quran researchers since long time ago and have been the pivots of discussions by the world folklorists.

Key Words: The Holy Quran, Surah Kahf [Surat Al-Kahf], Discourse Style, Storytelling Method.

المخلص:-

من الموضوعات الرئيسية في مجال القصص القرآنية وسردياتها تصنيفها إلى الأنواع الخيالية الأكثر شيوعاً في العالم، وهو ما يعتبره علماء مثل آلن دوندس، آنتي آرانه واستيث تامسون. هؤلاء العلماء لم يأخذوا بعين الاعتبار السياق الإلهي والتعليمي لنص القرآن الكريم وبنيته السماوية والوحي وأغراضه، لذلك فإن آرائهم بها مشاكل كثيرة من حيث المنهج والأسس النظرية. تحاول هذه الدراسة تحليل مفاهيم ومعاني سورة الكهف وتحليلها من منظور الأسلوب وذلك بعد الإشارة والنفي عن الآراء التي تشابه بين قصص القرآن والروايات المشتركة بين الناس. تُظهر الدراسة الحالية أن القصص والأفعال الرمزية والرموز والأحداث المدهشة لسورة الكهف خاضعة تماماً للخطاب القرآني الموثوق والمسيطر ولها مظهر هامشي تماماً يتماشى مع الأهداف السامية لهذا النص. يعود اختيار سورة الكهف إلى إدراجها في القصص والأعمال الرمزية والاستعارية التي شغلت أذهان علماء القرآن لفترة طويلة وكانت محط اهتمام فلكلوري العالم.

الكلمات المفتاحية: القرآن الكريم، سورة الكهف، أسلوب الخطاب، أسلوب السرد.

Introduction

Lingual and literary miracle of the Quran, are among the impressive indicators of this divine text which has been noticed seriously in recent years by the Quran researchers of the east and the west. Among these attitudes, there is the study of writing and discourse styles of the Quran and the narration techniques in the Quranic stories which finally leads to putting forth and proving the rhetoric and textual miracle of the Quran from various aspects.

Keeping an eye on some of the stylistic features of Surah Kahf in the Quranic textual background and introducing its discourse method and actions, this research intends to review and display a perspective of the literary and lingual angles of this Surah, of course in agreement with the divine teachings of this astounding text.

Though this analysis has had a view to some of the foundations and definitions of discourse stylistics, but it has dealt further with the introduction of the discourse style indicators of the text and its agreement with the methods of storytelling and divine concepts.

It is worth noting that the Quran holds various lingual and semantic inner layers and this research is an attempt to display only an aspect of its diverse aspects.

As it has been quoted from Sahl al-Tustarī as saying: "If the servants of God to be given one thousand understanding opposite to each letter of the Quran, they cannot achieve what has been put forth in one verse of the Quran by God, because the Quran is the word of God and the word of God is His attribute. Thus, as the essence of God is unique, so understanding His word is infinite and one grasps it only to the extent that it is opened to him". (Zarkeshi, 1977, volume 9:1).

Research Background

Today, paying attention to the lingual subject-matters and analyses around it and displaying the artistic and literary dimensions of the Quran is among the important attitudes of the Quran researchers. Some of the new attitudes towards the Quran were started in the beginning of the twenty century by writing some dissertation in Al-Azhar University. The pioneer of this current was

Amin Alkhuli (1895-1966). Khuli believed that the literary attitude towards the Quran is the only attitude which can elaborate the inability to imitate it or the lingual miracle of the Quran. (Abuzeid, 5:2003). The Ph.D. dissertation of Mohammad Ahmad Khalafallah , entitled, “ The Technique of stories in the holy Quran” (1947 under the supervision of Amin Al-Khuli enlarge the topic of literary attitude towards the Quran much further. Mostansar Mir and Hussein Abdulrauf in a book entitled, “The study of the Quran as a literary work” have dealt with introducing the literary bases and some of the lingual and stylish pivots of the Quran.

In the Quran encyclopedia, edited by Mac Alif (2001), a full and comprehensive discussion has been presented about the Quran as a literary work and also the fictional narrations of the Quran. In the Persian language, so far many articles and especially academic theses and dissertations have been published about the Quranic sciences and in particular the Quranic stories whose bibliography on different works has been mentioned in this work. Khorasani in his article has referred to 55 books about the Quran stories (Khorasani, 1992). Hashemzadeh has increased this by 405 articles and books. (Hashemzadeh, 1993). Sadeghpour also has referred to 465 articles, books and academic theses about the Quranic stories. (Sadeghpour, 1997) , On the analysis of the discourse systems of the Quran stories , it is possible to refer to the article on semantic analysis of discourse in the story of Joseph(A.S..) from Davoudi Moghadam in the Journal of the Quranic Teachings , Razavi University of Islamic Sciences, Winter 2014.

Davoudi Moghadam, Shoairi and Qotbi (2017) in their research on “The Role of Anti-Discourses in the Discourse Analysis of Surah Kahf (Re-studying the stories of The Companions of the Cave, Khidr and Moses) , have considered the Quranic discourse as one of the dominant and strong discourse in the scene of form and meaning in various areas. In the viewpoint of the mentioned authors, discourse is the system order of signs in a general texture which by itself produces new concepts.

But each discourse, though it might be dominant and strong is in need of artis to be able to guarantee its legitimacy. Thus, discourses make halos for legitimacy and convincing feature to guarantee the conditions of power and their permeability. The authors emphasize

that each discourse in its width, produces its own specific anti-discourse and out of the mixing of the dominant discourse and its anti-discourses, a new discourse grows.

They have tried to state the various types of discourses umbrellas or the same anti-discourses in Surah Kahf. Then, emphasizing on this point that the text of Quran and concerned Surah , have the capacity of various readings from different artistic, aesthetic, rhetoric and discourse perspectives, they have tried to respond to this question that how the system of anti-discourse increases the persuasive conditions of discourse. Also how in Surah Kahf does the anti-discourse system lead to the increase of the discourse power conditions?

1. Introducing the Surah Kahf and its style of storytelling

Surah Kahf is the eighteenth Surahs of the Quran and is considered among the Maki Surahs. It has 110 verses. This Surah is comprised of secretive and allegorical stories which has been preoccupations of the Quran researchers since long time ago including the stories of The Companions of the Cave, Owners of Garden, A Meeting between Moses and the Specific Servant of God (Khidr) , Dhul-Qarnayn and Gog and Magog.

Because of the inclusion of amazing events or re-narration of stories which have been prevailing among the folk, this Surah has been the subject-matter of discussion among many story researchers and folklorists throughout the world.

Among them, Jan Netton in an article entitled, "Semiotics of Surah Kahf" (Netton, 2000:67-68) which has been published in the Journal of the Quranic Studies, Egypt, has dealt with the comparison of some of the archetypes and motifs of this Surah with the universal archetypes. Alen Dundes in a book entitled, "The folk stories in the Quran" tries to show that many of the Quranic stories have been mentioned in the previous books and sources and from this point of view, they can be considered among the first myths. (Dundes, 2003:45-46). Antti Aarne and Stith Thompson in their classifications also put the two stories of this Surah within two indicators:

They match the story of The Companions of the Cave with the story of Seven Sleepers with the indicator No. 7666 and the story of

(10) The display of the discourse style of the holy Quran

Moses and Khidr with the story of “The Fulfillment of God’s Justice”, Angel and Hermit with the indicator No. 759. (Thomson, 1977:38).

Concerning the reality or the lack of agreement of these stories with the reality and following it, the margins of ideological topics on categorization of these stories, there are many rooms left for putting forth reasons and stating the stances of religious discourses.

In this research, through analysis of the discourse style of the Quran on these stories, it is shown that the purpose of this text is never storytelling and expressing the folk fictions but it intends to enlighten the minds of the addresses of this text and respond to the opponents who use these stories as a pretext to test the authenticity of the prophethood. Furthermore, the main goal of putting forth and proving the topics related to monotheism and wisdom of God is resurrection day and encouragement. (See, Tabatabaei, volume 12, 340-350).

On the other side, this point should be emphasized that what is manifested important in the Quranic stories is not portraying the incident, fabricating a story in the regular sense of the word, but it is the quality of narrating the events precisely and artistically by observing the main points which are prevailing in the modern fictional literature, observing the preciseness and inflection in expression which is one of the stylish features of the Quran and this issue is among the cases which for instance has not been observed in the stories of the Old Testament. (Hori, 2009: 11).

The stories of the Quran are real stories in which a real story teller employs techniques and allegories in the cultural and lingual bed-ground and historical conditions to have the highest impact in that specific period and the following periods. Concerning the correctness of the stories of the Quran , various views have been stated such as the one that says, “ The correctness of the Quran stories is a real correctness and whenever in the Quran stories , there are references to events or characters whose names and addresses do not exist in the history , one should consider the Quran as a proof vis-à-vis the history because the Quran has been sent down by a learned wise and is the only religious text immune of any distortion and any fraud in the course of history.

I am astounded why the “artistic feature” is considered to be a work which is the outcome of an image and a view far from wisdom. Isn't it possible to present the facts in an artistic and academic method, i.e. to be both real and artistic-academic? It is not possible so, just because Homer wrote Iliad and Odyssey based on mythical narratives? Or it is not possible because the authors of short stories and novels in the Europe do not pay attention to the realities in their free arts? Yes, this is art but not all the art. The fact can be displayed in a fully artistic way. Imagining this subject-matter is not difficult if we could detach ourselves from the rationality taken from the western translations and give up the sole western models and have a pervasive reconsideration in the prevailing terms. (Qotb, 1407:255).

2. The style of the Quran in connection with author [narrator], receiver [addressee] and discourse interaction

The text of the Quran is an outstanding and eminent text which does not pursue fully all regular language data and finds different lingual levels. Some of the verses which are a few numbers have a mere informative function but in other verses we find a literary language which has a nested implication and its own specific innovative mechanisms. (Abuzeid, 2001: 314).

The implication of the Quranic text is made through the lingual system exclusive of its addressees [receivers]. The pre-Islam Arabic culture, in most of its prose and poetry texts was relying on the addressee rather than the narrator (author). Thus, attribution of the Quranic text to such a culture makes it addressee-oriented one from the textual point of view. The best reason for the presence of such an attitude in the lingual mechanisms of the Quranic text is the frequency of application of the interjections letters in it.: “O group of people, O children of Adam, O Rasul and as likes are among the examples of this category”.

The lingual issue also shows that the main addressee of the divine inspiration and its main objective is the people. (Abuzeid, 2001:120).

Qazali considers the stories of the prophets and saints in the Quran related to the status of hermits and the story of Nimrud, Pharaoh and Lot to the status of deniers and those who leave the

(12) The display of the discourse style of the holy Quran

true way and believes that the stories of the Quran display the status of the people of their age as its addressees. (1403/1983:15)

The theories and analyses like this is the display of the discourse feature of the Quran from the perspective of conversation of this text. In Surah Kahf, this dimension of the discourse has a noticeable manifestation, where in response to the questioners, God deals with the cases of disputes among the quotations. God even puts forth the description of their inner status in expressing these diversities and elaborates the goal of the enemies which is contention and enmity.

"They will say there were three, the fourth of them being their dog; and they will say there were five, the sixth of them being their dog - guessing at the unseen; and they will say there were seven, and the eighth of them was their dog. Say, [O Muhammad], "My Lord is most knowing of their number. None knows them except a few. So do not argue about them except with an obvious argument and do not inquire about them among [the speculators] from anyone."(Kahf, 22).

Another feature of this very verse and the conclusion of the Quran from the stories of the Surah Kahf is the trend related to the author. Émile Benveniste is among the linguists who deal with the lingual issues within the framework of discourse. (Benveniste, 1960:266). In this view, language is a process which provides the indicators of the author in lingual products and ability of the text from the viewpoint of sign-semantics. Greimas also makes the science of sign-semantics dutiful to study and find the conditions for the production of the text from the viewpoint of the author or the discourse subject. (Julien Greimas, 1972:20).

Understanding and describing the identity of the discourse subject in a text like the Quran which has been communicated to the prophet and then to the people through divine inspiration and written by the scribes of the inspirations is very different from human texts. However, what can amid these help with the discourse analysis of this divine text from this viewpoint is the discourse interaction. In this interaction, the receiver becomes the partner of the author and displays what the narration has not only explicitly but implicitly hidden in itself. Thus it can be said that the discourse interaction is a type of disclosure of the hidden aspect of the language. (See: Shoairi, 2006:13).

In Surah Kahf, this discourse interaction is present explicitly inside the text and in the stories of Moses and Khidr. The conversations of the Moses and Khidr and expressing the secret of the actions which are made by Khidr at the end of the story, is to divulge the discourse interaction in a broader horizon. The Eel (fish) which in the beginning of the story in a secretive way takes the route of the sea act as a sign beyond the discourse and Moses alertly learns that he should return there. (Kahf, 64). [Moses] said, "That is what we were seeking." So they returned, following their footprints.]

In the course of story, the addressee of the text or the very receiver in the position of Moses (A.S.) is waiting for the clarification of the wisdom of the wonderful actions of the story. The author (narrator) also interacts at two levels. One at the primary level which is very expression of the truth of the actions of Khidr by himself and the other, at the final level and the depth of the hidden layers of the text, i.e to invite the addresses of the divine book towards the belief of wisdoms of the God in the entity of this universe and planning for expression and proving a higher life in the hereafter. From this viewpoint, it finds a coherent link with the stories of the People of the Cave (Kahf) and Owners of Garden.

The discourse interaction in the story of Kahf (Seven Sleepers) provides for the hidden impact of the multidirectional discourses on the number of The People of the Cave and the expression of wonders of this event. Stating this matter: "Or have you thought that the companions of the cave and the inscription were, among Our signs, a wonder?: (Kahf ,9) , the author starts to share with the addresses (at the levels of prophet and then people) through an event which is here manifested in form of an allegory from the viewpoint of amazement.

Another layer of this discourse interaction is the link between what is put forth by the God and the different narrations of this story which is prevailing among the people and was stated earlier , for this reason, folklorists such as Dundes have mentioned it among the folklore stories.

From the perspective of discourse interaction, the expression of these narrations is a specific gamesmanship out of the gamesmanships of the real author of this text which prepares the

(14) The display of the discourse style of the holy Quran

addressee to accept the main goal for expressing this story. This main objective is to create an inner incentive for the addressee to accept the resurrection. It is such that at the end of the story, one reads: *And similarly, We caused them to be found that they [who found them] would know that the promise of Allah is truth and that of the Hour there is no doubt.* (Kahlf,21).

3. A review of the stories from the viewpoint of discourse stylistics

Discourse stylistics is the application of the discourse analysis method in studying the literary texts or those with a literary color. In the tradition of Islamic stylistics, discourse was materialized in form of oratory and rhetoric and it was within the framework of this very science that concepts such as direct and indirect narrations, explicit and implicit implications, serious and applied will and as likes was formed. These concepts have entered into the European and American linguistics since the 70's of the twenty century. (Shokrani et al, 2011:96).

What is today put forth as the theory of discourse stylistics has mostly been based on and developed by the theories of Michel Foucault , Deidra and Michael Bakhtin.(Macarick,2011: 260-261).

On this basis, the works of Michel Foucault, employing methods such as the study of the content, Narratology and sign-study of the text and criticism of ideology, the study of discourse will provide the possibility of the study of all aspects of discourse in the daily life. This attitude says to us that the relations of the power in the society has impact on the method of our relation with each other and also on the method of production of knowledge and forms it as well. (Van Dyke , 2003:90-93).

Today discourse idiomatically means a speech which has a social structure and nature and is applied to broad lingual units such as paragraphs, conversations, interviews, speeches and as likes. (Danayan, 2001:19). Thus, the discourse analysis in general finally is related to the following cases:

1. Selection of words, sentences, pronouns and times and how they have impact on the discourse structure.
2. The relation between fragments in a discourse

3. The actions being created by the utter to introduce and present a new title

The total of these cases are employed for the analysis of the discourse style of Surah Kahf and its fourfold stories by considering this fact that the text under investigation pursues a lofty goal beyond these lingual and discourse gamesmanships. According to Abu Zeid, by Quranic stories, it does not mean entrainment and fun but the intention, in addition to proving the knowledge of Muhammad (p.b.u.h.) on historical invisible is the very basic intention of the Quranic text. (Abu Zeid , 290:2001).

The lingual processes lead to speech acts. "In the speech act, the apparent meaning is not merely noticed, but the it has the time, place and cultural conditions with it hidden and includes the unsaid items too.: (Yar Mohammadi , 2006:35) that some of them have been put forth in our concerned text by most of the Quranic interpreters and by using the creditable sources.

4. Speech acts in Surah Kahf and its relation with fiction acts

The attitude of stylistics was put forth and developed under the influence of ideas of philosophers such as Foucault and Searle. In this system, the speech acts are divided into five groups which include the followings:

1. **Assertive or declarative act:** This act intends to state an event or a report from a process. This type of act states the commitment of the utter towards the statement truthfulness and shows that the utter tries to convey his/her psychological and ideological states to the listener.
2. **Persuasive act:** It intends to express a demand, to issue an order, to present a proposal or to raise a question. The intentional point of the persuasive act is relied on this truth that this type of act is the effort made by the author to encourage and enforce the listener to do the jobs.
3. **Emotional act:** It is used to express emotions, attitudes and mentality of individuals towards the events. Utter shares his inner state and feelings with the addresses through these types of acts.

(16) The display of the discourse style of the holy Quran

4. **Binding act:** It is used to express the commitment of the utter for a practical fulfillment in the future. The utter commits himself to do an action in the future.
5. **Declaratory act:** It is used for naming an incident and announcing an event. If this act is made successfully, it will cause changes in the outer world. In the declaratory act, both the expressed words are in agreement with the outside world and the world with the words which are stated by the utter. (2006:13-20, See: Akmijan, 2003:389).

The first verse of Surah Kahf is based on an assertive or declarative act in which the God directly reminds the lack of any deviation in a book which has been sent to His servants.

In Majma'al-Bayan fi-Tafsir al-Qur'an, there is the following definition below the entry of عَوَجَّ (Evaj) with Fatha under the Aain: عين. It is used for the deviance of sensible and seeable items such as spear and wood and with the Kasra over Eain عين , it means to talk about the invisible items such as beliefs. (Tabarsi, 2011: volume 6:316). Thus the application of this word with Kasra(short vowel) is one of the hidden gamesmanship of the text at the level of word.

On the other hand, asserting the praise of God for sending down such a book is one of the delicate points of the discourse from the viewpoint of giving dignity and granting the wisdoms of God and the necessity of obeying them throughout this Surah: *[All] praise is [due] to Allah, who has sent down upon His Servant the Book and has not made therein any deviance. (Kahf, verse 1).*

The superficial annunciatory speech act in the following verses finds a persuasive inner form. When the God gives good news to the believers and considers their attribute to do good things and talks of the good reward for them, in fact, He invites them to follow a book which is far from any distortion and deviation. Inviting to doing a good deed in the beginning of the Surah with the motif of the last Surah and unity of persuasive speech act in the beginning and ending verse , indicate the semantic integrity in this Surah, while it deals with introducing the same servant whom it had been discussed about in the first verse.

: Say, "I am only a man like you, to who has been revealed that your god is one God. So whoever would hope for the meeting with

his Lord - let him do righteous work and not associate in the worship of his Lord and Say, "I am only a man like you, to whom has been revealed that your god is one God. So whoever would hope for the meeting with his Lord - let him do righteous work and not associate in the worship of his Lord anyone?" (Kahf, 110).

In the following verses, fearing the liars and those who consider a child for the God in the discussion of persuasive act is to distance from such a feature.

In the verse 6, the emotional act of discourse is beautifully displayed where it displays the attitude and concern of the prophet towards the behavior of opponents and unbelievers of the Quran and rate of his emotions. *Then perhaps you would kill yourself through grief over them, [O Muhammad], if they do not believe in this message, [and] out of sorrow.(verse 6)*

In the verses 7 and 8, the binding act has a vivid presence, when by presenting emphatic features in the structure and content of the word, God undertake the fulfillment of an act in the future and at the same time, He announces an event which has a hidden relation with the issue of resurrection and is among the hidden implications to prove this event.

Indeed, We have made that which is on the earth adornment for it that We may test them [as to] which of them is best in deed.(Kahf, 7) And indeed, We will make that which is upon it [into] a barren ground.(Kahf, 8).

After the verse 8 , there comes the beginning verse of the Surah which is comprised of five speech acts and we see the four-fold stories of this Surah in which the motifs put forth in the first eight verses are again put forth and proved within an allegorical plan and the speech acts find a place in the apparent and hidden implications of the text. It is such that in the heart of the allegorical shape of the story of Companions of the Cave, a persuasive act is created in the addressee's mind of the type of question. This question which is responded in the text through establishment of a parallel link among the basic acts of the story with the events of the resurrection day causes a motivation and attention of addressee's mind towards the lofty goal of the discourse. *Or have you thought that the companions of the cave and the inscription were, among our signs, a wonder? (Kahf, 9).*

Putting forth this question in the beginning of the story shows this important point that the goal of the Quran is not merely to express the stories which have been prevailing among the people. Thus, it can be said that the author views these story and discourses in a broader horizon and denies the doubts around this issue basically in the discussion of prophethood and the book of the Quran in an objective and certain form. In other words, the type of the main discourse of the text is inspired such strong that the discourse of the stories automatically becomes marginal.

From this perspective, it can be said that placing and categorizing some of the stories of this Surah in the class of folk stories (as mentioned earlier) and consider the Quran as a mythology is never an academic and logic inference. Even the textural study of the Quran and employing metaphorical and allegorical gamesmanships and techniques in the text and its literary attitudes shows that the wise and the one who is aware of the conditions of His servants talks to them in their own language and with regard to what is flowing in their conscious mind. This process has always been noticed in the traditional sermons and topics on the modern analysis of discourse.

In speech act, all lingual and semantic gamesmanship of the author (narrator) is employed to achieve the concerned goals. From the viewpoint of this analysis, the goal has a noticeable impact in the strategy of the utter and the author and influences on the form of speech and its method of construction and many interprets many stylish variables which are associated with the lingual processes. (Meftah, 2001:167).

Taking into consideration this very goal, it is observed that in the story of Owner of the Garden, the speech acts of the types of persuasive, binding and emotional in the allegorical and metaphorical texture of the story like three apexes of a triangle, displays an objective and sensible image of the transit of the world and fulfillment of its annihilation and lowness of this life as compared with the life of the Hereafter. As the reflection of these images is seen in various shapes from the verse 44 to the beginning of the story of Moses and Khidr. For example:

And present to them the example of the life of this world, [its being] like rain which we send down from the sky, and the vegetation

of the earth mingles with it and [then] it becomes dry remnants, scattered by the winds. And Allah is ever, over all things, Perfect in Ability. (Kahf , 45).

Then in a compound and complex simile texture, it expresses the more objective examples of the belongings of the material world:

Wealth and children are [but] adornment of the worldly life. But the enduring good deeds are better to your Lord for reward and better for [one's] hope. (Kahf , 46).

In the verses 47 to 52, the speech acts, are mostly of the type of binding and declaratory and while confirming the meaning of the previous verses narrate the resurrection event. Among these verses, in the verse 58, the issues of Satan and its disobedience which is noticeable from the perspective of discourse analysis. The hidden implication of this verse is prohibiting from following the Satan and giving notice to the addressee that it is its fate and those who have followed it, since in the previous verse, the sinners are described who say, *"And the record [of deeds] will be placed [open], and you will see the criminals fearful of that within it, and they will say, "Oh, woe to us! What is this book that leaves nothing small or great except that it has enumerated it?" And they will find what they did present [before them]. And your Lord does injustice to no one. (Kahf, 49).*

The description of guilty ones and then direct speech in the adventure of Satan conveys the emotional atmosphere for the discourse, such that the expression of moving the mountains which is definitely a wonderful phenomenon, in the beginning of these verses is like the diorthosis of the greatness of resurrection day and creating a space which could make other features related to this great incident. *And We have certainly diversified in this Qur'an for the people from every [kind of] example; but man has ever been, most of anything, [prone to] dispute. (Kahf , 54).*

In the last verse of this register, there is a word on the annihilation of the village which definitely intends the people of the village where we are facing a figurative form and an interest in mood and place, because the pronouns employed in the verse three times are referred to the people of the village:

And those villages - We destroyed them when they wronged, and we made for their destruction an appointed time. (Kahf, 59).

However, stating the village and referring to its people with referential pronouns from the perspective of discourse analysis is to highlight the tyranny in the earth and paying attention to the fate of the oppressors, not a specific group which necessarily should be spoken about them. This special Quranic technique occurs on the names of persons and places of this Surah too whose objective is to have an extensive meaning for learning in the side of the addresses of the text. In various interpretations on this Surah, so many talks have been made about its personalities and places. For instance, the Tafsir al-Mizan reads as follows:

And this Moses which has been mentioned in this story is the same Moses the Son of Amram, the great Messenger of the Almighty God who according to the traditions of Shia and Sunni is one Those of the Perseverance and Strong Will(Ulu-l-'Azm proephets) and holder of religious laws.

Some have also said, "This Moses is different from the Moses the Son of Amram and he is one of the grandsons of Joseph, the Son of Jacob (A.S.) whose name was Moses the Son of Misha , the Son of Joseph and he has been one of the prophets of the Israelites. However, this possibility is weakening by a point and it is such that one should ignore it. The point is that the holy Quran has mentioned the name of Moses in about one hundred and thirty times and in all of them, it intends Moses the Son of Amram. If in one case it intended another person except Moses the Son of Amram , then it should have brought a symmetry to prevent the mind to move to other targets.

Some other have said, "It is an assumptive and imaginary story which has been developed to say that the perfection of knowledge will bring the human to the spring of life and waters him with the life water and consequently, he finds an eternal life with no death and grants him an eternal life for which there is no other salvation over it. However this feature is made by fate and fate is not made without any reason. As for the young man who had been with Moses (A.S.), some have said, He has been Joshua, his successor and this interpretation is confirmed by traditions. Some have also said, "He has been named as servant, or generous young man since he has always been accompanying Moses in the travel and dangers or because he has always been serving him.

And about the scholar whom Moses had met and without mentioning his name, God has admired his beautiful features: And they found a servant from among our servants to whom we had given mercy from us and had taught him from us [certain] knowledge. (Kahf, 65).

His name as mentioned in the traditions has been Khidr, one of the prophet contemporary with Moses and in some other sources, it has been mentioned that God has granted a long life to Khidr and he is alive up to present time”.

Concerning the question that where is Majma al Bahrain? Some have said, “The farthest end of the Rum Sea (Mediterranean sea) from the eastern region and farthest end of the Persian Gulf from the western region. Thus, by Majma al Bahrain, it means that part of land which in a sense is located in the eastern end of Mediterranean Sea and in another sense in the end west of the Persian Gulf and figuratively it has been called the point of integration of the two seas. (Tabatabaei, 2003:340-350).

The expression of these traditions definitely is useful to respond to the curiosity of the addressees’ mind and clarification of some of the historical and didactic dimensions of the verses, but due to these very ambiguities, they can be considered as typical events and characters and extract the secretive, metaphorical and figurative meanings which are discussed in discourse analysis, i.e. what is put forth as a lofty, meta-time, meta-place, and meta-personality in the Quranic discourse.

In the story of Moses and Khidr, there follow noticeable discourse in a same direction with other objectives of the discourse in this Surah.

The speech and binding acts of Moses for learning science from Khidr (Kahf, 66) [*Moses said to him, "May I follow you on [the condition] that you teach me from what you have been taught of sound judgment?"*] and Khidr’s speech act through propositions based denial have a fully persuasive feature. When he is told: *He said, "Indeed, with me you will never be able to have patience.* (Kahf, 66). And then Moses immediately says, “[Moses] said, "You will find me, if Allah wills, patient,(69). The persuasive feature of discourse flows in this very part by saying, “ If Allah wills” by Moses , a basic

current which have been discussed by interpreters in connection with the circumstances of revelation of this Surah and cause of delay in divine inspiration.

When the holy prophet (p.b.u.h.) presented Islam to the people of Arabian Peninsula, the Koreysh disbelievers consulted with each other and said, “ It is likely that what has been presented by Mohammad is true and God sent us a catastrophe and to become helpless. Thus, it is necessary to investigate about his claims”. They asked from whom? It was said, “The Jewish scholars have a good religious knowledge. It is a good idea to send two people to Medina (Yasreb) to investigate about what has been brought by Mohammad”.

The couriers of Koreysh disbelievers went to see the Jewish scholars in Yasreb and asked them about the new religion. The Jews said, “Ask him three questions. If he answers to two questions in details and one question in a closed form, his call is right and if he is unable to respond, his claim is not true. The threefold question is as follows:

- Who left their own city and tribe and resorted to a cave outside the city? How many people were they? What is their story (biography)?
- Who was the man who dominated the east and the west of the world? And what kind of program did he have? (He should respond to these two questions in details).
- What the is the truth of spirit? This question is a philosophical question and has a precise response.

The representatives of the Koreysh disbelievers returned to Mecca and gave a mission report back. Then they came to see prophet (p.b.u.h.) and said, “O, Mohammad, we have three questions. If you respond them, we will accept your religion. Then they put forth their questions. Anyway, Prophet (p.b.u.h.) promised the Koreysh disbelievers that he will respond to their questions in the next day.

Prophet (p.b.u.h.) waited to receive divine inspiration, but there was a delay in it. The following day and says, no divine inspiration was received and this made the disbelievers and polytheists to

rebuke the prophet and make the delay in divine inspiration as a suitable propagandistic subject for negative publicizing against Islam and the Muslims. Finally, the courier of divine inspiration was sent down in delay and described the response to their first two questions (which is put forth in Surah Kahf) and presented the response to the third question in a closed form which has been presented in the verse 85 of Surah Isra.

Prophet (p.b.u.h.) asked Gabriel about the cause of delay in sending down the divine inspiration. Gabriel responded, "You have not committed any sin but you have given up a priority task. When you promised the Koreysh polytheists to respond to the questions, you did not say "If God wills". If you have told " If God wills" , the courier of divine inspiration would have sent down at that time." (Tabarsi , 2001, volume 6:313).

One of the other stories in which the polytheists were asking the prophet (p.b.u.h.) about its truth was the story of Dhul-Qarnayan (He of the two ages) whose textural analysis and its agreement with the historical personalities and events demands another time. But what is related to the topic of speech analysis and the objectives of this research is the attribution of wealth and power of Dhul-Qarnayan with the specific referential pronouns to the God. *And they ask you, [O Muhammad], about Dhul-Qarnayn. Say, "I will recite to you about him a report."*(Kahf , 83).

And it is narrated from his words: *He said, "That in which my Lord has established me is better [than what you offer], but assist me with strength; I will make between you and them a dam.*(Kahf, 98).

The descriptions of the Quran on the nature in a narrative-like texture in this story and infiniteness description of the west and the east and even the expression of strong dam and pieces of iron in hidden and descriptive layers of discourse and declarative discourse acts on the event of resurrection day and descriptions related to the heaven and hell and putting forth the persuasive acts in the heart of the discourse , finds an amazing link with other meanings of the stories while confirming the main objectives of the Surah.

5. The discrete syntax style, equal style and discourse rhythm

One of the important topics in the stylistic study of a work is the syntax style of the discourse and at the levels of semantic signs is its agreement with the discourse rhythm.

By rhythm it means the slowness and acceleration by which it is possible to define in a sensual-perceptive flow and in the tensional atmosphere of a discourse. If the rhythm ruling over the tensional atmosphere has a slow tone, we will face the prominences of the present object. That is to say, the slowness of the rhythm, displays the prominences of the object in the sensual-perceptive atmosphere.

But if the rhythm is fast or hasty, then the object which we face is stabilized. So, the fastness of the rhythm in the tensional atmosphere, will bring about the stabilization of the object, because it causes to neutralize the different and diverse features which can an object enjoys it. The fastness of the rhythm will bring about the reinforcement of the object, whereas its slowness displays the prominent and various types of the object. (Shoairi, 2006:1010).

The syntax style is also defined in two basic pivots of discrete syntax and equal syntax. The discrete style conveys a group of independent ideas which are put together in sectional and independent short sentences and each sentence conveys an independent idea and they be separated from each other by a point. This style causes the speed of idea and excitement and accelerates the trend of the story and narration but the equal style is used in long sentences and makes a slow style. This style directs the independent sentences with inflection together and is of the compound styles in which the sentences are interlinked and slows the movement of the style. This style is used to explain the important and ambiguous materials. (Fotuhi, 2011:276-277).

The study of the syntax style of the stories of Surah Kahf and their agreement with the rhythm of the discourse and expressing the coordination with the lofty objectives and intentions of the stories is an interesting subject whose description needs a longer time. In this opportunity, we deal with the story of Dhul-Qarnayan and Gog and Magog within this viewpoint.

This story has short and sectional sentences that while linking the affairs with the total text and narration, each time indicated various subjects about the events and acts of the didactic story and

discourse of the Surah. Storytelling of this style cause the speed of expressing the flowing ideas in it and amazing feature of the story and accelerates the trend of the story and narration, as the whole wonderful events related to Dhul-Qarnayan and Gog and Magog and constructing the dam are presented in 14 relatively short verses. (Verses 83 to 97 Kahf).

Then up to the end of the Surah, with an equal syntax style and in a slow rhythm, the features of resurrection day, heaven and hell, disbelievers, secularists, ridiculers of the prophets and divine signs , losers and putting reason for their languages due to dealing with the world life and denying the meeting day and other basic messages of Surah are described. It is such that the addressee fully grasps the slow atmosphere of the discourse rhythm. It was mentioned that if we have a slow rhythm ruling the discourse, we will face with the prominences of the present object and its message and this objective is fulfilled fully and skillfully in this Surah.

Conclusion:

In this research, we have dealt with the restudy of stories and texts of Surah Kahf from the perspective of discourse style and speech acts. Efforts have also been made to show what is important in storytelling of the Quran is not dealing with incidents and producing a story in the regular sense of storytellers , but it is the quality of narrating the incidents in a precise and artistic way to convey the divine concepts and celestial teachings.

It was also shown that as the Quranic implications is made through specific lingual system of the addresses, this text has dealt with the expression of stories and stories which have been questioned or concerned by people. Thus, in the topic of the study of its style from the viewpoint of author (narrator) and addressees (receivers), it was stated that the discourse interaction is the eminent factor of this Surah in responding to the questioners on the truth of the stories, while this interaction leads to divulging the hidden aspect of the Quran language in expressing the stories and displaying the divine intentions and cusses internal motivation in the addressee to accept different levels of this speech.

In the study of speech acts of Surah Kahf, it was also perceived that there flow five types of assertive or direct, pervasive, emotional,

(26) The display of the discourse style of the holy Quran

binding and decelerating acts in the discourse of this Surah proportional with its texture and message. Moreover, employing each of these acts causes the display and prove of semantic integrity in the whole Surah and its agreement with its secrets, allegories, archetype meanings and amazing events.

On the other side, it shows the wise and knowledge of the real author of this great text who with dominancy over the existential essence of the addresses speaks to them in their own language. There is also an emphasize on this point that the main discourse of the Surah and its pivotal subjects are presented such a strong and coherent forms that the story and allegorical discourses find a marginal and confirmatory manifestation and this indicates the skilled strategy of the text to achieve the concerned objectives.

Narrating the incidents by observing the preciseness and their agreement with the rhythm of the discourse and syntax style of sentences and their link with the lofty intentions of Surah shows that the storytelling in the Quran is considered in the broad scene of Quranic discourse. The purpose of the Quran is not merely to present the stories which have been prevailing among the public. From this perspective, it can be said that the author (narrator) views this story and the prevailing discourse and denies the doubts about this issue on the discussion on prophethood and the book of Quran in a fully objective and certain way.

From this perspective, putting and categorizing some of the stories of this Surah in the class of folk stories and having an understanding of these stories as primary myths (archetypes) to prove them as something with no divine inspiration cannot be an academic and logic inference.

Sources:

The Holy Quran

- Abu Zeid, Nasr Hamed, (2003) , The meaning of the text , translated by Morteza Kariminia , Tehran, Tarh-e No
- Akmjian et al, Linguistics, An Introduction to the Language and Communications , Translated by Ali Bahrami, Tehran, Rahnama , 2003

- Hori , Aboufzal (2014) , Kelke Khiyal Angiz (Fantastic Reed[Poetry], (Poetics of Literature, Mystery Plays and Miracles) , Tehran, Nei Publications
- Huri , Abulfazl , (2009) , Typology and Distinction among the Quranic Stories, Scientific-Research Quarterly of Persian Language and Literature, No. 15, p. 1-28
- Hosseini, Seyed Abulghasem, (1998) , Artistic Foundations of the Quran Stories, Tehran, Center for Islamic Researches, IRIB
- Khorasani , Mehdi (1992), A Guide to Quran Stories , Research Mirror, Year 3, No. 15, pp 98-102
- Diane Macdonnell, Theories of Discourse, translated by Hossein Ali Nozari, Tehran, Niloufar Publications, 2001
- Davoodi Moghadam , Farideh (2014) , The Analysis of Semantic Sign of Discourse in the Story of Joseph(A.S.) , The Quranic Teachings , No. 20 , pp 175-193
- Davoodi Moghadam , Farideh , Shoairi, Hamidreza , Qotbi, Soraya (2017) , The Role of Anti-Discourses in the Discourse Analysis of Kahf Surah (Reconsideration of the Stories of the Companions of the Cave , Khidr and Moses) , Linguistic Researches of the Holy Quran , Term 6, No. 1, Consecutive Nos: 1-16
- Zarkeshi Badrudin, (1977) , Al Burhan fi Ulum al Quran , Beirut, Dar al Marefat
- Cerel John Ara , Verbal Acts, translated by Mohammad Ali Abulahi, Qom, Human Science Research Institute , 2006
- Shoairi, Hamidreza (2006) , Sing Analysis, Discourse Semantics , Tehran, SAMT Publications
- Shokrani , Reza et al (2011) , A Study of the Discourse Method and How to Apply it in the Quranic Studies,Year Three, pp. 93-122
- Sadegh Pour , Mohammad Hossein (1998) , A View towards the Structural Features and Quran Stories , Meshkat, Nos. 54-55, pp 271-285
- Tabatabaei, Seyed Mohamad Hossein(2003), Almizan fi Tafsiir al Quran, translated by Mosavi Hamedani, Qom, Office for Islamic Publications
- Tabarsi, Abu Ali Fazl ibn Hassan (2011) , Majma al Bayan fi Tafsiir al Quran, translted by Mohammad Bistuni, Mashhad, Beh Nashr Publications
- Qazali , Abuhamed, Muhammad ibn Muhammad (1983) , Javahir al Quran , Fifth Edition, Beirut, Dar al Afaq al Jadidah
- Fotuhi, Mahmoud , Stylistics, Tehran, Sokhan Publications , 2011

(28) The display of the discourse style of the holy Quran

- Qot, Seyed (1407 A.H.) , Al Tasvir Al Fanit fi al Quran al Karim , Beirut, Dar al Shoruq
- Greimas , Algirdas Julien, The Imperfection of Meaning (2010) , translated and annotated by Reza Shoairi, Tehran, Elm Publications
- Mefitah, Muhammad , Dinaymiyah al Nas: Tanzir van Enjaz , 2nd Edition, Beirut, Aldar Al Baytha , 1990
- Makaryk ,Irena Rima, Contemporary Literary Theories Encyclopedia , translated by Mehran Mohajer and Muhammad Nabavi, 4th Edition , Tehran, Agah Publications , 2011
- Mir Mostansar and Hussein Abdurauf (2011), The Study of the Quran as a Literary Work, translated by Abulfazl Huri , Tehran, Niloufar
- Vandyke , Theon , Studies on Discourse Analysis , From the Text Grammar to Critical Discourse Study , translated by Pirouz Izadi et al , Tehran, Center for Media Researches and Studies, 2003
- Yarmohammadi , Lotfolah, Critical Prevailing Discourse Study , Tehran, SAMT , 2006
- Benveniste E., (1970), “ L’Appareil formal de le’nonciation “ , in Language , Paris, Larousse.
- Dundes, Alan (2003). Fables of the Ancients? Folklore in the Quran. Rowman and Littlefield Publishers, Inc.
- Neuwirth, Angelika (2002), Encyclopedia of the Quran, v.2. Form AND structure of the Quran.
- Netton, Jan Richard (2000), Sarat al-Kahf: structure and semiotics, Journal of Quranic studies, 2(1). Pp. 67-87.
- Thomson, Stith(1977). The Folk Story. University of California.