A Narrative Analysis in English and Arabic Religious Texts

أ.م. إيمان خضير العبودي

جامعة القادسية / كلية التربية

Iman.AlAbodi@qu.edu.iq

Abstract

Narrative has always attracted the attention of the linguistic scholars and the researchers. It is one of the innate means of human expressions so it has been investigated not only in literature but also in other fields as a form of communication in linguistics, sociology, and psychology. Narrative analysis is a way of expressing and arranging human experiences. It is a story of people whether it is written, oral, or visual that has been transmitted from one generation to another throughout history to help them organize, make sense of their lives, as well as focuses on the particular actors at the particular times in the particular places.

The study aims at showing the appropriateness of Labov's model (1972) of analysis narrative in English as well as Arabic religious texts from the Holy Bible and the Glorious Quran by asking certain questions to display the functions of the structural elements in "Luke the first" and "Surat Maryam". It also aims at presenting how the narrative analysis gives a new understanding of the Holy narrative which focus on the speakers and their communicative functions. Like all other stories of the personal experience, the Biblical and the Quranic narratives can also be based on the criteria taken from William Labov depending on six structural elements.

Finally, the study finishes with data analysis to analyze Mary(am)'s story in religious texts depending on the qualitative analysis in using the Labovian model as a suitable frame for analyzing as well as the main findings to sum up in the conclusion which summarise the main results like the divine narration in both English and Arabic has structure just like all other spoken personal narrative which begins with the abstract and ends with the coda besides another structural elements yet it has certain differences in some points.

المستخلص

تعد القصة احدى الوسائل الفطرية للتعبيرات اللغوية التي جذبت الانتباه من قبل الطلبة والباحثين، لما تنماز به من أشكال التواصل في عدة مجالات كعلم الاجتماع، وعلم النفس فضلا عن الأدب واللغة.
يسعى البحث إلى الكشف عن دور التحليل القصصي كوسيلة عن التعبير والترتيب اللغوي سواء كان مكتوبا ام شفويا ام مرئيا. إذ تنتقل القصة عبر التاريخ من جيل إلى آخر لمساعدة الأجيال على تنظيم حياتها وفهم معناها، فضلا عن التركيز على احداث زمان ومكان معيين . كما يسعى لمعرفة مدى ملائمة انموذج بافلوف ١٩٧٢ لتحليل نصوص دينية انجليزية وعربية مأخوذة من الكتاب المقدس والقران الكريم بطرح اسئلة تعرض وظائف العناصر التركيبية في "لوقا الأول" و "سورة مريم" لإعطاء فهم جديد للقصة الإلهية والتركيز على الوظائف التواصلية للمتكلمين، إذ تعتمد كل من القصة الإلهية والشخصية معايير وليام لابوف وعناصرها الستة.
ثم يخلص إلى المحور التطبيقي بتحليل بيانات النصوص المقدسة آنفة الذكر بالاعتماد على التحليل الكمي لأنموذج بافلوف بتحديد عناصر التشابه والاختلاف بين القصة المقدسة في اللغتين الانجليزية والعربية.

1.1 Narrative Clauses: Definitions and Types

Labov analyses "narratives of personal experience" as another kind of narrative. As in his study (1972:354), "narratives of personal experience are those in which the speaker becomes deeply involved in rehearsing or even reliving events of his past". After that , he defines it as "it is a report of a sequence of events that have entered into the biography of the speaker by a sequence of clauses that correspond to the order of the original events." (1997:398). Thus, Labov's stresses on the experiences in the life of a speaker in order to differentiate such narrative from a "vicarious" or "observational narrative" which requires observation Fludernik (2009:54).

In personal narrative, Labov states that an event which has entered to speakers' life is socially evaluated as well transformed from raw experiences. Similarly, a narrator is the essential character in the story reciting a described event to himself/herself to show a great part as well as his/her experiences went through (1997:399) .

Labov and Waletzky (1967:12) restrict a definition of narrative to "a way of recapitulating past experiences through pairing a verbal sequence of clauses to a sequence of events that actually occurred". Further, Labov (1982:226), defines it as "a sequence of two or more narrative clauses, that is, a sequence of clauses separated by one or more temporal

junctures." The constituent part of this conceptualization is the "temporal juncture", i.e., the clause to join the orders in which the event takes.

"Temporal juncture" is defined by Labov (2006:37) "as a relation of before and after that holds between two independent clauses, and matches the order of events in time.". In "I punched this boy and he punched me" as well "This boy punched me and I punched him." There is a difference that occurs in the "temporal sequence" in addition to the orders of real events. So the temporal sequence of a basic "semantic interpretation" can changed (Labov,1972:360).

Labov also refers to a "minimal narrative" just like "a sequence of two clauses which are temporally ordered: that is a change in their order will result in a change in their temporal sequence of the original semantic interpretation." It contains one "temporal juncture" between the clauses. As in the following narrative sequence which includes three clauses taken from Labov:

1.(a). "I know a boy named Harry

(b). Another boy threw a bottle at him right in the head

(c). and he had to get seven stitches." (1972:361)

These clauses contain the "minimal narrative" since "the temporal juncture" is occurred between "b and c". Thus, a clause "c" might not have appeared before a clause "b", and a using of temporal juncture parallels series of event.

In Labovian analysis, there are four kinds of clauses normally establish "the narrative units": "free", "restricted", "coordinate", as well "narrative clauses". Free clauses may not bounded via temporal juncture, as in the above narrative instance where "a" is regarded as "a free clause". The first clause, as Labov mentions, may not have temporal juncture. It has put after "b" or "c" with no effect of the "temporal order". It is a fact whether at the beginning or the end of the narrative "the narrator knows a boy named Harry"(Ibid.).

Likely, "restricted" as well as "coordinate clauses" can be found anywhere in the story without changing its "semantic interpretation". A "restricted clause" is known as that "does not range freely over the entire narrative, yet has a wider range of movement than the narrative clause". While "coordinate clauses" may be freely reversed and interchanged

without effecting the temporal sequence of the narrative or altering the semantic interpretation (Labov and Waletzky,1967:23).

Lastly, Labov defines the fourth type, "narrative clauses", as that "cannot be displaced across a temporal juncture without a change in the temporal sequence of the original semantic interpretation". Temporally, they are "ordered clauses". In the above mentioned example, the narrative includes three clauses, yet due to Labov's definitions two only are narrative clauses: "b" and "c" (Ibid.:12).

The four narrative clauses are found in the following set of clauses answer the potential question "What happened then?" (Labov,2012:24):

2. a. "This boy punched me

  b. and I punched him

  c. and the teacher came in

  d. and stopped the fight." (Labov,1972:360)

All in all, the definitions which have been given are linked to the part of narrative: "referential function" which refers to "the recapitulation of the experiences". And the key to such recapitulation is the idea of "temporal juncture" which manifests itself as the arranged calling of sequentially ordered experiences.

1.2 Characteristics of Narrative Discourse

Narrative discourse is a kind of verbal or written communication which includes narration or telling a story. It is one kind of discourse used to help people to justify different types of functions and different modes of communication for writing or speaking. This narrative discourse is commonly utilized in certain types of media (Leverkuhn,2020:45).

There are a few features and characteristics of narrative discourse. One is that the narration generally unfolds in a chronological order. The storytelling or narrative works in this way to tell the readers or the listeners and to bring them sequentially by a chain of events to build naturally their understanding of the scenario or situation which is being narrated (Ibid.).

The narratives are also spoken or written in the first or the third person. Though some narratives may use the second person, yet this is unusual. But the omniscient narrative utilizes the third person, like someone says: "the rabbit bounced into the yard", to build the narrative in the third

person. In contrast, when someone says: "I saw the rabbit bounce into the yard", he/she uses the first person in different media. Thus, the narrative discourse may also come in many forms. In fiction as well as other kinds of the text media, the narrative is often written in the omniscient and the chronological third person. However, in other forms of the visual media, like cinema and television, the narration is used the first person monologue that is known as "a voice-over" (Ibid.:46).

Furthermore, one of the central characteristics of the narrative clauses is that they can constitute inside them "a narrative head", i.e., "a finite verb" which includes a "tense marker". The narrative heads are "punched, punched, came, and stopped". In English, the heads are typically in the past tense. Whereas the modals like "could", "should", "would", as well "used to" habitual past are not clauses for they apply to the events happen in a number of occasions as well as put anywhere in the narrative without altering the chronological interpretations. For Labov and Waletzsky (1967:30) the phrases with verbs in the "past indicative, historical present, or past progressive" can be regarded as narrative clauses. A sequence of these displays "the complicating action category" in the narrative structure.

Finally, the last feature of the narrative is they may compose of "independent clauses". An independent clause which stands alone and cannot dependent on other clauses structurally. A "subordinate clause a or dependent clause", on the other hand, is a clause which may not stand by itself. Thus, once the clause is subordinated to other one, it is not possible to change the basic semantic interpretations by reversing them. So dependent may be found in the narrative and existed in the form of syntactic embedding (Labov,1982: 228).

1.3 Labov's Narrative Structure

A minimal narrative contains four narrative clauses. It is regarded complete since it has beginning, middle, as well as end (Labov,1972:362). The finding of Labov and Waletzky's study focuses on fully developed narratives, and they are specialized via the existence of the higher units.

Those units are captured by a group of clauses which have similar story functions (De Fina and Georgakopoulou,2012:28).

Labov and Waletzky state that there are six functional categories find in the personal experience of the spoken narratives:

1. "Abstract: what was this about?"
2. "Orientation: who, when, what, where?"
3. "Complicating action: then what happened?"
4. "Evaluation: so what?"
5. "Result or resolution: what finally happened?"
6. "Coda: precludes further questions".(Labov,1972:390)

Each one of these structural categories has a basic aspect in order to serve different functions inside a story. The functions are suggested through above questions which are believed to gain answers. Beneath is a summary of complete narrative framework given by Labov:
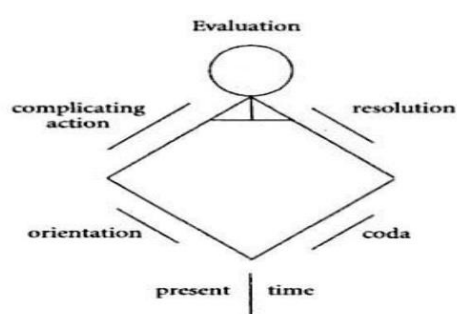

Figure 1: A complete narrative

"A complete narrative begins with an orientation, proceeds to the complicating action, is suspended at the focus of evaluation before the resolution, concludes with the resolution, and returns the listener to the present time with the coda." (Ibid.:369).

1.3.1 Abstract

Narratives have to start somewhere in conversations. Typically, the abstract, but not always, exists at the beginning of the story. It sums up the full story in certain clauses and reports a whole sequence of event. Also, it can answer the question, "what was this about?" and give a sign

of a narrator's view of the storytelling. So a function of the abstract is to "encapsulate the point of the story." (Labov,1972:363-70).

Abstract can also be shown inside the narrator's dialogue. It may be the reply to the interlocutors' questions to connect it "to the previous utterance to bridge the gap between the question and the answer."(Gonzalez,2004:22). Labov illustrates this by the following instance:

3."Were you ever in a situation where you were in serious danger of being killed?"

    a. "My brother put a knife in my head. How'd that happen?

    b. Like kids, you get into a fight

    c. and I twisted his arm up behind him

    d. This was just a few days after my father died…"

A story starts with a clause "a" as a reply to the question: "Were you ever in a situation…". Narratives, according to Labov, may include one or two abstracts like this example. Thus, after an interviewer's question "how'd that happen?" a second abstract is given in the clauses "b, c and d". Those clauses include the abstract for the similar events reoccurred again and are not required absolutely in the rest of the story. So that "they are a more detailed summary than the first one"(1972:363).

Labov's concept of the abstract is limited commonly to understand it as giving the function of a short summarization. Also, another scholars have regarded the state of how the narrator is about to retell the narrative. The result enhances their understanding of Labov's concept through giving awareness to other forms as well as functions of abstract.

In analysing conversations, Sacks (1992,19) formulates the concept "story preface" which is the key in the analyses of storytelling that does many functions, as in: "Hey I heard something wonderful today", which declares that the story is starting. In Sacks's framework, this announcement is related to the idea of uptake, i.e., "the listener is taking control of the floor beyond an extended series of the utterances".

One more function is inferring the listener "about what it will take for the story to be over". If anyone declares: "I have something terrible to tell you", he realizes a horrible event is retold, and the story will end. So a

preface presents a relevant news. The "story preface", for Sacks is coupled with the notion of turn taking (1992:227-28):

The fact that stories take more than an utterance to produce involves that tellers should in the first instance see that they're intending to tell a story, and that it might take more than a sentence to produce, and, seeing that, they turn it into at least a two utterance thing in which they first say they're going to tell a story, get permission to do that, and then tell the story. So it's a systematic occurring fact that stories, taking more than a sentence to produce, turn out to take more than an utterance to produce.

The story preface is therefore the first uptake of a turn which is preceded by other turn for   storytelling.

Norrick (2007,130) also follows Sacks's understanding in framing the preface as one of "openings" in the story. So the conversationalist wants to take the floor to retell the narrative and pays intention to another participants. He may list the interest of those listeners to active their listenership. Further, Becker (2005,100) utilizes a concept of abstract and mentions it as a summary of the story. It is a tool by which the narrators establish their right to present the story. "This strategy insures the narrator's right to speak, since the listeners are in this way able to assert the relevance of the topic".

For a unit of analysis, Goffman's idea (1986:10-11) of framing explores the organizations of experiences that is related to abstract. He defines frame "as a situation that is built up in accordance with principles of organization which govern events at least social ones". So frame is the word which refers to such basic elements.

At the beginning of the spoken narrative, the listeners elicit to a main concern of discourses to follow and answer the question "What is it going on here?" to give a summary rather than a detailed content. In the context of the conversational narrative, as a consequence, the narrators always declare that they discuss the story or explicitly make the listeners ensure the audience that they will take the floor for some time (Ibid.:8).

Such views reveal the conversations appear in different conversational sequences in the discourse. It is a result from the processes of signaling or what Becker and Labov name as "abstract" and Sacks "story preface". So that it is situated inside a unit of organizations explained via the frame

of analysis. These controversial views on abstracts are helpful in my analyses since Al Mighty Allah does not always give the summary as His abstract rather it functions as an attempt to sustain His role to tell the narrative in addition to declare to His interlocutors dramatically He is going to retell it with no revealing about the narrative idea.

1.3.2 Orientation

Typically, the orientation part occurs after the abstract. It refers to a group of free clauses which tackles the story with persons, activity, time, place, and the behavioral situations just before the beginning of the narrative clause. It generally directs the listeners to a general setting inside story through giving the details (Labov and Waletzky, 1967: 32).

Theoretically, the free orientation clauses possibly begin the story, yet they are in practice placed later on. Therefore, not all orientation appears straightforward. Neither all narratives include orientation nor orientation serves functions of orienting listeners to time, place, person as well situation. In spite of the limitations, the whole viewpoint in narratives assert this part as essential structural features (Labov,1972: 365).

Syntactically speaking, it is quite clear for the "past progressive clauses" to exist inside orientation. The past progressive tense expresses things which were "going on before the first events of the narrative during the whole episode" (Ibid. 364:).

Norrick (2007:33) states that Labov and Waletzky join not only types of background information but also framing device to this term of orientation, yet there are three separate kinds of materials under it.

Depending on Labov's "basic narrative", Norrick develops "a detailed tagged narrative" which contains a more specification of this element, such as "general frame" that consists of all information concerning place, time, as well as background information which go beyond settings to include all details whether or not they are urgent for the storytelling; and "narrow or local frame" to refer to other information in order to lead directly to the actions of the story. So Norrick's expansion of the orientation represents improvement of Labov's formula as "it takes into consideration the multiplicity of the orientation and the way the speakers establish their narratives" (Ibid.).

Other development in Labov's orientation is given by De Fina (2003 :372). She explains some narrators use such part not only as background materials, but also as focus of concern for the tellers and the audience, beside some figures in the narrative world, and to build and negotiate shared understanding of the experiences. Structurally, she gives attention to the challenges which separate orientation from another categories.

With respect to the religious narratives, these viewpoints will be helpful in the analysis. Thus, Labov's orientation is suitable regarding the behavioral situations of the characters. It may also show there is some variation concerning orientation in Surat Maryam. Some of these, as Norrick explains, relate to "the general frame", while others lead directly to the actions of the narrative i.e., "the local frame". Likely, De Fina's findingd about orientation to consider a focus of concern for both the narrators as well the interlocutors will be considered in the analyses.

1.3.3 Complicating Action

Complicating action is a basic element in the narrative clauses as it makes the story or tells the events. So it can answer the question, "And then what happened?" Generally, it represents the longest part of the narrative since two kinds of clauses such as "free and evaluative" are inserted inside it. Often the orientation as well the evaluation parts may be embedded in it (Labov,1972:370).

Sometimes in the last narrative clauses, this element may include a result as in Maryam's story in which there is a constructed dialogue. It is defined "as the animation of speech framed as a voice other than the speaker's"(Tannen,2007:11).Typically, it refers to the speeches which the speaker quotes in the conversation and/or the spoken narratives. Structurally, the roles of the constructed dialogues in the spoken narrative relate to Labov's definitions.

In Labov's first works (1967) and (1972), he did not present extended discussions on the constructed dialogue or what originally calls the direct statement. Later, in his work in (1997:401) he expressed his thoughts about the direct statement "as the quotations with the multiple clauses which are resolved to the sequential actions". But the main difference between action and quotation in the narrative is the action overlaps

frequently, whereas quotation rarely does. So the rules in which the speaker speaks at any time are not flouted in the personal narratives.

As a consequence, the dialogue or the quotation contains the narrative clauses as there is a "temporal juncture" between the dialogue or the quotation that joins the two clauses according to their temporal order. Therefore, all quoted sayings or verbal statements i.e., constructed dialogues in the Quranic narratives compose narrative actions.

1.3.4 Evaluation

Typically, narrative is not worth without the evaluative function for it is the most affective part, but it is a problematic section in Labov's model in terms of where one can find it in the narrative (Ochs and Capps, 2001:47).

Several post Labovian scholarships have developed evaluation into multiple approaches and oral narratives. They state that "Every narrative has an emotional point…and this point appears in the narrative through evaluation." (Peterson and McCabe, 1997: 252).

The evaluative function represents the basic one in the whole narrative which answers the question "so what?". Its main functions are giving a significant idea in the narrative, why it is told, as well as what narrator is getting at (Labov,1972:366).

In the evaluative part, the narrator declares why the narrative is worth mention or how it is not common, unusual, strange or wonderful. So a clear function of such element for Labov is "the point of the story," in order to eternalize an idea of "self-aggrandizements", and a narrator's hope in looking better in the story or to initiate a wonderful image of himself/ herself (Afsar,2006:499). In this way, the narrator highlights the parts of how powerful and wise he is in some conditions.

Labov realizes this part may not found in the narrative of "vicarious experience", i.e., experiences of others which is told from non-subjective points of view. Therefore, the narrative with only the orientation, the complication, as well as the resolution does not reflect its essence and misses the fundamental functions. Then "so what?" or "why is this narrative important to tell?" seems to be challenge for the narrator. In contrast, the narratives of the personal experiences like Labov's "Danger of death"(1972) in which the adults are asked if "they have ever been in

serious situation of being killed" include many evaluative parts (Labov and Waletzky,1967:34).

As a result of this difference, Labov defines the evaluation as the element of the narrative that reflects a view of the narrator via stressing the significance of some sections in comparison to others (Ibid.:37).

The evaluation in Labov's model appears either as apart element has a number of clauses or as a structural element embed inside the story as its commentary. So when a set of the evaluative clauses are, in between the resolution and the complication, used to reflect function for helping the listeners to know where the section of complication has revealed its end (Ibid,:35).

In spite of this, Labov (1973:369) states that it is not true to delimit the evaluation into a place in the narratives. Thus, he considers it "as the focus of waves that penetrates the narrative", so it can be occurred in various places in the narrative to form the secondary structure of the narrative.

In the light of this definition, it is not essay to know various clauses since they obviously are narrative clauses, but they are evaluative at the same time as in the religious narratives. So each structural elements of Labov may also determine the evaluative roles which are assumed by the speaker.

In addition, evaluation might be "external, or internal (deeply embedded)". External refers to "the process in which the narrator breaks from the narrative and tells the listener the point with one or more evaluative remarks". Such as the narrator mentions a direct sentence to express his/her thought in some time: "It's clear that he never really came back". Here, he distances himself/herself from the event to suspend certain action as well to give the evaluative views (1973:369) .

Tannen (1982:4) also mentions the clear effect of the external evaluation on the listeners to express the speakers' idea about the narrative events as well as the hearers'.

Within the narrative, the narrators give their evaluation via different means as in the following (Labov and Waletzky, 1967:37-38):
1. "Semantically defined":
    a. "Direct statements: I said to myself: this is it"

b. "Lexical intensifiers: He was beat up real, real bad."

2. "Formally defined":

a. "Suspension of action: Through coordinate clauses and restricted clauses"

b. "Repetition: And he didn't come back. And he didn't come back"

3. "Culturally defined":

a. "Symbolic action: They put an egg on his door, you could hear the rosaries clicking."

b. "Judgment of a third person: When the entire narrative is reported to a person not present

in the narrative".

Labov regards direct statements as in: "I said to myself: this is it," whether it is said when the narrator quotes himself/herself in the narrative or any other sentences said by other speakers like: "And Mary said: This is it!" as embedded evaluative commentaries which establish the narrative clauses.

Moreover, internal evaluation is the second kind of evaluation that is identified by Labov. It is another frame of evaluation which is embedded deeply in the complicating action or the narrative clauses. Labov considers this type as highly difficult and the narrators utilize it as communicatively skilled. (De Fina and Georgakopoulou,2012:29).

Also, Gonzales (2004:29) explains internal evaluation as a form that is used by the narrator who feels something internally during the time of the events to express the subjective view. Therefore, the internal has some semantic challenge in the analyses since it is a matter of listener's interpretation.

In the internal evaluative devices, Labov (1972:378) sets four kinds of the syntactic elements used by the speaker: "intensifiers, comparators, correlatives and explications".

The narrator uses either intensifiers in one event to strengthen with "the expressive phonology" as in: "we were fighting for a lo_o_o_o_ong time, buddy," or "quantifiers" like "all": "he had cuts all over" or "he knocked him all out in the street." "Repetition" is another shape of intensifier which is affective in intensifying as well as pausing or suspending the actions. Finally, "ritual utterances" which are culturally belong to certain speech

communities may use as intensifiers and play the evaluative role (Ibid.:379-80).

The Biblical and the Quranic narratives are utilized to show their own mean of intensifiers as in the analysis section. These intensifiers are not used to complicate the syntax in the narrative, whereas the use of the other three kinds of internal evaluation are the sources of the syntactic complexity.

Comparators is another syntactic device used by the narrator to compare the events that happened to those that did not happen. They may include futures, modals, negatives, questions as well as imperatives. Questions and imperatives are commonly used in the Quranic narratives for they have several rhetorical questions in addition to commands to the Prophets (Ibid.:381).

Therefore, the narrators ask the listeners either a question like: "can you believe that?," or a negative one: "isn't that awful?," to establish the direct evaluative function. They are, as mentioned by Labov, overt questions which are not embedded in the dramatic actions but they are directly used to ask the listeners to gain the direct evaluative function. So that the speakers use this type of question to elicit necessary reactions about the events in the narrative from the listeners. Pragmatically, the usage of such rhetorical questions as one of the speech act in daily conversation to sustain the evaluative role in the narratives. Imperatives are also utilized to maintain the evaluative since "the force of the command in narratives is frequently 'you do this or else…" (Ibid;:385).

The last two syntactic tools are "correlatives and explicatives". Correlatives, which are different from comparators, mean put two events together in a single independent clause. Thus, they contain "progressive verbs" which are often found in the orientation part to characterize as a whole the setting of the narratives, but are used at the same time to evaluate a particular event, as in: "I was sitting", "appended participles": "where one or more progressive verbs are aligned together" in: "I was sitting …and smoking,", or "double appositives" like: "a knife, a long one a dagger", as well as "double attributives" as in: "cold wet day" which are rarely utilized (Labov,1972:388).

Finally, explicatives are used either as a qualification to the main narrative clause or as an explicit one. They are signed by "conjunctions" like: "while, though, that, since or because". For Labov this tool is different as it suspends the actions to go forward or backward in time "or into a realm of abstract speculation wholly unrelated to the narrative."(Ibid.:392).

Such occurrence of explicatives in the religious narratives is somewhat great, because Allah often explains why He does something in the narrative, in addition to contain circumstantial clauses which are known as "Al hal" clauses in the Arabic language.

1.3.5 Resolution

Resolution may follow or precede evaluation to inform the audience of what happened to the main characters in the story. It is utilized to answer the question "what finally happened?". So when resolution follows the evaluation part, it ends the story and declares what finally happened as well as links it to the meanings of the narrative by the evaluative clauses (Labov and Waletzky,1967:39) .

Technically, resolution is the narrative clauses of the complicating actions. It is where the narrators indicate that the narrative has finished to the listeners. According to Labov (1997:35), it is "the set of complicating actions that follow the most reportable event." Then the reportable event is the semantic criterion that describes the most essential element in the story.

In other words, the resolution of the story refers to that section of the narrative sequence which follows the evaluation. It is normally placed in the last clauses of the complicating action in the narrative when the complication reaches to the final peak.

1.3.6 Coda

Coda often occurs after the evaluation and the resolution sections in most narratives. Labov presents coda as "a specific functional device for returning the verbal perspective to the present moment" (Labov and Waletzky,1967:39).

It can bridge the space between the end of the narrative as well as the present moment when both the narrative and the listener stand. When the narrative is in the full circle, it backs to where it begins. Also, Becker describes coda as "it marks the story as a structurally and semantically coherent whole and setting it off from the conversational flow as a distinct unit." (Becker,2005:106).

This means that abstract and coda are related to each other, i.e., the abstract starts the story while the coda ends it as in the following instance:
4.a. "I packed up
  b. and got out.
  c. that was two.
  d. That was one of the most important.
  e. and that—that was it, you know.
  f. that was it.
  g. And that was that." (Ibid.)
The clauses from "e" to "g" in this part of the story illustrate the coda when the narrator comes back to the present state in the clause "and that— that was it, you know".

Deixis is a linguistic device utilized in the above coda. It is a referential process which points out to another entities within the context or the text of the utterance (Alba_Juez,2009:62). Thus, the narrator uses deixis that stands at the present time to point the end of the story and to identify it as happened in the remote place in the past (Becker,2005:106).

In the Glorious Quran, coda has also other level of function in which Allah announces a moralistic message in order to complete and finish the narrative. For many scholars, the message seems not difficult to identify in the coda.

The coda in the Labovian sense, wards off any other question about why it mattered or what happened. In the religious narrative, this is why such as it mattered may have to do with the moralistic teaching. So the moralistic part of the narrative represents one of the five vital dimensions of the narrative for both Ochs and Capps (2001:47) who state that the narrators of the personal experience assess the protagonists as the moral agents whose thoughts, actions, as well as feelings are interpreted in the light of the local notions of goodness.

So Ochs and Capps talk about the moralistic part in the broader term that may be embedded through the narrative in many ways. They refer to its significance in the personal experience of the narrative.

This narrative dimension is found explicitly not only in the coda but also it is embedded in the evaluative commentary in the Glorious Quran. For evaluation is the element that Labov uses for those parts in the narrative to demonstrate the narrator's moralistic viewpoints and the cultural values as well as it gives the narrator's personal view on the narrative action.

1.4 Narrative Analysis and the Model Adopted

For the purpose of the analysis of the Biblical and the Quranic narratives, particularly "Luke the first" and "Surat Maryam", the researcher adopts Labov's model (1972) as it is an important preliminary model to begin with in the narrative analysis. It establishes a solid grounding of analysis since it is the most significant model which terminology is widespread and elaborated on inside the field. For these and any other reasons, as stated below, it becomes necessary to apply the Labovian model to the English and the Arabic religious texts.

First, the beginning narrative clauses in "Luke the first" and "Surat Maryam" display a chronologically sequence of events as a convenient point to start with. Second, for it is a scripture, Christians and Muslims believe that Allah can have access to the right, the privileged omniscient view as well as the original order of events in the narratives. Finally, Allah extends discourses in the religious texts and other narrative clauses as elicited forms of speech as a whole to understand these speeches via their evaluative and referential functions. For these assumptions, the researcher adopts the qualitative analysis in the Biblical and the Quranic narratives as a suitable datum for the analysis according to Labov's model (Pratt,1977:190).

Above all, Labov's model has gained approval since its inception and has remained a fundamental narrative model to be used widely in the narrative analysis and other disciplines.

1.4.1 English Texts

1. Abstract

"In the sixth month of Elizabeth's pregnancy, God sent the angel Gabriel to Nazareth, a town in Galilee, to a virgin pledged to be married to a man named Joseph, a descendant of David. The virgin's name was Mary." (Luke 1:26-27).

The narrative starts with a short abstract that contains a single clause: "God sent the angel Gabriel to Nazareth, a town in Galilee, to a virgin pledged to be married to a man named Joseph, a descendant of David." in the form of a declarative statement to the virgin Mary to declare the beginning of the narrative. The abstract function generally indicates the beginning of a new story, while sketching in short a synopsis of what is going. In this particular narrative, though there is no an evaluative commentary in the abstract to indicate the point of the story, yet it yields a didactic aim:

Mary was a Jewish girl who living in the city of Nazareth and she was engaged to a man named Joseph. But Mary didn't know that God had selected her from among the Jewish ladies to achieve a specific aim. Mary would have been nearly fifteen years old when she receives God's message to be the mother of Jesus (the Messiah). This caused a terrible problem in Mary's society. Since she was a single and could have been killed as an adulteress girl. (Miyake,2007:2)

In this verse, according to Labov (1972:365), the abstract summaries the full narrative in one or two clauses and retells all sequence of events. And it can reply the question, "what was this about?" to give a clue of the narrator's viewpoint of the story and to gain a function of "encapsulate the point of the story."

Also, narrative may contain one or two abstracts as in the above verse: "In the sixth month of Elizabeth's pregnancy" where the second abstract is given in the first verse. The abstracts for the same events are repeated here again and they are not required in the story. But they are another summary in the same story. Thus, Mary had known from the angel that, Elizabeth, her relative was also going to have a baby. Elizabeth's son

would grow up to be the prophet John the Baptist who prepared the way for Mary's son, Jesus.

2. Orientation

"The angel went to her and said, "Greetings, you who are highly favored! The Lord is with you." Mary was greatly troubled at his words and wondered what kind of greeting this might be. But the angel said to her, "Do not be afraid, Mary; you have found favor with God." (Luke 1:28-30)

The situational information about the two characters that is relevant to the point of the story is given in the orientation section after the abstract like God sent the angel Gabriel to Mary with the message but she was afraid. The angel told her that she was going to have a son, and his name was to be Jesus. God 'angle appears as a special messenger at a significant time throughout the Scriptures. Angelic messenger is seen as an important link between God and humans. The message is always heavenly which is sent by God for important reasons.

The orientation mentions two characters in Luke's story, Mary and the angel Gabriel, who are relevant in the narrative without a specific place, time, and the behavioral situations. Yet, traditional exegetes give the historical information even their exact names. God narrates only a necessary background information to understand the narrative and to give a focus for the teller, the audience, as well as figures in the story.

Syntactically, Labov refers to the orientation as a set of free clauses which contextualizes the narrative by utilizing the past progressive clauses to express an event which was going on before the first event of the narrative during the whole episode: "Mary was greatly troubled at his words and wondered what kind of greeting this might be.". It conveys that wondering was not given at specific time in the past rather it was a progressive action.

3. Complication Action

"You will conceive and give birth to a son, and you are to call him Jesus."(Luke 1:31)

This verse expresses the complicating action as the major body of the narrative clause for it collectively tells the event that makes up the narrative. It also reflects the bound between the orientation and the evaluation parts.

The complication clause includes three narrative heads such as: "conceive, give, and call". With the first head that is preceded by the future time the problem of the story begins as it is not easy for unmarried to be pregnant with a child. She cannot explain to her people that she has a baby without being married particularly she is a trusted woman among them. Mary is the first person to hear her baby's name as Jesus.

The evaluation part is also embedded into this complication clause. The narrator's evaluation appears in: "call him Jesus" which reflects a form of an external evaluation in the complication. Jesus who is the salvation and "the one true God saves". This is the name by which people can be saved from the punishment of their sins. It is the name of the Messiah that people have waited for many years.

This constructed dialogue, between the angle and Mary, shows the speaker's underlying evaluation. It is an example of the speaker's affective strategy of utilizing constructed dialogue in achieving the evaluative role of the story and the function of self-aggrandizement. It ultimately aggrandizes God who is capable of doing anything and can create something out of dust. So God constructs His message for Mary by His messenger that He is the only one who protects and saves her and her son from any harm.

4. Evaluation

"He will be great and will be called the Son of the Most High. The Lord God will give him the throne of his father David, and he will reign over Jacob's descendants forever; his kingdom will never end." "How will this be," Mary asked the angel, "since I am a virgin?" The angel answered, "The Holy Spirit will come on you, and the power of the Most High will overshadow you. So the holy one to be born will be called the Son of God. Even Elizabeth your relative is going to have a child in her old age, and she who was said to be unable to conceive is in her sixth month. For no word from God will ever fail." (Luke 1:32-37)

These verses show the evaluative section as the major function of the narrative that serves to answer the question "so what?" to give the essential point in the story. The evaluation as mentioned by Labov reflects the narrator' view to the narrative via stressing the importance of the narrative clauses such as Mary's baby is not born in the way that any other babies on

earth has been born. He will have an earthly mother, Mary, yet He will be fathered by the Holy Spirit of God. So He will be a king and will have a kingdom that will never end.

Explicit evaluative clauses take place at the beginning and at the end of the narrative clauses. The internal evaluation also occurs in the middle. External evaluation is expressed syntactically in angel's direct statement when he describes Jesus as: " He will be great and will be called the Son of the Most High. The Lord God will give him the throne of his father David, and he will reign over Jacob's descendants forever; his kingdom will never end.". Here, the narrator gives his evaluation by different means as in direct statement, repetition of the future time "will", as well as using third person "he" to express the greatness of Jesus and how he is chosen by God to reign the kingdom of his descendants that last forever.

The internal evaluation is stated in the constructed dialogue, between Mary and the messenger, to represent Mary's personal evaluation of what happened to her. In the narrative's internal evaluation, the character's internal thought is mentioned by using the rhetorical question when Mary asked "How will this be," "since I am a virgin?" to give the evaluative role and to make the story affective and strengthens God's power and His ability to create a child without a father.

Further, internal evaluation is also expressed by comparators as another syntactic tool utilized by the narrator to compare the events that happened to the characters: "Even Elizabeth your relative is going to have a child in her old age, and she who was said to be unable to conceive is in her sixth month." The angel reminds Mary of her elderly relative Elizabeth. She is six months pregnant, though she thinks she is unable to conceive with a child like you. This reflects God's capability to do the impossible just

by giving one word: "For no word from God will ever fail." since there is nothing that God cannot do.

5. Result or Resolution

"I am the Lord's servant," Mary answered. "May your word to me be fulfilled." Then the angel left her." (Luke 1:38)

Resolution comes after evaluation to inform the readers of what happened to the main character in the narrative and to describe the reportable event as the effective point in the story.

The narrative clause here informs what finally happened to Mary when she says: "I am the Lord's servant," to summarize the narrative by stating that she is God's maid and she is so obedient to do what is required from for she knows that God will never leave her in such a terrible situation. He will always be the Protector and the Savior for those pious believers like her. So the resolution is where God hints the end of the story and presents Mary's final words as the acceptance of her destiny and her ability to carry the holy message to save the Christian world by giving birth to their savior Jesus Christ.

Though the narrative ends yet it leaves people with a glimpse of the beginning of the new story about the coming of Jesus's kingdom that will never end. Mary's last word is in the present time to indicate the last illustration that presents God's authority and His mercy in providing protection to His servants. The resolution confirms again that Mary's speech has been an instrumental aid in sustaining God's Power throughout the narrative.

6. Coda

"At that time Mary got ready and hurried to a town in the hill country of Judea, where she entered Zechariah's home and greeted Elizabeth. When Elizabeth heard Mary's greeting, the baby leaped in her womb, and Elizabeth was filled with the Holy Spirit. In a loud voice she exclaimed: "Blessed are you among women, and blessed is the child you will bear! But why am I so favored, that the mother of my Lord should come to me? As soon as the sound of your greeting reached my ears, the

baby in my womb leaped for joy. Blessed is she who has believed that the Lord would fulfill his promises to her!" And Mary said: "My soul glorifies the Lord and my spirit rejoices in God my Savior, for he has been mindful of the humble state of his servant." (Luke 1:39-48)

God closes off the story by giving a coda as a functional tool for returning the verbal perspectives to the present moment. i.e., when the story is in the circle, it comes back to where it begins. This means the abstract and the coda are related to each other: Mary went to visit her cousin Elizabeth , after hearing the angel's news, who could become the mother of the prophet John the Baptist. For Mary felt that no one could understand what she had been told better than Elizabeth. Both of them were given miraculous pregnancies from God as Elizabeth was old, and Mary was young and not yet married. Elizabeth, therefore, is mentioned previously in the abstract and her pregnancy besides Mary. So the narrative starts and ends with the same events in explicit statements.

According to Labovian analysis, the coda utilizes deixis as one of the syntactic tools used to state the completion of the story. It has the effect of "standing at the present moment of time, and pointing to the end of the narrative, identifying it as a remote point in the past." In this condition, God's usage of "that" to refer back to the story events as a whole.

Finally, the coda function is to refer to the important event of the narrative. It seems as though the whole narrative is constructed to explain the ultimate protection is in God' hands only. God declares a moralistic message to finish and complete the narrative as it ends with evaluative commentary to serve the evaluative function. In this coda, God is reinforcing His positive attributes like protection and His mercy over Mary when she ends these verses by a song for praising God for what He did to her to protect her and her son from any annoyance of disbelievers who deny this miracle as in "My soul glorifies the Lord and my spirit rejoices in God my Savior".

1.4.2 Arabic Texts

1. Abstract

At first, the narrator signals to the listener that a narrative is about to start. The narrative's abstract consists of verses from 16 to 18:

" وَاذْكُرْ فِي الْكِتَابِ مَرْيَمَ إِذِ انْتَبَذَتْ مِنْ أَهْلِهَا مَكَانًا شَرْقِيًّا، فَاتَّخَذَتْ مِنْ دُونِهِمْ حِجَابًا فَأَرْسَلْنَا إِلَيْهَا رُوحَنَا
فَتَمَثَّلَ لَهَا بَشَرًا سَوِيًّا، قَالَتْ إِنِّي أَعُوذُ بِالرَّحْمَٰنِ مِنْكَ إِنْ كُنْتَ تَقِيًّا"(مريم 16-18:)

"Relate in the Book (the story of) Mary, when she withdrew from her family to a place in the East. She placed a screen (to screen herself) from them; then We sent her our angel, and he appeared before her as a man in all respects. She said: "I seek refuge from thee to (Allah) Most Gracious: (come not near) if thou dost fear Allah." (Ali,2002:747-748)

After Zakariyya's and John's story, (Mary) Maryam's story begins. It is introduced by a singular imperative as in the other stories,: "Relate in the Book (the story of) Mary", to emphasize that this news is part of the Book. The story starts from the part where Maryam isolates herself from the people. Nothing of Maryam's story is mentioned before that part. It is useful to refer to her story to gain "earlier information as it has a bearing on the way she behaves in Surat Maryam"(Abdel Haleem,2017:60).

Elicited narratives or "highly ritualized narratives" commonly tend to have abstracts in their stories as opposed to natural ones. Maryam' story, displays the same pattern. The abstract generally serves the function of giving a summary and the function of indicating to the listeners that a story is about to start. It answers the listener's hypothetical question: "what was this story about?" and the whole sequence of events is given in the first three verses across the clauses. In Sacks' term, the abstract is understood as a "story preface".

The narrative's abstract contains three parts. The first part is the clause: "Relate in the Book (the story of) Mary, when she withdrew from her family to a place in the East." This part includes what Labov calls "the point of the story", which means the narrator's attitude to the story.

While the second part of the abstract consists of the subsequent clauses: "She placed a screen (to screen herself) from them; then We sent her our angel, and he appeared before her as a man in all respects". In this part, Allah provides a survey of the major events of the story. The formulaic opening in this clause contains the third part: "We sent her our

angel." Here, Allah especially utilizes the abstract as the preface in Sacks' term: He insures the listeners that the narrative is about to be told and generally "takes the floor."

According to Labov, the three parts full the potential functions of the abstract. Quranic abstracts are more general as well as extend over the narrative situation. His conclusion depends on a few abstracts from Quranic narratives. In Maryam' story, it is clear that the Speaker's viewpoint to the story, in the first part, is essential to the narrative situation since it contributes to answer the listener's question "so what?" and the summary of the major events that relates to the narrative situation directly.

2. Orientation

"قَالَ إِنَّمَا أَنَا رَسُولُ رَبِّكِ لِأَهَبَ لَكِ غُلَامًا زَكِيًّا، قَالَتْ أَنَّىٰ يَكُونُ لِي غُلَامٌ وَلَمْ يَمْسَسْنِي بَشَرٌ وَلَمْ أَكُ بَغِيًّا، قَالَ كَذَٰلِكِ قَالَ رَبُّكِ هُوَ عَلَيَّ هَيِّنٌ ۖ وَلِنَجْعَلَهُ آيَةً لِلنَّاسِ وَرَحْمَةً مِنَّا ۚ وَكَانَ أَمْرًا مَقْضِيًّا، فَحَمَلَتْهُ فَانْتَبَذَتْ بِهِ مَكَانًا قَصِيًّا، فَأَجَاءَهَا الْمَخَاضُ إِلَىٰ جِذْعِ النَّخْلَةِ قَالَتْ يَا لَيْتَنِي مِتُّ قَبْلَ هَٰذَا وَكُنْتُ نَسْيًا مَنْسِيًّا، فَنَادَاهَا مِنْ تَحْتِهَا أَلَّا تَحْزَنِي قَدْ جَعَلَ رَبُّكِ تَحْتَكِ سَرِيًّا، وَهُزِّي إِلَيْكِ بِجِذْعِ النَّخْلَةِ تُسَاقِطْ عَلَيْكِ رُطَبًا جَنِيًّا، فَكُلِي وَاشْرَبِي وَقَرِّي عَيْنًا ۖ فَإِمَّا تَرَيِنَّ مِنَ الْبَشَرِ أَحَدًا فَقُولِي إِنِّي نَذَرْتُ لِلرَّحْمَٰنِ صَوْمًا فَلَنْ أُكَلِّمَ الْيَوْمَ إِنْسِيًّا"(مريم:١٩-٢٦)

"He said: "Nay, I am only a messenger from thy Lord, (to announce) to thee the gift of a holy son. She said: "How shall I have a son, seeing that no man has touched me, and I am not unchaste?" He said: "So (it will be): Thy Lord saith, 'that is easy for Me: and (We wish) to appoint him as a Sign unto men and a Mercy from Us': It is a matter (so) decreed." So she conceived him, and she retired with him to a remote place. And the pains of childbirth drove her to the trunk of a palm-tree: She cried (in her anguish) :"Ah! would that I had died before this! would that I had been a thing forgotten and out of sight!" But (a voice) cried to her from beneath the (palm-tree): "Grieve not! for thy Lord hath provided a rivulet beneath thee; And shake towards thyself the trunk of the palm-tree: It will let fall fresh ripe dates upon thee. So eat and drink and cool (thine) eye. And if thou dost see any man, say, 'I have vowed a fast to (Allah) Most Gracious, and this day will I enter into not talk with any human being'"(Ali:2002:748-749)

This section begins Maryam's condition after she has withdrawn from the people and hidden herself from them that seems to be what Allah commanded her to do. Suddenly, an angel appears in the form of a

messenger to her, so she is worried about her chastity after seeing him in her isolation and says: "I seek protection with the Lord of Mercy from you". Thus, Maryam's immediate reaction to such threat is to return to Allah for protection. The messenger explains that he is not a source of danger to her, he is the messenger from Allah come to announce her the gift of a righteous son. But she cannot understand this situation, and responds: "How shall I have a son, seeing that no man has touched me, and I am not unchaste?". She shocks and asks for explanation. The messenger answers her: "So (it will be): Thy Lord saith, 'that is easy for Me: and (We wish) to appoint him as a Sign unto men and a Mercy from Us': It is a matter (so) decreed.".

Here we can find reassurance which blends with the Divine decree that cannot be changed. The story now leaps to the point of giving birth, when Maryam is forced to gain support from the palm tree in the distant place (Abdel Haleem,2017:82)

The orientation is defined by Labov as "a group of free clauses that can be placed anywhere in the narrative without affecting the narrative sequence of events". Thus, it describes a situation which holds true during an entire story and provides background information. The orientation of Maryam's story contains the free clauses.

In this Quranic story, Allah mentions a brief description of Maryam's situation prior to the first narrative clause which reveals to the listeners the important details of her background, i.e., her spiritual state. It gives the listeners a clear picture of who he was (messenger) and what kind of a messenger "a messenger from thy Lord, (to announce) to thee the gift of a holy son" as well as her condition in the remote place. This is the most important background information to understand the narrative, that thereby satisfies the criteria of the orientation section for Labov.

From the syntactic view, Labov refers to one of the syntactic features of the orientation which is the use of the past progressive clauses, i.e., they describe "what was going on before the first event of the narrative". This is present in this section: "so she conceived him, and she retired with him to a remote place.". These clauses convey that conceiving was not given at a one particular time in the past rather it was a progressive action.

Moreover, though these verses seem to fulfill the referential function of the orientation section which describes the character's general behavioral condition, yet its syntax embeds the evaluation. In the clause, in which the messenger is ordered by Allah, which establishes Allah as superior and the messenger as subordinated. Then, in the next clause, there is the foregrounding: 'She said: "How shall I have a son, seeing that no man has touched me, and I am not unchaste?" He said: "So (it will be): Thy Lord saith, 'that is easy for Me: and (We wish) to appoint him as a Sign unto men and a Mercy from Us': It is a matter (so) decreed." Here, Allah's ability as being the source of the messenger's guidance is confirmed and it is easy for Him to create a son without a father.

This kind of syntactic subordination represents one of the ways in which Allah positions Himself with respect to other characters within the narrative (Abdel Haleem,2017:184). The orientation is fulfilling the evaluative function to reinforce Allah's centrality and absolute ability, to subordinate the characters to Himself syntactically, and to foreground His agency and mercy.

3. Complicating Action

The complicating action includes the rest of the narrative and it is embedded within it the evaluation section. A minimum narrative which only contains the complicating action. Narrative clauses can be seen below which highlights each of the narrative heads in their respective temporal order:

" فَأَتَتْ بِهِ قَوْمَهَا تَحْمِلُهُ ۖ قَالُوا يَا مَرْيَمُ لَقَدْ جِئْتِ شَيْئًا فَرِيًّا ، يَا أُخْتَ هَارُونَ مَا كَانَ أَبُوكِ امْرَأَ سَوْءٍ وَمَا كَانَتْ أُمُّكِ بَغِيًّا، فَأَشَارَتْ إِلَيْهِ ۖ قَالُوا كَيْفَ نُكَلِّمُ مَنْ كَانَ فِي الْمَهْدِ صَبِيًّا"(مريم:27-29)

"At length she brought the (babe) to her people, carrying him (in her arms). They said: "O Mary! truly an amazing thing hast thou brought! "O sister of Aaron! Thy father was not a man of evil, nor thy mother a woman unchaste!" But she pointed to the babe. They said: "How can we talk to one who is a child in the cradle?"(Ali:2002:749-750)

These verses present the story's minimal narrative which mentioned by Labov as the narrative that only comprises complicating actions. This section contains a few narrative clauses to move the event forward and to serve a referential function of the story. It conveys successfully to the

listeners the events that took place, yet it does not refer to the extended explicit dimensions of the speaker's evaluation.

The narrative clauses move the story to the point when Maryam goes back to her people and parading shamelessly the baby in her arm. So that they assume she has done something terrible. Maryam only points to her son, for she has sworn not to speak to anyone. They address her as sister of Aaron who is a fountain of the priesthood and remind her of the exceptional morals of both her father and her mother.

In these clauses, the listeners infer that the people blame Maryam for doing something bad, i.e., having a baby.Without giving more details as to what forms of discussion took place, Allah utilizes narrative ellipsis and immediately jumps to the future time. Thus, people ask her a rhetorical question when they did not expect a reply. "How can we talk to one who is a child in the cradle?". This interpretation is proved by the evaluative clause that states, people argue between themselves, how she can do this amazing thing since they describe her as a sister of a pious man like Aaron and she belongs to honorable family.

 Another way in which the complicating action contains a layer of personal element is through constructed dialogue (narrative clause) since it portrays Maryam in a positive light to sustain Allah's lordship, i.e., she is a righteous believer. For example, the constructed dialogue clause: "But she pointed to the babe". Allah shows Maryam as a truthful believer who is firm in her belief in Him and determines that He will protect her if they ask her about her new born baby by just pointing to him without speaking even a word.

The speech in the end extols Allah and places Him in a superior position through its contents revolving round a favorable declaration of Maryam's faith. Here, Maryam is positioned by Allah in a submissive manner which expresses ultimately His lordship. It is a position that Allah would like the believer to take. Therefore, he constructs a desired action in the form of someone's behavior, instead of commanding explicitly people to do or say such things.

4. Evaluation

"قَالَ إِنِّي عَبْدُ اللَّهِ آتَانِيَ الْكِتَابَ وَجَعَلَنِي نَبِيًّا، وَجَعَلَنِي مُبَارَكًا أَيْنَ مَا كُنْتُ وَأَوْصَانِي بِالصَّلَاةِ وَالزَّكَاةِ مَا دُمْتُ حَيًّا، وَبَرًّا بِوَالِدَتِي وَلَمْ يَجْعَلْنِي جَبَّارًا شَقِيًّا"(مريم:٣٠-٣٢)

"He said: "I am indeed a servant of Allah: He hath given me revelation and made me a prophet; And He hath made me blessed wheresoever I be, and hath enjoined on me Prayer and Charity as long as I live; (He) hath made me kind to my mother, and not overbearing or miserable;" (Ali,2002:750)

This verse comes straight after people's question Maryam which makes many commentators and exegetes believe in Jesus speaking instantly at that time. Thus, "defends his mother from people's accusations". So the child came to rescue her. He spoke by a miracle, defended his mother, as well as preached the unbelieving audiences.(Ibid.)

When she pointed at him then followed via the verb qala "said" also strengthens this idea. Many Quranic narrators select this story to show its excellent performance. The audiences become greatly interested and glorify Allah for this miracle, particularly when they join the two verses, intensifying the feeling of Jesus speaking at that time. This section states two points. The first, declaring the oneness of Allah and the second referring to the blessings of Allah on Jesus.

The researcher has shown that the narrative parts: abstract, orientation, as well as complicating action not only give the referential functions but also contribute to the evaluative functions of the narrative. Labov (1997:6) defines the evaluative clause as the one which "provides evaluation of a narrative event,". It helps listeners to determine which narrative clauses answer the question "so what?" and thus encapsulates the points of the story.

In this narrative, the evaluation clauses are external as well as internal in that they are embedded deeply within the narrative. The explicative type, the appended subordinate clause which gives or qualifies reason for the main event reported, which is the first type of internal evaluation can be seen in the narrative. This is reflected in Jesus's clause "I am indeed a servant of Allah" as if he wants to evaluate his state as being blessed by Allah and became one of His servant. He is the One who creates him without a father, a seemingly strange event for others but not for Allah.

The next clause clears the reason and the motivation for establishing the importance of the events for the listeners. It establishes further the context in which it brings people's attention and describes the ensuing situation for the listeners: "He hath given me revelation and made me a prophet;". Here, Jesus gives reasons for his pride of being a servant of Allah since He made him a Prophet and gave him the Scripture.

Further, there are two independent evaluation clauses that deliver the greater points of the narrative. The first evaluation: "And He hath made me blessed wheresoever I be, and hath enjoined on me Prayer and Charity as long as I live;". Then the clause: "(He) hath made me kind to my mother, and not overbearing or miserable;" which are external, since they are less deeply embedded in the narrative. In this section, Jesus is addressing directly listeners after accusing his mother of doing something terrible by showing how he is blessed by Allah and is recommended to devotion in Prayer and Charity for the rest of his life in addition to be merciful and kind to his mother.

This section includes the strongest indication of what Allah is ultimately trying to gain with this narrative. Allah describes an image of the divine protection. Just as Allah protects Maryam from her people, He, too, protects and guides His prophet. It is the narrative's disclosure of Allah as being the Protector, and it is embedded into the narrative through evaluation. He affirms to believers that there will be no protector for those who do not believe in His ability. The external evaluation of this section declares a universal message, hence it is external more than internal.

Furthermore, in the clauses of this evaluation, there is an instance of iltifat, i.e., shifting of pronoun. Jesus addresses Allah in the third person, a distant pronoun, which is suitable to the context of the external evaluation on the distant event. This syntactic marker can be seen as the narrative's Quranic evaluative element in addition to some other markers present in Labov's four sub kinds of the evaluative elements.

5. Result or Resolution

" وَالسَّلَامُ عَلَيَّ يَوْمَ وُلِدْتُ وَيَوْمَ أَمُوتُ وَيَوْمَ أُبْعَثُ حَيًّا، ذَٰلِكَ عِيسَى ابْنُ مَرْيَمَ ۚ قَوْلَ الْحَقِّ الَّذِي فِيهِ يَمْتَرُونَ"(مريم 33-34)

"So peace is on me the day I was born, the day that I die, and the day that I shall be raised up to life (again)! Such (was) Jesus the son of Mary: (it is) a statement of truth, about which they (vainly) dispute." (Ali,2002:751)

The disputation about the nature of Jesus was not only vain, but also sanguinary and persistent. The modern Christian church has thrown it into the background, but it would do well to abandon illogical dogmas altogether.

The verbs are given here in the past tense in the Arabic language which means that the clauses come after all these verbs have happened, but they did not happen after his birth immediately. Jesus concludes that Allah has granted peace to him: "Peace was on me the day I was born and will be on me the day I die and the day I am raised to life again.". The past tense verbs in Jesus's speech must be taken at face value.

These narrative clauses inform the people of what happened to Jesus in the story: they are intended to answer the question "what finally happened?". When the resolution follows the evaluation, it sums up the narrative by stating what happened finally to Jesus as well as connects it to the meaning of the story via the evaluative clauses.

So resolution occurs in two points, i.e., Jesus announces of the bless that is given to him by Allah in the day that he was born and in the day that he will die and the day of his resurrection, and Allah' declaration of the identity of Jesus as the son of Mary which is a statement of truth that no one will deny.

6. Coda

" مَا كَانَ لِلَّهِ أَنْ يَتَّخِذَ مِنْ وَلَدٍ ۖ سُبْحَانَهُ ۚ إِذَا قَضَىٰ أَمْرًا فَإِنَّمَا يَقُولُ لَهُ كُنْ فَيَكُونُ، وَإِنَّ اللَّهَ رَبِّي وَرَبُّكُمْ فَاعْبُدُوهُ ۚ هَٰذَا صِرَاطٌ مُسْتَقِيمٌ" (مريم 35- 36)
"It is not befitting to (the majesty of) Allah that He should beget a son. Glory be to Him! when He determines a matter, He only says to it, "Be", and it is.
Verily Allah is my Lord and your Lord: Him therefore serve ye: this is a Way that is straight." (Ali,2002:751)

Coda is the last segment of the narrative, and it is the second known characteristic of elicited narrative after the abstract which is the first. The

coda for Labov, precludes the question of "what happened next?" and importantly it "marks the story as a structurally and semantically coherent whole and setting it off from the conversational flow as a distinct unit." (Al-Ṭabari,n.d.:15:153).

Also the coda in Maryam's story obviously completes the narrative and is introduced with an internal evaluative clause. It consists of the last two verses of the story. Labov states two common devices which speakers often utilize in codas. The first is an explicit statement which means the narrative is finished, as in: "when He determines a matter, He only says to it, "Be", and it is". The second one that is frequently found in coda is that it points back deictically to the narrative itself: "Verily Allah is my Lord and your Lord: Him therefore serve ye: this is a Way that is straight.". Allah employs the second device via the deixis. In the clause: "my Lord and your Lord" the pronouns here are referring back to the characters of the narrative, i.e., Jesus and the people. The usage of "My lord" evokes a close connection between the Prophet himself, his people and the narrative at hand. So the Speaker signals to the listeners with this deixis the ending of the story and bridges the time gap through returning it to the present time, while ensuring the greater point is being made about it.

Iltifat as a syntactic feature of shifting is also mark the coda, such as in the first clause: "It is not befitting to (the majesty of) Allah that He should beget a son". Allah utilizes the third person to address Himself in the command to His Prophet and the people.

Therefore, the Quranic codas in surat Maryam are different from many of Labovian codas which end with phrase like "And that was that." The coda in Maryam's story is combined with evaluative commentary which serves the evaluative functions of the story and closes the story to come back to the present. In this coda, Allah is reinforcing positive attributes like His identity, His powers of hearing and seeing, and His protection to indicate to the listeners how to understand the story by stressing these ideas.

Lastly, from Labovian perspective, the narrator instills the most important theme in the coda. Allah, therefore, is stating His forceful interpretation and the greater evaluation of the whole story in the coda: Maryam and Jesus have no one else to protect them except Allah through

His ability to say to Be when He determines something. Follow this presumption, the story is about the fact that Allah only can grant people the true protection, particularly to those who are rightly believers and guided, similar to the kind of protection that Maryam and her son have received in the story.

Conclusion

It is revealed there is clear similarity between the narrative structure and that of the elicited narrative of the personal experiences. The religious narrative in the English and the Arabic languages, i.e., Mary(am)'s story is not like a pseudo narrative which lacks structure or cohesion. It is rather a narrative with structure just like structure of the personal narrative that starts in the abstract and ends in the coda as well as intersperse the complicating action with the evaluative commentary in addition to the orientation and the resolution.

The general approach which Labov applies in the spoken narratives is also structural in both languages. He presents six elements of the narrative in which each one serves different functions. Thus, the importance of each one is through hypothetical questions which need answers like the abstract: "What was this narrative about?" whereas the evaluation "So what?", each question reflects different approach in the narratives.

On the other hand, there are some contrasts between English and Arabic in some of these structural elements. Thus, in English there are two abstracts which sum up two stories ,i.e., Mary and her relative Elizabeth whereas in the Arabic counterpart only one story is summarized in the abstract that is Maryam's story.

The orientation in English lacks all situational information like specific time, place, as well as Mary's situational behaviour and how she looks like and feeds herself. In the Arabic counterpart, the orientation element gives not only a clear Maryam's behavioral condition and her place, but also its syntax embeds the evaluation which is absent in English orientation.

While in English narrative, the resolution is about what happened to Mary and gives a hint of the beginning of Jesus' story. The resolution in

Arabic indicates what finally happened to only one character. i.e., Jesus without mention another character's story and connects it to the meaning of the narrative by the evaluative clauses.

Further, English differs from Arabic narrative structure in the story which is told in the cyclic manner so it returns to where it starts. This means that abstract and coda elements are related to each other since they begin and end with the same two narrative events. It also ends with a song to praise God's mercy. On the contrary, Arabic coda comes back deictically to only one narrative and evaluates Allah's ability and power in an explicit statement.

References

Abdel Haleem, Muhammad.(2017). **Exploring the Qur'an: Context and Impact**. London:

　　IBTauris.

Alba_Juez, Laura.(2009). **Perspectives on Discourse Analysis**. Newcastle Upon Tyne:

　　Cambridge Scholars Publishing.

Ali, Yusuf.(2002). **The meaning of the Holy Qur'an**. Beltsville: Amana Corporation.

Becker, Tabea. (2005).**"The Role of Narrative Interaction in Narrative Development" in**

　　Narrative Interaction: Studies in Narrativity, ed. Tabea Becker and Uta M.

　　Quasthoff. Philadelphia: John Benjamins Publishing Company.

De Fina, Anna.(2003). **"Crossing Borders: Time, Space, and Disorientation in**

　　Narrative." Narrative Inquiry. Cambridge: Cambridge University Press.

De Fina, Anna and Alexandra Georgakopoulou. (2012). **Analyzing Narrative: Discourse**

　　and Sociolinguistic Perspectives.Cambridge: Cambridge University Press.

Fludernik, Monika. (2009) **Towards a Natural Narratology**. London: Routledge,.

Gonzalez, Montserrat. (2004). **Pragmatic Markers in Oral Narrative:The Case of English**

    and Catalan. Philadelphia: John Benjamins Publishing.

Holy Bible, New International Version. (2011). n. p.: Biblica, Inc.

Labov, William.(1972) **Language in the Inner City: Studies in the Black English**

    Vernacular. Philadelphia: University of Pennsylvania.

———.(1982**)."Speech Actions and Reactions in Personal Narrative."** *Analyzing*

    Discourse: Text and Talk. Ed. Deborah Tannen. Washington, DC: Georgetown

    University Press.

———.(1997**)."Some Further Steps in Narrative Analysis."** Journal of Narrative and

     Life History 7. Oxford: Oxford University Press.

———.(2006). **"Narrative Pre_construction."** *Narrative Inquiry* 16:1. Cambridge: CUP.

———.(1912).**"Oral narratives of personal experience." Cambridge Encyclopedia of**

    the Language Sciences. URL http://www.ling.upenn.edu/~wlabov/.

Labov, William and Joshua Waletzsky. (1967).**"Narrative Analysis."** *Essays on the verbal*

    and visual arts. Ed. June Helm. Seattle: University of Washington Press.

Leverkuhn, A.(2020). **What Is a Narrative Discourse?**.London: Longman.

Miyake, Y. (2007). **Intergenerational Event—Mary Story Book**. Chicago, Illinois: Loyola

    Press. URL h:ttp://www.ChristOurLife.org/Mary or www.FindingGod.org/Mary

Norrick, Neal. (2007). **"Conversational Storytelling" In The Cambridge Companion to**

Narrative. Ed. David Herman.Cambridge: Cambridge University Press.

Ochs, Elinor and Lisa Capps. (2001). **Living Narrative: Creating Lives in Everyday**

 Storytelling. Cambridge, Massachusetts: Harvard University Press.

Pratt, Mary.(1977).**Toward a Speech Act Theory of Literary Discourse**. Bloomington:

 Indiana University Press.

Sacks, Harvey. (1992). **Lectures on Conversations**. Ed. Gail Jefferson. Oxford: Blackwell

 Publishing.

Al-Ṭabari, (n.d.). **Jami Al-Bayan**.

Tannen, Deborah. (1982). "**Oral and Literate strategies in Spoken and Written**

 Narratives." Language 58:1. Oxford: Oxford University Press.

———.(2007). **Talking Voices: Repetition, Dialogue and Imagery in Conversational**

 Discourse. Cambridge: Cambridge University Press**.**