

The Role Of Context In Arabic Linguistics: The Story Of Abraham's Performance in Quran

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Abstract

This article investigates linguistic variance in narrating the same stories in different locations in the Quran. The research deals with repeating some scenes in the Qur'anic stories in multiple places in the Holy Qur'an, with the difference in the linguistic expression methods of the exact scene in its different locations, as well as the impact of the Qur'anic context on this difference. The study discusses the story of Abraham as a model for practice. The first topic was devoted to the theoretical study that sheds light on some crucial issues related to research. The second topic was devoted to the applied study in two parts. The conclusion presented the most important findings of the investigation, including that the Qur'anic stories do not have repetition in their literal sense. However, the Qur'an gives each place a part of the story according to what the context requires. The scene occurs in more than one location of the Qur'an. Yet, it is narrated in every place in a different linguistic performance in harmony with the Qur'anic context, represented in the present article's evidence surrounding the Qur'anic story. Study findings help draw the attention of Arabic language learners to an interesting linguistic phenomenon in the Qur'anic levels and the function it serves in the story.

Keywords: Abraham's Story; Arabic; Context; Linguistic; Performance; Qur'anic Stories.

INTRODUCTION

The Qur'anic story has a special status in the Holy Qur'an. It is no wonder that it took up a lot of it. The Qur'anic story is a unique type of story that differs from other stories, as it differs from the artistic story known in the ancient and modern world literature, as well as from the stories that appeared in other heavenly books. While the artistic story is based on imagination or facts that tend to distort and misrepresent, the Qur'anic story is based on pure facts and absolute realism. The stories contained in the heavenly books describe Allah Almighty and His Honorable Messengers in a way that does not befit, but rather with things the mind refuses and disgusts, "in addition to what they contain in violation of the rules of science and the laws of education" (Abbas 1987:11-12). The Divine Essence in the Qur'anic stories is of complete integrity and absolute sanctification. In addition, the honorable messengers have the honor that brings them to the highest ranks of humanity.

The Qur'anic story is part of the Qur'an. It goes with its method and goal. It is not intended to narrate the news of the predecessors just for the sake of entertainment and enjoyment, but it is one of the means of the Qur'an that he, used to convey the call and establish the religion, the lesson, and the sermon as is understood from the Almighty's saying *لقد كان في قصصهم عبرة لأولي الألباب* (Quran 12:111), as well as to

strengthen the heart of the Prophet, peace and blessings are upon him, in the face of new events and what he suffers from the harm of the polytheists, as is understood from the Almighty's saying *وكلا نقص عليك من أنباء الرسل ما نثبت به فؤادك* (Quran 11:120).

Due to this peculiarity of the Qur'anic story, the study chose to research in this fertile field. It caught the author attention that many of the stories of the prophets came with some scenes repeated in more than one place in the Qur'an Surah. The methods, the differences, and the words and phrases vary. Therefore the study aims to explore the role of the Qur'anic context in the different linguistic performances of the repeated narrative scene, through the story of Abraham peace be upon him. Moreover, the study will indicate the importance of context and its pivotal role in the different linguistic performances of the repeated story. The study will add a new masterpiece to the edifice of linguistic and Qur'anic studies, by studying the Qur'anic story, some of whose events were repeated and whose linguistic performance varied. This research gets its importance from the importance of the Holy Qur'an in general and the Qur'anic story in particular. There is no doubt that the Qur'an is placed on the throne of eloquence and rhetoric. It makes the first and the last incapable of imitating it. Regarding the Qur'anic story, there is no doubt that it is a unique style of expression that contains many linguistic phenomena that need research and study, including the phenomenon of repetition of some story scenes with a difference in linguistic performance according to the context in which this or that scene appears.

One of the linguistic phenomena that the Qur'an reader and student notices are that many Qur'anic scenes are repeated in more than one place, but the method of linguistic expression in each place differs from the other, despite the unity of the general event, which prompted many skeptics and misleaders to challenge the Qur'an from this point. They claim that this repetition is useless, but the research sees that it is a sacred text that incapacitated Quraish. They were not able to challenge it from this point. The repetition can't be useless, otherwise, it would have been an easy section that Quraish would go through to challenge the Qur'an and destroy the religion that came with it.

Hence, the main problem of the research was: Why did the performance of the narrative scene differ in each place from the other, despite the unity of the general event in the scene?. To answer this question, it was necessary to answer some other questions related to the research topic and its main problem, including What is the meaning of the Qur'anic context? Is there repetition in the Qur'anic story in its literal sense? What are the characteristics of the Qur'anic story?. The research will attempt to answer these and other questions and solve their problems, through the structural-semantic study of the Qur'anic differences.

METHODS

The study adopted different methodology approaches to conduct the research namely inductive, descriptive and comparative analytical approach. The inductive approach is used to enumerating the most important scenes in the story of Abraham and the places in which each scene in Qur'anic Surah is repeated. The descriptive approach is used for describing the scene and its significant and marginal events. The comparative analytical approach is used to deal with the linguistic analysis of the context in which it is stated. Whereas, all these approaches used to find out the artistic values implied by

the different performances of the scene in its context from the Surah in which it is mentioned.

RESULTS AND DISCUSSION

Linguistic and Qur'anic studies, in the past and in recent times, have paid much attention to the issue of context and highlighted its main role in determining the semantics of words and the meaning of speech. Context determines the values of the word and clears it from previous significance and makes the word present and valuable. Many words out of context are very ambiguous. Their intangible colors are fluid and not precisely defined (Bisher 2009:57).

Imam Al-Zarkashi considered the context one of four matters that help the meaning when it is problematic. The context's significance helps to clarify the general and the categorical by the impossibility of that other than the intended, the specification of the general, the restriction of the absolute, and the diversity of the significance. It is one of the greatest clues indicating the intention of the speaker, so whoever neglects it is wrong in its counterpart and mistaken in his debates (Al-Zarkashi, 1404 H, 2/200).

The context required by the nature of the study here is the Qur'anic context that surrounds the Qur'anic story and is represented in everything that surrounds the narrative text of the essay and clues that lead to an exploration of the connotations of the narrative text. Regarding the essay clues, they are represented in the linguistic structures before and after the narrative text that is more likely to indicate the others, which is what is called the inner perimeter of the text. On the other hand, the current evidence is represented in all the conditions and occasions surrounding the Qur'anic story that determine the intention of the speaker according to the case, including the reasons for the revelation, its time and place, the general purposes on which the meanings of the Qur'an revolve, the intent of the speaker, and the conditions of the addressees, which is called the outer perimeter of the text.

The general context of the Surah in which this scene is mentioned aids in understanding the implications of the narrative scene and includes within the context of the predicate presumptions. Each Surah of the Holy Qur'an has a general axis and the main purpose within which each section of the Surah and its special purposes take place.

Language Performance Difference

The difference in linguistic performance is intended to express the same scene of the same story in different linguistic methods. No Qur'anic story is repeated in one style, but appears each time in a new form, whether in terms of linguistic performance or terms of the precise details of each repeated scene. It gives the repeated story a unique style of renewal, in which it appears as a news story that fits the context in which it was mentioned. Undoubtedly, the repetition of the story on this image "serves two purposes at the same time: an artistic purpose represented in renewing its style of revenue and photography, and artistry in its presentation briefly and exaggeratedly, the diversity in its performance in wording and meaning, and a psychological purpose with its effect on souls, because the repetition is imprinted in the cavities of the unconscious faculties in which the causes and motives of human actions brew as established in psychology" (Nafra 1971:115).

The difference in linguistic performance in the Qur'anic stories has many forms, which were mentioned in detail by the author of the Proof (Al-Zarkashi 1984:1/112-132). Examples of this difference are:

1. It is in a position on one meaning, and in another on the opposite. It resembles, according to the rhetoricians, the response of the impotence to the chest. It happened many time in the Holy Qur'an, as the Almighty said in Surah Al Imran **قال ربي أنى** **قال ربي أنى يكون لي غلام وكانت** **قال ربي أنى يكون لي غلام وقد بلغني من الكبر عتيا** and in Surah Maryam **وكانت** **قال ربي أنى يكون لي غلام وكانت** **قال ربي أنى يكون لي غلام وقد بلغني من الكبر عتيا** **امراتي عاقرا وقد بلغت من الكبر عتيا**
2. Increase and decrease: As the Almighty in Surah Al-Araf **إذ تسجد إذ** **قال ما منعك ألا تسجد إذ** **قال يا إبليس ما منعك أن تسجد لما خلقت بيدي** in Surah Sad **إبليس مالك ألا تكون مع الساجدين** and in Surah Al-Hojr **قال يا** **إبليس مالك ألا تكون مع الساجدين**
3. Precedence and delay, as Allah Almighty, says in Surah Al-Baqarah: **“ يتلو عليهم آياتك ”** **ويزكيهم ويعلمهم الكتاب والحكمة ويزكيهم** and in Surah Al-Jumu'ah: **“ ويزكيهم ويعلمهم الكتاب والحكمة ”**
4. Definition and denial, such as the Almighty's saying in Surah Al-Baqarah: **“ وإذ قال ”** **وإذ قال إبراهيم رب اجعل هذا بلدا آمنا ”** and in Surah Abraham **“ وإذ قال إبراهيم رب اجعل هذا بلدا آمنا ”**
5. Singular and plural, as Allah Almighty says in Surah Al-Baqarah: **“ وقالوا لن تمسنا النار ”** **وقالوا لن تمسنا النار إلا أياما معدودة ”** and in Surah Al Imran: **“ وقالوا لن تمسنا النار إلا أياما معدودة ”**

The Second Part: Repetition in the Qur'anic Stories

Among the most prominent appeals that the malicious people made to the Holy Qur'an in the aspect of Qur'anic stories is that there is a useless repetition, causing confusion to its style and making it heavy on the tongue and hearing together (Al-Khatib 1975:230).

The study put stress that repetition is one of the well-known methods in the Arabic language. That it is not a defect in the language, but it is one of the features of its eloquence. Because it carries benefits and rhetorical values, the words of the rhetoricians are not repeated in vain, but rather for new benefits and meanings. The repetition in the Qur'an came in line with the custom of the Arabs in their speech, but Zamakhshari considered it more eloquent than confirmation: “Because in repetition is a determination of the meanings in the souls and a confirmation of them in the hearts” (Al-Zamakhshari 1984:869). That is why Al-Zarkashi mistook those who denied that it is one of the methods of eloquence, thinking that it is of no benefit to it. He rather considered it one of the advantages of the methods of eloquence, “especially if some of it is attached to it.” This is the habit of the Arabs in their discourses. If they are ambiguous about something, wanting to achieve it and the imminence of its occurrence, or intend to pray for it, repeat it for emphasis, as if they establish its repetition in the place of the one who is sworn by, or citation in supplication for it where you mean to pray, but the Qur'an was revealed in their tongue” (Al-Zarkashi 1984:3/9).

Scholars have drawn attention to the occurrence of the same story in more than one place in the Holy Qur'an with the disposition of the saying with different linguistic performances. They considered it one of the highest ranks of rhetoric, rather one of the indications of the Qur'anic miracles. Al-Zarkashi considered it one of the similar. It is

intended to teach them their inability to do all of that, beginning with it and repeated (Al-Zarkashi 1984:1/112).

The scholars endeavored to elicit the benefits of repeating the same story with different words and different breaks. (Al-Zarkashi 1984:3/126–128; Ibn Qutaiba 2007:148–159; Ibn Ashour 1984: 1/68-69) mentioned:

1. Bringing an increase in the repetition, so if the story is repeated, there will be an increase in this repetition that was not in the first. For example, in the scene of the stick of Moses, peace be upon him, expressed with a serpent in one place, and with a snake in another place, and not every serpent is a snake.
2. The Messenger of Allah, peace, and blessings be upon him, sent to the scattered tribes with different fences. If the news and stories were not repeated, the story of Moses would have fallen to a people, the story of Jesus, the story of Noah to a people, and the story of Lot to another people. Therefore, Allah, with his kindness and mercy, wanted to spread these stories in the ends of the world, casting it into every hearing, confirming it in every heart, and increasing those present in understanding and warning.
3. The repetition of stories is a consolation for the heart of the Prophet, peace, and blessings be upon him, from what the prophets agreed on with their nations, Allah said: “وكلا نقص عليك من أنباء الرسل ما نثبت به فؤادك” (Hud: 120).
4. Proving the validity of the prophethood of the Messenger by the inability of the infidels to come up with the like of a verse from the Qur’an in any system and on any phrase.
5. The meanings included in one of these stories became scattered in the repetition, so because of the change, the eloquent finds a tendency to listen to it. The souls were inclined to love navigating the renewed things, each of which has a share of replenishment of pleasure.
6. Demonstrating a kind of Qur’anic miracle, represented in expressing the same event with different linguistic methods. The polytheists in the era of the Prophet admired the repetition of these stories and news with different types of systems. In this repetition an indication that what they admire is due to the ability of Allah, confirming the Almighty’s saying: “قل لو كان البحر مدادا لكلمات ربي لنفد البحر قبل أن تنفذ كلمات” (Al-Kahf, 109).
7. Avoid making the story lengthy, and limiting it to mentioning the point of the lesson in the context that requires it, so that the completeness of the story in the entire Qur’an will result in the completeness of that story or the perfection of its intended purpose.

It was concluded from the foregoing that the Qur’anic stories do not contain repetition in their literal sense, so each episode of a story is an intended illumination of a certain aspect of that story that was not found in the other episode. Thus, it can affirm that each story has its place, an intended goal, and a different effect that the addressee needs to fulfill the desired dimensions of the Qur’anic story.

Practical Aspect

The story of Hebron Abraham, peace be upon him, was mentioned in many Surah of the Holy Qur’an. It was divided into several scenes, some of which were repeated and some of which were not repeated. He accommodated his wife and son in Makkah Al-

Mukarramah and ordered him to build the Sacred Mosque there for the worship and unification of Allah (Al-Hanami 2008:92-93). These scenes may overlap in some of the Surahs and maybe interspersed with some scenes emanating from them, such as the scene of the destruction of the people of Lot. The study and analyze these two scenes. To see the role of the Qur'anic context in the different linguistic performances in each place.

The Scene of the Call to Monotheism

The call to monotheism and the rejection of worshiping something besides Allah was the goal of all the prophets, especially the friend of Allah, Abraham, whose call was sincere for this goal alone. Therefore, the scene of his jihad for the sake of calling for the unification of Allah through worship and the rejection of the worship of others is the most frequent scene of his story. He sometimes argues with Nimrod who claimed divinity, and a second time he argues with his father about the worship of his alleged Allah and calls him to worship Allah alone, and a third time he argues with his father and his people together in the worship of idols that they make with their own hands.

The scene whose main event is repeated in more than one place in the Qur'an is his argument with his father and his people regarding idolatry. It was mentioned in the Surahs of Al-Shoara'a, Al-Saffat, and Al-Anbia'a, according to the order of revelation. Despite the unity of the main event of the scene in the three Surahs, we note the difference in the linguistic performance of the scene in each Surah, whether from the point of view of the method of argument and the tone of the dialogue soft, intensity, redundancy, and brevity or in terms of the semantic values that each word carries in proportion to the general context of the Surah and the internal context for the scene. To make the matter clear, the study stand with the events of this scene in the two Surahs of Al-Shoara'a (verses 69: 104) and Al-Anbia'a (verses 51: 73), each separately. Then, the study question some of what was achieved from this difference according to the context in which the scene was mentioned.

After extrapolating the summary of the events of the two previous scenes (Ibn Kathir 1999: 6/145-155), it was found that the main event in both of them is one, which is Abraham's dialogue with his people about their worship of idols rather than Allah. On the contrary, the linguistic performance of the dialogue in each scene differs from the other.

In Surah al-Shu'ara, the dialogue between Abraham and his people was calm and soft. It was calm coupled with argument and logic, and soft, without any features of violence, reprimand, slander or humiliation appear with him. There is no doubt that this fits with the temporal context of Surah al-Shu'ara, although the two Surahs of Al-Shoara'a and Al-Anbia'a are Mekki, the time interval between them is large. The Surah of Al-Shoara'a is the forty-seventh Surah in the order of revelation (Ibn Ashour 1984:19/90). Regarding Surah Al-Anbia'a, it is the seventy-first Surah. It is the last of the Surah s revealed in Mecca (Ibn Ashour 1984:19/140). Therefore, the scene of Abraham and his people, which was mentioned in Surah Al-Shoara'a, represents the first beginnings of the Abrahamic call. Indeed, Ibn Ashour suggested that it was the first scene in which Abraham rose by the call (Ibn Ashour 1984:17/6).

Hence, study finds the Qur'anic expression common Surah with this advanced temporal context of the Abrahamic call. One of the evidence of this is the shortness of

the debate about idols, even though they are the central issue in the scene. Abraham showed only the disagreement with his people in what they worship and absolved from the worship of idols and his hostility to them. Undoubtedly, this reflects the intelligence of the suspicious preacher who, at the beginning of his call, wants to win the hearts and make the people listen to his call, not to arouse anger or draw out grudges in order not to make the people more recalcitrant and stubborn (verses 69: 77).

Among the linguistic features appropriate to the context are the plural (shafa'in) and singular (friend); "Because they wanted false Allah with the intercessors and they used to know them as numerous, so their words were followed by what was depicted in their imagination. As for the friend, his gender is imposed without the number of his members, as they did not mean a specific number, so he remained on the principle of negating gender" (Ibn Ashour 1984:19/155).

Regarding Surah al-Anbia'a, the general context in it differs from the context of Surah al-Sho'ara'a'. Surah al-Anbia'a was later than Surah al-Sho'ara'a in terms of the chronological order of revelation. The scene of the Abrahamic call in it is not new but was preceded by other rounds of scenes and dialogues. The mind of the recipient imagines the sequence of events and what is supposed to happen in such a case, and the mind judges that the dialogue between Abraham and his people, which began quietly in Surah Al Sho'ara'a, its tone gradually increased, until it reached in Surah Al-Anbia'a a great deal of sharpness and harshness, and a tremendous amount of violence and severity. Therefore, Abraham ended up smashing the idols, and his people ended up throwing him into the fire.

Look at the intensity of the dialogue that appears in Abraham's defamation of his people's Allah(s) by describing them as statues that have no power and strength, and as it appears in his description of his people and their fathers with manifest error (verses 51: 56). Then, look at the intensity of the dialogue that appears in Abraham's swearing by maliciousness to idols, a coarse oath that suggests strong resolve mixed with intense anger, and the swift transition to implementing it firmly and relentlessly (verses 57 and 58).

Thus, the linguistic performance of the dialogue in the scene of the Abrahamic call is proportional to the general context of each of the two Surahs, in terms of the calmness or harshness of the language of the dialogue, brevity in one situation, or overstatement in another, and the addition of a sub-scene or the deletion of another. If one look at the words of the two scenes, it find that each word possesses the suggestive semantic values and expressive linguistic signs that fit the context of the Surah in which the scene is mentioned, in a way that makes each capable word stable in its place in its decision, not odd in its context or straying from what is beside it.

Concerning Surah al-Anbia'a, the interrogative structure is followed by a description of what is being questioned. He feels that the question has deviated from its truth. He does not dominate over defining the reality of the statues, but rather dominates over their description of "to which you are devoted," as if he said: What is your worship of these statues? That is why they answered him by saying: We found our forefathers worshipping them. The semantic value that is intended to shed the question about describing what is inquired about is Abraham's denunciation of what his people worship. That is why he referred to it as a sign "belittle it, ignore it, despite his knowledge of it and their glorification of it" (Abu Hayyan 1993:6/299)." To further reveal the meaning

that indicates its decline from the rank of divinity, and expressing it in statues robs it of autonomy” (Ibn Ashour 1984:17/94).

Thus, the impact of the context of the call to Allah with wisdom and good exhortation in Surah al-Sho'ara'a, and the context of the call to Allah and the accompanying anger in His cause, denial of evil, and changing it by hand in Surah al-Anbia'a. This is reflected in the linguistic performance of both scenes, each according to its context, although they express one conflict, which is the struggle between the truth represented by the father of the prophets Abraham, and falsehood, represented by the polytheists of his people, as they express one major event, which is Abraham's call to his people to monotheism and to renounce idolatry. The research has selected some evidence that represents the tip of the iceberg. It sufficed with the search, which evaluates the evidence and leads to the goal.

The Scene of Makkah Al-Mukarramah and the Sacred Mosque

The scene of Abraham housing his wife and son in Makkah and building the Sacred Mosque is mentioned in three Surahs of the Holy Qur'an, one Meccan, which is Abraham, and two Medinan, namely Al-Baqara and Al-Hajj. The research dealt with the two Medinan Surahs by analyzing to see how the linguistic performance of the scene in both Surahs has changed according to the data of the Qur'anic context.

The scene of Surah Al-Baqarah came after Allah the Almighty mentioned the story of Adam's creation and his preference over the angels and their prostration to him, then he moved to talk about Adam's offspring and he singled out among them by mentioning the Sons of Israel whom he chose from Adam's offspring, and entrusted them through the tongue of Moses to believe the Messenger who comes confirming what they have. Then, he showed their misguidance in their distortion of the Holy Book, their turning away from Islam, and the bad intentions that prevented them from being guided by its guidance.

Based on the foregoing, it is understood that the scene of Mecca and the Sacred Mosque in Surah Al-Baqarah focuses on the virtues of Abraham, the imam of the two groups that the discussion addresses in this context: the People of the Book and the polytheists of the Arabs. Therefore, it is more appropriate for the context to describe Abraham and enumerate his virtues, and to mention his name frequently (in this scene eleven times). It undoubtedly suggests honor and merit.

One of the greatest virtues of Abraham was his commission to build the Sacred Mosque. He occupied the greatest place among his virtues in this scene. He simplified the scene here in talking about the Sacred Mosque, but it was expanded in terms of construction, raising the bases and purifying what is not worthy of its sanctity; whether it is physical purification of dirt, or moral, which contradicts the goal of its construction, such as polytheism, immorality, and disobedience. This scene did not touch upon what is related to the Sacred Mosque of Hajj and its rituals, except with a quick reference that suggests the phrase (show us our rituals), which suggests that Hajj was not prescribed at that time. Abraham did not know it in the detail mentioned in the scene of Surah Al-Hajj as it will come, as if this scene is a prelude to inviting people to Hajj and performing its rituals of circumambulation, remembrance, and sacrifice mentioned in Surah Al-Hajj. Because the station here is not a station for a statement of rituals, but rather a station for

a statement of the virtues of Hebron Abraham, one of the greatest of which is his building of the Sacred Mosque: (verses 125: 127).

The extension of the talk in this scene about the Sacred Mosque is also in harmony with the context of the scene following it, which is the scene of the conversion of the Qiblah to it after it was to the Al-Aqsa Mosque. The other is related to the external context of Surah Al-Baqarah, which is the establishment of the rite of Hajj whose details are mentioned in Surah Al-Hajj, and whose revelation was delayed from Surah Al-Baqarah.

An example of the linguistic subtleties that are in harmony with the temporal context of the scene of Surah Al-Baqarah is the denial of the word (country), which is a denial that suggests the hope that this place will be a country in the future. It seems that the supplication of Abraham spoken in this verse was before Mecca was settled when there was only the house of Ismail and one or two other houses. (Ibn Ashour 1984:1/714) and (Abu Hayyan 1993:1/554).

What is consistent with the context of the scene here is the supplication of Abraham for his Lord, that security prevails in this place and that He provides its people with fruits. The availability of security and the presence of fruits are two main components of the conditions for settling the place and residing in it. They are not achieved in this place at that time, as it is a lonely place to which no one has yet come for pilgrimage or trade. In addition, it is a valley without cultivation and does not contain any kind of fruits. One of the linguistic occasions for the context of the scene is the preference of the word (العائمين) to (العاكفين) mentioned in Surah Al-Hajj, as the first mentioned in this scene indicates staying in the place and staying in the Sacred Mosque by way of the neighborhood without circumambulation or prayer (Al-Tabari 2001:2/536). This is consistent with what is in the scene of establishing this place and preparing it for residence to be a country fit for living and worship. Since the scene here is the scene of building the house and raising its bases, the character of Ismail needed to appear while helping his father Abraham in the construction, as construction is not usually done by one person, but by two people at least; One builds, and the other takes building pieces.

Regarding the scene of Mecca and the Sacred Mosque in **Surah Al-Hajj**, it appeared in the middle of two related contexts; The previous context revolves around the condition of the infidels who repel Muslims from the Sacred Mosque, deviate in it with injustice, and therefore Allah threatens them with a painful torment. The subsequent context is a confirmation from Allah that he defends the believers and helps them over their enemies in this world after He assured them of their fate in the hereafter.

Therefore, the previous and subsequent context of the scene of Mecca and the Sacred Mosque tells one story the story of a struggle between Muslims and polytheists over the Grand Mosque, a struggle between truth represented by Muslims, and falsehood represented by polytheists. Muslims are the owners of this holy place and its true inheritors because they are steadfast in piety, upright in monotheism, and follow their father Abraham. Therefore they are the people most worthy of him, and the guardianship of the Sacred Mosque after him is for them alone. The polytheists, despite their lineage connection with Abraham, severed the ties of kinship that connected them with him and lost their guardianship of the Sacred Mosque. They deviated from the religion of their

father Abraham to polytheism and idolatry. Despite that, they repel his Muslim companions from him.

Based on this, the situation in this scene is a place for a talk about the Sacred Mosque. It is not a place for a talk about the virtues of Abraham as in the scene of Surah Al-Baqarah. This place requires a long talk about the Sacred Mosque, not in terms of its construction and raising its bases, but in terms of the main goal, from its construction and raising its foundations, which is the pilgrimage, exalting the remembrance of Allah, singling out worship, and manifesting the religion of monotheism.

Examples of the linguistic subtleties that indicate consideration of the context are the beginning of this scene with the actual compound (بوانا), and the taboo' is the housing (Ibn Ashour 1984:17/240), and the maba'ah is the reference (Abu Hayyan 1993:6/337). This suggests mastery of this place. The sacred and its possession, the frequent repetition of it, and then return to it again and again for architecture and worship. Attributing the resurrection to Allah suggests its sanctity and that it is the most powerful thing that can be. Because they have deviated from monotheism and deviated from the Abrahamic Hanifiyya to polytheism and idolatry. How can they turn the Muslims away from the House and the Muslims, its companions, and owners? They inherited it from their father Abraham by following his religion. There is no crime that whoever does this deserves painful torment.

The disappearance of the character of Ismail disappears here. It was present in the scene of Surah Al-Baqarah and others; because there is no contextual necessity for its appearance, and no talk about building the house as mentioned in Surah Al-Baqarah, nor is there a mention of Abraham's trial by slaughtering his son, as in Surah Al-Saffat, but the talk about the Sacred House in terms of Hajj and its rituals.

A large number of words and phrases indicating the remembrance of Allah and His monotheism and the glorification of His sanctities and rituals is consistent with the context of this scene and reflects a great season of worship. The order is intended to avoid everything that contradicts the reality of monotheism and the essence of worship, such as idolatry and false testimony. Examples of that: He glorifies the sanctities of Allah - honoring Allah - other than polytheists - whoever associates with Allah, it is as if he fell from the sky - glorifies the symbols of Allah - piety of hearts - they mention the name of Allah - your Allah is one Allah - to Him submit - those who are hidden - and their hearts tremble - piety comes from you. Thus, the impact of the Qur'anic context is evident in the linguistic performance of the scene of Makkah Al-Mukarramah and the Sacred House in Surah s Al-Baqarah and Al-Hajj.

CONCLUSION

The narrative scene from one story does not come in one style, but rather appears each time in a new form, whether in terms of linguistic performance or terms of the precise details of each repeated scene. The Qur'anic context stands behind the different linguistic performances of one scene of the Qur'anic story in more than one place in the Holy Qur'an. It includes the article clues that are represented in the linguistic structures before and after the narrative text. The current evidence that is represented in all the conditions and occasions that surround the Qur'anic story, including the reasons for revelation, its time and place, the general purposes on which the meanings of the Qur'an revolve, as well as the intent of the speaker and the conditions of the addressees.

The Qur'anic stories do not contain repetition in their literal sense. An aspect of the story is presented in the context of each case, and according to what is intended from the source of the lesson and the citation. The repetition of some scenes from the Qur'anic story has many benefits, including bringing an increase in the repetition, confirming the heart of the Prophet by mentioning what happened to the prophets with their people as happened to the Prophet with his people, and demonstrating a kind of Qur'anic miracle by expressing the same event in different linguistic methods.

The scene of Abraham calling his people to monotheism was characterized by calmness, softness, and beautiful exhortation in Surah al-Sho'ara'a. It is in line with the temporal context of the Surah in which this scene represents the first beginnings of the Abrahamic call. As for the scene of the Abrahamic call in Surah Al-Anbia'a, it was characterized by harshness and violence between the two sides of the conflict consistent with the temporal context of the Surah in which this scene represents the last episode of the call after it reached a dead end. The scene of Makkah Al-Mukarramah and the Sacred Mosque, which was mentioned in Surah Al-Baqarah, aimed at highlighting the virtues of Abraham, consistent with the context that addresses the reprimand to the People of the Book and the polytheists of Mecca who deviated from the religion of their father Abraham. In Surah Al-Hajj, the goal of the scene is to highlight the religious value of the Sacred Mosque for Muslims from the descendants of Abraham. This is consistent with the context that speaks of the polytheists repelling Muslims from exercising their right to pilgrimage to the Sacred Mosque, and Muslims are more deserving of it. In light of the previous results, the research recommends applying the method of this study to other researches that deal with the rest of the stories of the prophets whose events have been repeated in more than one place in the Holy Qur'an.

ACKNOWLEDGMENT

Thanks to Prince Sattam bin Abdulaziz University, Kingdom of Saudi Arabia, for its role in funding and financing this research project, No. 2021/02/17950, wishing it further progress and prosperity, and to continue moving towards wider horizons in the world of knowledge and scientific research.

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