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Keywords: *coherence; semantics sign; majesty ibrahim (peace be upon him); greimas.*

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Farideh Davoudi Moghadam [α] & Soraya Ghotbi [σ]

Abstract- From among the important and old approaches of Quran scholars is thinking about the language and the ways of understanding and interpreting its extensive text that has different artistic, religious, and cognitive aspects. One of these approaches is the linguistic and literary approach to Quran about which many persons such as Seyyed Ghotb, Mostanser Mir, Nil Robinson, Izutsu, Anglika Noyort have compiled a set of plans and books. With advance in the analysis of different issues of linguistics and semiotics in different texts, it might be understood that the text of holy Quran and especially Quranic stories include many of linguistic techniques to convey and induce its sublime concepts. However, this aspect has less been dealt with. By analyzing the story of Ibrahim (peace be upon him) based on discourse semantics signs analysis, the present study tries to investigate and examine different discourse systems such as prescriptive, cognitive-interaction and tension and obtains interesting findings that highlight the elevation of structure and meanings of the story and confirms a body-like unity on the surface and a unique coherence in meaning. Given the point that in this study, the researchers are not to know about the values of Quranic stories for having these discourse systems, but just intend to manifest and highlight this dimension of discourse systems in structure and meaning of Quranic stories. To put it another way, the researchers try to describe these systems in surface and depth of the stories so that another valuable facet of Quranic stories might be proved.The research method used in this study was content analysis and based on semantics sign theories proposed recently by persons such as Greimas.

Keywords: coherence; semantics sign; majesty ibrahim (peace be upon him); greimas.

I. Introduction

Many of the doctrines and high-meaning instructions of Quran are presented to its addressees through different literary techniques and also the texts aesthetics strategies in content and structure. From among these strategies is the narration technique and narrative discourse that in plays an important role to convey meaning in today literature. More importantly, the artistic, aesthetics, eloquence, and especially narrative aspects of Quran have been largely overlooked. Hence, analysis of discourse semantics and narratology of fiction literature is strategies and approaches that could present the apparent and hidden aspects of Quranic stories, and also offer a scientific pattern and framework to critically define, categorize, describe, analyze, and evaluate Quranic stories. Semantics sign is one of scientific tools of discourse systems analysis that deals with the mechanisms of formation and construction of meaning in texts.

Semantics sign, along with other semiotics concepts, have changed the studies related to sign. A change that opened the path to move from mere structural semiotics to phenomenological and meaningful semiotics and entered cognitive factors to this scope. In semantics sign, unlike classic and structural semiotics, signs have the change for resigning and change from common repetitive sign to new uncommon ones (Shaeeri & Vafaiee, 2009: 1-6).

On the other hand, by moving from mere structural semiotics to phenomenological semiotics and showing the direction of signs to inquiry signs, the cognitive signs of works find opportunities to manifest more.

Now, when the process of sign-meaning has realized and shows itself in a language context, discourse is encountered. According to Benonist, when a person makes an individual use of language in interaction conditions and a language interaction, he has, in essence, produced discourse (Benonist, 1974: 266).

Different discourse systems used in discourse analysis are prescriptive system, inductive, or cognitive-interaction, tension, and phenomenological (Shaeeri, 2006: 61-217) and (Rack also Greimas translated by Shaeeri, 2009: 5-10).

By analyzing the Quranic stories from this perspective and determining its different discourse systems, it would be possible to explain and examine its language capabilities and to manifest its hidden sublime meanings and concepts and also justify some of omissions, dispersions, delays, briefness, and brevity In Quranic stories. As an example, why different plots of Mousa's story have been distributed in different chapters of Ghesas, Taha, and Shoara? while the story of some other prophets such as Aad and Samoud is summarized in two verses and sometimes the whole story of Nouh and his tribe is summarized in one verse? Why the story of Ibrahim has been described in almost

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fourteen chapters of the holy Quran? Why the story of Yousef starts with his dreaming and ends with its interpretation? Is it possible to reach newer approaches from Quranic stories meanings by examining different discourse systems?

The present study tries to explain and investigate different discourse systems in Ibrahim story and reaches interesting findings that emphasize the sublime structure and meaning of the story.

II. Literature Review

As to the Quranic stories, different books and articles have been published and a brief glance at the bibliographic sources confirms this point. However, the point is that these stories have not been widely examined in terms of newly proposed approaches such as linguistic perspective. The newest article belongs to Horri (Horri, 2008) that is about Quranic narratology in which some new approaches have been introduced and explained. Some of these new perspectives and approaches to the Quran started in the beginning of the 21th century at Al-Azhar University in Egypt and the forerunner figure in this trend was Amin Al-Kholi (1895-1996). He believed that literary approach to the Quran is the only approach that might deals with the non-imitability of it. He asserted that acceptance of the Quran by Arab people was based on this point that it was much sublime and valuable compared to human texts. He then concludes literary approach to the Quran should replace other intellectual, ethical, philosophical, religious, etc. approaches (Aboo-Zeid, 2003: 8). The Ph.D dissertation of Mohammad Ahmad Khalaf Allah titled Alfan Al-Ghesas Fi Quran Al-Karim (1947) supervised by Amin Al-Kholi touched on the literary approach to the Quran. The dissertation encountered a set of pros and cons (Abo Zeid, 2003). Also, many articles and university dissertations have been written in Persian language about Quranic sciences and especially Quranic stories. In an article, Khorassani (1992) referred to 55 books about Quranic stories. Hashemzadeh (1993) increased this number to 405 books and articles, Sadeghpour (1997) also increased the number to 465 articles, books, and university dissertations.

III. Semantic Sign and Story-Telling in Quran

One of the important reasons for selecting the discourse semantic sign analysis to highlight coherence in Ibrahim story is the capacities and capabilities that this approach has. Capacities such as existence of different discourse systems and factors such as going beyond face signs and entering cognitive scope that helps to describe and explain Quranic stories better. In this study, to briefly explain the points, some of theories related to semantic sign and also some of pertinent key terms are explained while analyzing the text.

In the trend of Saussure semiotics and even philosophy, the relationship between the two sides of sign (form and meaning or signified and signifier), whether optional or obligatory, is a logical one. In such a relationship, undoubtedly, the existence of sign is a mechanical and even in some cases is a n artificial existence. To put it more clearly, in such a relationship, no mention is made of the factor causing it. That is, when a sign is befell, it is established and language is formed and in this case, it becomes possible to talk about the signifier-signifier relationship.

However, the Hjelmslev view is different from that of Saussure as this semiotics scientist contends that two features dominate the sign world: mere relationship between form and meaning is completely practical and has no operational (process) value. However, the same relationship, in presence of human relationship, might turn into an insecure, fluid, and dependent on the related experts' views. Such a relationship changes the sign trend as it cannot be regarded as a mechanical element. The reasons for this change can be determined as follows:

Accepting the link factor between signified and signifier means to regard sign as a dynamic and living process. Such a process causes sign to turn into a program that is referred to as "live broadcast" in audio-visual terms. Moreover, knowing sign as a process means that it is a function of a set of factors affecting it. Considering the link factor between signified and signifier means considering the capability of circus existence that is joint between the two sides of sign (signified and signifier). The same capability might guarantee the gathering of sign and signifier in a meaningful set. Given such a capability, what influences the formation of sign is not a mathematical, linear, logical, and frame application any more. Rather, the way of meaning making or appearance of meaning replaces it. Meaning making is a process during which sign changes, becomes complicated, replaces, and proceeds in a fluid and inconsistent way.

Considering a dynamic pattern for studies related to sign means accepting a phenomenological existence. Such an existence makes a cognitive factor involved in the semiotics scope. This factor is able to observe and might comprehend meaningful signifiers and evaluate them and turn them into value. This, in turn, causes signs to gradually become more complete. Thus, given the live existence of signs, they cannot be taken into consideration as a logical structural function with a mechanical face. Therefore, they should be studied based on a phenomenological perspective. As a result, it is necessary to be something that takes the signified-signifier relationship in the sign process.

This phenomenological perspective to sign causes that our view as to the programmed action

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system, by which many of stories and narrations were examined, change as from now on, an imaginable factor should be taken into consideration in the studies related to sign that controls the update meaning conditions and change it. Such an imaginable existence that turns sign into a phenomenological type and is present all through the discourse process is called "(physical-imaginative)". And lastly, these issues make us to regard sign so dependent on meaning making process and also regard meaning so dependent on phenomenological presence of sign that have no choice but adopt sign-meaning terms and sign-semantics ones instead of semantics or semiotics terms (Shaeeri, 2009:1-4).

Given these explanations, the researchers started to analyze the Ibrahim's story based on discourse system related to sign semantics considering the point that in this story, a set of signs such as Ibrahim (peace be upon him) turns into a complete and sublime sign during the sign semantic process and this completeness is resulted as a result of interaction with different meaning systems such as emotional, aesthetics, and value systems. However, it should be emphasized that the objectives of storytelling in the Quran goes beyond those in human storytelling and what is salient in the Quranic stories and narrations is the process of mentioning events in an artistic and succinct way. Brevity and conciseness that are among stylistic features of the Quran is among factors that is largely ignored in stories of testament book (Horri, 2009:11).

Another point to mention is the position that Seyyed Ghotb emphasizes and the researchers also advocate it: "the correctness of the Quranic stories is a real correctness and when events or figures are mentioned in the Quranic stories that is no sign of them in history, the Quran should be regarded as reason against history as Quran has been sent by a wise and knowledgeable being and is far from change and falsehood. I really wonder why such an understanding is done from "artistic" term. Is not it possible to present facts by a scientific and artistic method that is both real and scientific and artistic? Yes, reality might also be presented artistically and this is not difficult to consider. It just requires that we free ourselves from "wisdom obtained from western translations" expression and avoid merely western patterns and in common terms, have a wide reconsideration" (Ghotb, 1407:255).

IV. Story of Ibrahim (Peace be upon him) in Holy Quran

The story of Ibrahim (peace be upon him) is one of long stories of the Quran that has been dispersed in different chapters and includes the deepest meanings and Islamic points. Concepts such as monotheism, future life, sincerity, Belief, Patience, etc. that each might be more salient in a chapter or story but all of them are mentioned coherently from Ibrahim's adolescence to the end of his life time and building Kaaba and have topical unity in both the intended chapter and also in all stories related to him that are Baqareh:124 and 258-260, Anbia: 51-71, Anaam: 74-83, Ankaboot: 16-27, Shoara 69 to eighty nine, Zokhraf: 26-28, Maryam: 41-49, Ibrahim: 31-38 and 47-49, Saffat: 83-113, Zariat: 24-27, Momtahaneh: 4-6, Hood: 69-76, Hajar: 51, and Nahl: 120-123.

Some researchers know Ibrahim story as a novel consisting of a set of separate but interrelated events. Each of these events has complication, suspense, climax, and relief with the difference that some of the events are more salient than others. It seems that these events have had a determining role in Ibrahim's life. The first event is his breaking idols and his throwing into fire. Its events started from the point that in fiction literature term is called complication and is the oath announced by Ibrahim (or according to some interprettations, kept it secret) according to which he would think something of their idols. This event reaches its maximum excitement when he broke the idols into pieces (Bostani, 2007:62). The last part of the story starts with his throwing into fire when although they understood Ibrahim's words, they did not avoid their own wrong beliefs and decided to punish Ibrahim. They set a big fire to burn Ibrahim. The suspense of the story starts here. People seemed to be worried about Ibrahim and fear his destiny. They ask each other what would happen of him? The story reaches its climax (story crisis). However, after a short time, the relief of the story starts by cooling the fire and its changing into a garden the time on which everything becomes certain and the story finishes. This is an unpredictable end (We said: oh you fire become cool to Ibrahim) (Anbia/69). The god says after this: They wanted to think something of Ibrahim, but we damaged them. This sentence which is the end of story makes everything certain and describes the extent of damage they took.

Another sample is related to the story of Hajar and Esmaeel in a dry and arid desert in which Ibrahim did this to follow God's order. When Hajar, along with her breast-feeding child, left alone in desert and their food and water finished after a while and the child had no further patience, she stamped her feet on the ground from thirst. Complication of the story starts from this time (abandoning of Hajar and her child in desert). Hajar wanders in the desert to find water for her child (suspense of the story). The child fainted out of thirst. The story then reaches its relief (crisis). Suddenly, relief starts in the story after appearance of a spring under her feet and the story finds a happy end. This indicates Allah's attention and kindness to them.

The other sample is related to the story of Ibrahim's dreaming and sacrificing Esmaeel in his dream. The complication of the story here starts. After this dream, Ibrahim becomes worried and hesitated. On the one hand, he cannot cut his son's head and on the other hand, he cannot disobey the God's order. He then

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decides to share his dream with his son. Esmaeel wants his father to follow Allah's order. The story reaches its suspense by Esmaeel's preparation for being sacrificed. The crisis of the story is when Ibrahim puts the knife on his son's neck. The readers are extremely concerned about Esmaeel's destiny. However, relief of the story starts when God sends a big sheep to be sacrificed instead of Esmaeel and the story ends happily.

Another sample that might be pointed out in this section is the event of good news of Ishaq's birth. Complication of the story starts when some strangers come to Ibrahim's house and they do not eat from Ibrahim's food. This makes him concerned. This is the story suspense. When they give them good news of a child's birth, the story reaches its relief. Ibrahim and Sareh wondered and the angles say to them that everything might happen if Allah wills. This is, in fact, the story relief.

V. Issue of Coherence in Quran

One of the issues that proposes the topic of coherence in Quranic research is intra-textual approach that emphasizes its linguistic, eloquence, stylistic, and especially cognitive and discourse features. This approach finds Quran a coherent work that not only its gradual sending down has not decreased its coherence (as some western experts believe), but also, its stylistic, linguistic, and intra-textual features have more highlighted its miraculous feature (Mir, 2011:12).

Mostanser Mir (Ohio Youngston University professor) who received his Ph.D degree from Michigan University by presenting a dissertation titled "coherence in the Quran", in a study named "Quran as a literary work" contends that the holy Quran consists of 114 chapters and length of each one is from 3 to 286 verses and the point that all the chapters have coherence and unity is largely odd and uncommon for traditional experts of Muslims. For them, each chapter includes a set of separate verses. This scripture-based stand point to Quran that has historical reasons, is the biggest hurdle for examination of Quran as a literary work (The same, 124). He also emphasizes that literary examination of Quran helps to coherence understanding in Quran and attention to the concept of coherence in it prevents any incorrect interpretation. Mir mentions the story of Ibrahim in chapters of Anaam, Anbia, and Momtahaneh and asserts that each of these chapters mentions part of Ibrahim's story. In Anaam chapter, the main addresses are Mecca idol worshippers and in this chapter Ibrahim's fighting with idol worshipping is dealt with. The relationship between this part of Ibrahim's life and the general concept of Anbia chapter is apparent. Both highlight this point that if people want to follow Ibrahim, they should stop idol worshipping and worship the only God. Part of Ibrahim's life is mentioned in verses 51-57 of this chapter in which his breaking of idols is described. This breaking of idols indicates the end and destruction of idol worshipping and it should be kept in mind that when prophet Mohammad (peace be upon him) entered Mecca, he ordered to remove Kabbeh from all idols. In other words, Ibrahim's action is a preface to Mohammad's action in next period.

Concept of Zariat chapter is reward of the poor and punishment of atheists at resurrection day. The section related to Ibrahim's life and Loot's life describes the same meaning. It annunciates Ibrahim to having a child and destroys Loot's tribe because of their wrongdoings. The reward and punishment system in this world is, in essence, a reference to reward and punishment in the world to come. Momtahaneh chapter also deals with the Muslims' need to interrupt their relationship with Mecca people. In the beginning verse the Muslims are recommended: do not make friend of my and your own enemy and in the last verse also the same meaning is mentioned. In verses 4-6 of this chapter, Ibrahim is introduced as a pattern and epitome to Muslims: he interrupted his relationship with his tribe when he saw resentments from them. The chapter message is apparent. Muslims should also cut their relationship with Mecca people. The event related to Ibrahim's life, as in other chapters, is specific to this chapter (the same, 38,39). By mentioning these points, Mir intends to state that although Quran recites a part of a story in one time, that part is complete in its type whenever and wherever it is recited.

a) Semantic Sign Analysis of Ibrahim's Story in Anaam Chapter

With regard to the main feature of plot in the story that is not merely the order of events, but a systematic set of events linked together by a cause-effect relationship (Mirsadeghi, 2006: 64), and also by thinking about verses of Anaam chapter, it would be understood that plot of Ibrahim story in this chapter that is concepts of monotheism and confirming the unity of Allah, is in complete line with the meaning and concept of the whole chapter that is to be proved in this section by semantic sign approach.

In the first verse of this chapter, after assertion of the power of creator of skies and the earth, those are remembered that go to the wrongdoing and atheism path despite observing this discipline and majesty. This meaning is repeated along with the certain returning of humans to Allah until in verse 74 of the chapter the Ibrahim's objection to Azar for worshipping idols and apparent aberration of that tribe is dealt with. In verses 75 to 83, the God talks about a reason that has been given to Ibrahim and also about the sophistries that he face against this aberrated tribe: When dark night appeared, he saw a shining star and said this star is my God. However, when it went down and disappeared said I won't take something that disappears as God. Then, when he saw the moon said this is my God. But

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when the moon also disappeared, he said this is not my God either and if God does not guide me, I will be destroyed and misled. When he saw the sun, he said this is my God as it is larger and more shining, but when the sun set, he said oh God, I avoid and express my dislike from whatever I share with God.

According to the previous verses, the starting point of this event forms with a defect. A defect that is continuously recalled in the previous verses. This defect is Ibrahim tribe's aberration. In the Greimas narrative plan, the trend of texts is in a way that everything begins from a defect and then enters from an action stage by a treaty. At the end of this stage, the cognitive evaluative process commences that we can see both of these in the Ibrahim's story. Moreover, two other evaluations are also proposed: Cognitive evaluation that includes examining the operation and obtained results based on evidence and documents; and practical evaluation that means performing the warrant and exerting punishment or reward about the actor (Shaeeri, 2006:66). This narrative plan might be shown as follows:

b) Treaty-competence -Action-Evaluation and Cognitive and Practical Evaluation

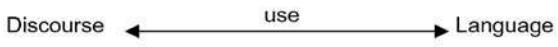
In this story, after highlighting the defect in knowing polytheists, mention is made of an internal and implicit treaty between Ibrahim and his tribe that is his considering the sun, moon, and stars as God. This might be explained in line with the Greimas and Kortz viewing angle. They know this in discourse as a set of techniques used by storyteller to process texts (Kortz, 1993:284). The purpose of the main establisher of discourse (Allah) or Ibrahim (peace be upon him) from selecting this viewing angle in this discourse is achieving the processing of discourse content through its perceptive-sense dimension that is shining of sky bodies and then their disappearance. in this discourse, the main and real narrator is Allah and this has been clearly pointed out in the 83th verse of the chapter: this is the reason I gave to Ibrahim against his tribe.

After the treaty stage, the competence stage appears and it is being prepared for action. This preparation and readiness is mentioned by God before the beginning of the story in verse 75: we showed o Ibrahim the kingdom of skies and the earth to reach the position of the believers. Then immediately in the next verse the action stage starts in which the assertion of surface worships is mentioned and then the cognitive evaluation stage appears: I go with a pure belief toward the God that is creators of all skies and earth and I will never be along with polytheists (Anaam, 79). After that, another facet of discourse is touched on that is the practical facet. In the preceding verses, God pays the attention of prophets and the pure worshippers to the power that saves them from darkness and privations of desert and sea (62) and asks them to avoid and not fearing of atheists (68). After this, the practical evaluation is brought from Ibrahim's words: that the effect less gods should not be scared. Should these valueless gods should be feared or the only most powerful God? (81). With these analyses, it might be understood that in this story, the moon, sun, and star go beyond their signifier position in linguistics and enter into implicit signified scope. The same thing happens in the four hens of Khalil (Baqareh chapter, verse 260). In both of these stories in Bqareh and Anaam chapters, the visual-sense action of Ibrahim is an action that goes beyond its sense limit and leads to something like degarpoosti that means to consider something from a new perspective (Rack, Shaeeri, 2006:131).

Therefore, it might be stated that these discourses are dynamic ones that clearly and apparently highlight the derived facts and findings based on the evidence in Quran and never talk of unreal imaginative things. Hence, it might be contended that the story has a fast rhythm. One dimension of dynamic discourses is the rhythm of discourse and it means the slowness or quickness that might be introduced in the discourse. If this rhythm is slow, we encounter the saliences of the intended object. But if it has a quick rhythm, the thing that we encounter is established as it neutralizes every salience of the object (The same: 101). Thus, it might be asserted that the rhythm of this story omits the existence of any perceptive-sense aspects related to the sun, moon, and star. The same rhythm also dominates the Baqareh story.

c) The Perceptive-Sense Dimension and Tension Atmosphere of Discourse

Greimas considers the feeling involved in meaning making the function of a trend named as "dereism" that means that while encountering something, its reality is hidden behind a surface screen. One way to deal with this defect and becoming far from reality is referring to phenomenology whose perspective is before the statement. In this chapter, all perceptive-sense streams that start with appearance of the sun, moon, and star and finishes with their disappearance becomes complete by referring to the preceding statements that are based on the meaningless of idolatry. Hence, it might be stated that use of signs acts like a two-way vector in which one end is toward discourse and the other end is toward language.



d) Analysis of Ibrahim's Idol Breaking Story

It was previously stated that the beginning of Ibrahim's idol breaking is in Anaam chapter. However, its general plan and extension is in Anbia (verses 51-57). This event might be proposed and analyzed in different branches of fiction literature due to its having all features of a narration (Rack. Features of narration, Okhovat, 1992:12-18 and about Quranic stories, Hosseini, 1998 and Parvini, 2000).

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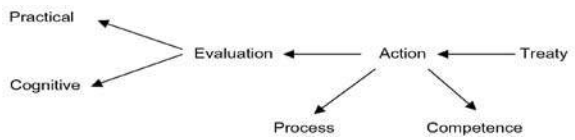
The story starts with a conversation between Ibrahim and Azar, as his father: what are these spiritless and meaningless statutes and idols you worship in the name of god and have spent your lifetime for them? This beginning conversation also includes the main knot of the story and refers to Ibrahim tribe's aberration as well. This position is also mentioned by God in the first verse of Anbia chapter: the resurrection day is very close to people but they are oblivious to it. According to narratology, this verse at the beginning of the chapter might be both a post-dereism narration in relation to showing the end of Ibrahim's story and also as a pre-dereism in relation to introducing his aberrated tribe and this is really wonderful.

On the other hand, the point in which Ibrahim refers to his tribe as aberrated and warns them against worshiping idols, this story has a clear link with the story of Ibrahim in Anaam chapter as it seems that this story is the continuation of that one and is, in fact, the expanded version of that story. Moreover, a hidden form of inductive discourse system might be seen in this story as it is in that of Anaam one. In such an interaction, one of the sides should convince the other one to act. Such induction might have different strategies such as: induction through flattering, temptation, deceiving, stimulation, threatening, or bribery (Shaeeri, 2009:18). Induction of polytheists, as it is seen in all the chapter, is mostly based on temptation, deceiving, and induction of Ibrahim through stimulation. When mention is made of worshipping the moon, sun, and star ironically or intelligently accuses the biggest idol to breaking other idols, these are all to convince them to stop polytheism and worship the only God. However, the interesting point is that both stories have artistic hidden inductions in the discourse made by the main narrator that is Allah. Orkioni, as one of the most prominent researchers in modern semantics, believes that inductions should always be hidden and implicit and their understanding requires sharp and keen view. In other words, the main point of inductions is in their being hidden and implicit (Asadollahi tajarogh, 2009:120). In this story, in addition to the inner discourse of Ibrahim (peace be upon him) in Anaam chapter, linguistic interaction and action also happens and his tribe respond: we found our fathers worshipping these idols (53). This way, a narrative discourse happens that its main objective is to change the primary position into a secondary one and hence involves another discourse in the Ibrahim's story that is prescriptive one.

VI. Prescriptive Discourse System

Based on this type of discourse, discourse makes us encounter activism that is in a better position compared to the actor and can make him to act. This actor is the only God in Ibrahim's and Quran's perspective and in polytheists' perspective is their fathers and in the idols breaking story is the biggest idol. In fact, the narration of the story proceeds to value making of these actors and introducing the main real one. The next stage is when Ibrahim responds to his tribe: you and your fathers have been in an apparent aberration (54) and they regard his words as ridiculous and joking and then Ibrahim states: I take an oath to Allah that I would break all these idols. Thus, there is also a treaty in this story as it was in the story of Anaam. In the next verse, the action forms and after it, cognitive and practical evaluations are done. When, the people of tribe bring Ibrahim and say to him: did you do this to our idols? (62). Ibrahim attributes the breaking of idols to the biggest idol (challenging the actor position). At this point, the cognitive evaluation of discourse become apparent. When the people put their heads down against Ibrahim's reason, Ibrahim says: have you abandoned the God that is powerful for any benefit and resort to idols that have no benefit and damage to you? (66). However, the tribe people are not ready to accept their aberration and resort to another evaluation from discourse and decide to throw him into fire and burn him. His throwing into fire is the most exciting part of the story and the dynamic point of the discourse that might be explained by a tension discourse system.



Treaty or contract: Ibrahim's oath to break the idols
Competence: Primary readiness to prepare primary conditions such as thinking of time and uncrowdedness of idol house
Processing: Performing the action, breaking the idols, and exiting the idol house
Cognitive: Proving the inability of the biggest idol and necessity to worship the only God
Practical: Ibrahim's throwing into fire and lastly gaining the leadership position by Ibrahim and leading people to Allah

a) Tension Discourse System and Semantic Tension Square Application in this Discourse

In this type of discourse, action is neither a function of program and based on a pre-determined contract, nor it is a function of interactional conversation to induce and convince. Rather, tension is the main stimulus. In this story, after describing the cognitive and prescriptive interaction discourses between Ibrahim and his tribe, we understand the tension discourse system in which the throwing of Ibrahim into fire is dealt with. The important point in this system is the presence of a strong tension that is fire and the other one is two opposite poles that cause changes the discourse meanings dynamically. This bi-polar system is in line with the perspective of Saussure that was later turned into a four-pole system by Greimas. In the meaning

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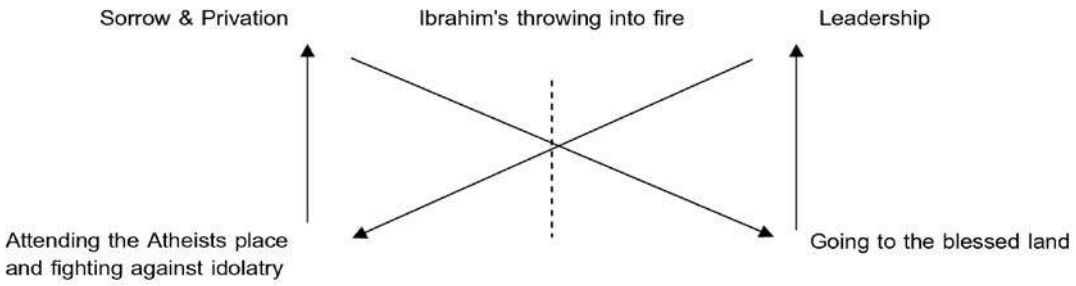
square, there are two positive and two negative poles that crossing each of them requires negation of the other and it indicates that a dynamic discourse never stays in a static state and it is this dynamic state that causes different meaning points and this can, in turn, changes the meaning square into a tension one. In this system. Movement from one pole to another one happens based on negation. This negation factor typically happens in the central point of discourse as every narrative text has a central point that form an action and this action is in service of changing the state of actors and meaning. This square might be shown as the following graph:



As it is shown in this square, the happy end of Ibrahim's hard test is described in the next verse: We saved Ibrahim with Loot and sent them to a blessed land and gave him Ishaq and his nephew Yaqoob and made them leaders of people to guide them toward us (verses 71-73).

VII. Conclusion

The present study represented the coherence and structural and semantic consistency of dispersed stories related to this arch (owners of determination) prophet in the holy Quran by discourse semantics sign analysis in the Quranic story of Ibrahim (peace be upon him) and describing different discourse systems such as inductive or cognitive interaction and tension. Furthermore, by drawing the sematic square of Greimas it was shown that how Ibrahim turned into a complete sign during a semantic sign process that is in accordance with logical deduction and divine selection in the Quran. This completed sign is the leadership position and the public people guide position. Achieving these types of positions is as a result of great actions and tests that might be proposed and evaluated in a consistent discourse system as it was shown in the test of throwing Ibrahim into fire. Each of these components not only plays an important role in the general performance of him, but also, has some commonalities in the artistic description of the narration and its semantics sign that in turn confirms their body-like unity.

On the other hands, by analyzing and describing different discourse systems in some the stories, it was noticed that this unity exists not only in the dispersed stories in different chapters, but also, shows the meaningful and wonderful relationship among the story, its purposes, and also its valuable messages. This feature introduces, in fact, a dynamic discourse that expresses important and explicit religious facts despite its almost fast rhythm.

The last but not the least point is that language-based and literary analyses of Quranic stories and explanation of their linguistic and artistic features are taken as comprehensive and sublime dimensions of this holy text and should never be regarded as interpretation of Quran.

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