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The Dramaturgy of Silence in the Quran (A Case Study: The Story of Prophet Moses and *Khiḍr* and Joseph)

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Abstract

One of the most important structural studies is the examination of narrative techniques in the Quranic stories with the aim of showing the quality of the visual layers. To achieve this type of research, various models and methods are used. One of the interdisciplinary models is dramaturgy. Dramaturgy, as a theatrical function, seeks synergy within the text and displays actions to influence the audience and answer their potential questions; likewise, the audience's confrontational or interactive feelings with the work and structured analyses of the artistic work aim to determine the impact of the narrative and the longevity of the work. In this research, the story of Prophet Moses and *Khiḍr* (al-Kahf: 60ff) and a part of the story of Joseph have been studied using a descriptive-analytical method. The results show that the quality of using the dramaturgy of silence encompasses ten different and novel types, from authorial silence to causal silence. In these narrative techniques, the Quranic images do not, on their own, draw the narrative lines of the text, but rather are reflected in the domains of certain insights, concepts, and epistemological, cosmological, ethical, and aesthetic assumptions. These seemingly fragmented images are multi-referential and in their echo also include silence, making it a part of such frames. The narrative essence in the story of *Khiḍr* and Moses and Joseph is the mention of the meta-narrative in two realms: "First, the compositional actions and functions based on reality, and the second part, the descriptive and interpretive actions that recount the paratexts."

Keywords: Quranic Stories, Dramaturgy, Moses and *Khiḍr*, Joseph, Silence.

Introduction

The analysis of the elements, structure, and narrative methods of the Holy Quran reveals new aspects of its techniques, data accumulation, and novel allusions. In this research, by using narrative and dramaturgy theories without being confined to the thought system of a specific theory, an attempt has been made to examine the "Narrative Silence" in the Quran. To make the abstract concepts arising from the narrative and dramaturgy methods applicable, with the aim of showing the quality of the visual layers of the text of this divine book, the story of Prophet Moses and *Khiḍr* (al-Kahf: 60ff) and a part of the story of Joseph have been studied. The fundamental question of this research is based on the quality of the act of silence as a meta-narrative technique for conveying meaning. In other words, we are seeking to answer the question: 'How does silence, in the synergy of the text's images, create layers of meaning?' Of course, it seems that the visual layers cause a disruption in the audience's perception of meaning, and this accumulation, with a sequence of self-sufficient types, also causes a delay in meaning, but in any case, the most important factor in the discontinuity and accumulation of images is silence. In other words, just as visual gaps cause a delay in meaning, the accumulation and allusions of the text can also lead to misreading and misunderstanding in the deduction of meaning. Regarding the necessity of using interdisciplinary approaches, it should be noted that research such as dramaturgy in the analysis of the visual layers of the Quran introduces audiences to the unknown dimensions of this divine book. Such research acts as a bridge between the language of the Quran and the language of approaches within modern sciences to show that the Quran has an endless capacity to interact with any fair-minded intellectual method. In this way, both the sanctity of the text is preserved and its spiritual treasure is presented to different generations in a new format.

1. Research Method

This research has been written using narrative theories, with a descriptive-analytical method, utilizing library data, and with the aim of explaining the visual layers of the dramaturgy of silence. It is intended that its results, based on the approach of analyzing the element of silence in the Holy Quran as a type of dramaturgy in the specific layering of meaning and narrative techniques, will be examined in a broader study.

2. Research Background

The subject of the present research is three different things: first, silence; second, dramaturgy; and third, the stories of the Quran. No research has been conducted on the combination of the dramaturgy of silence to date. The only research that has addressed the issue of silence in the Quran is: The research work of "Mohasses and Akbarizadeh" (2018 AD/1398 SH) which was published under the title: "Types of Discursive Silence in the Story of Mary." The authors of this research believe that the use of discursive silence in literary works, in addition to conciseness, is considered a technique for intellectual and emotional persuasion. The authors of the aforementioned research, while examining the Quranic story of Mary, have studied the examples of discursive silence at structural, semantic, and pragmatic levels, which lay the

groundwork for conciseness, imagery, and also the achievement of the guiding purpose of the story of Mary. The difference between the aforementioned research and the present paper is in their discursive and narrative methods. The starting point of the present research is that it considers silence as an endogenous and self-sufficient matter within the Quranic text that pays attention to the description of the characters' actions. Therefore, we aim to show how narrative silence (not discursive) causes the emergence of hidden meanings in the substructure of the Quranic stories. Therefore, from a new perspective and based on narrative theories, unlike the research by "Mohasses and Akbarizadeh," instead of reflecting theoretical concepts on the text of the story, we have focused on discovering the capacities for imagery and visual gaps in ten types of silence to show that the resulting narrative silences lead to the quality of visual layers in the expansion of meaning and new understandings of the Quran. In other research enumerated from databases, articles have been published separately on each of the concepts listed. For example:

- Shahbazi (2014 AD/1394 SH) in his research titled "Film Dramaturgy," has examined its characteristics and mode of operation in cinema;

- Hosseini et al., (2017 AD/1397 SH) in a research titled: "Narratological Analysis of the Story of Prophet Mary in the Holy Quran" analyzed the structural aspects of the story of Prophet Mary. These researchers have examined the mentioned story in various narrative dimensions such as narration, characters, point of view, plot, etc., and as a result, they believe that the story of Mary in the Holy Quran, despite its differences from human stories in various dimensions, has a plot that is almost similar to human stories, and its structural pattern, with slight differences, is applicable to the pattern of conventional stories;

- Lorzadeh (2018 AD/1398 SH) in his doctoral thesis titled "Dramaturgy and Translation" has dealt with the translation of dramaturgy and performance in the field of Iranian theater;

- Maftouni (2018 AD/1398 SH) in a research titled "Quranic Dramaturgy in the Artworks of Hossein Nouri" has examined the etymological roots of dramaturgy and its function in artistic works;

- Safaari and Ganji (2024 AD/1403 SH) in an article titled "An Analysis of Thomas Hakin's Theory of Textual Silence in the sermon *al-Shiqshiqīyyah* of Ali (AS)," showed that cautious and presuppositional silence had the highest frequency in the analyzed sermon, given the sensitivities of the society during the time of Imam Ali and the upcoming crises.

3. Conceptualization of the Dramaturgy of Silence

The issue of conceptualization and understanding of conceptual composition in semantics is one of the fundamental principles in formal semantics and the philosophy of language. In many studies, conceptual composition or composability is utilized in semantics. In this method, the meaning of a complex expression is a function of the meaning of its constituent parts and the way those parts are combined. For example, the concept of hearing and silence in life is a matter of choice, because "If we were to listen to everything, we would hear nothing." (Stevenson, 2007 AD/1386 SH: 204) Hearing and silence in narrative texts are considered among the elements for conveying meaning. The reader (audience) gains imagery arising from linguistic capacities from within the sounds and silence of the text, by applying

preconceptions, background knowledge, predictions, uncertainty, and revision. Therefore, the accumulation of images in interaction with hearing and silence is a bilateral inclination and interaction between the reader and the sender.

In a general sense, dramaturgy is a theatrical method used to revive dormant actions in a text for performance. The ultimate goal of dramaturgy is "Resolution" through the application of techniques and theories to which the structure and performance as text are subject. In fact, it is "A set of techniques and theories that regulate the combination of signs/expressive means and actions; dramaturgy is the signs of expressive means/actions that are interwoven with each other to create the fabric of the performance (the performance text)." (Marquod, 2023 AD/1402 SH: 216) In dramaturgy, the interconnected elements of the text emerge, and the person who brings these concepts to performance, the dramaturg, coordinates the musical instruments like an orchestra conductor to create a single sound. Within the text, the dramaturg guides the narrative elements toward an interaction and connection between form and content. This interaction is not about applying or highlighting story elements, but rather about discovering the overall forms of the work through a detailed analysis of the text. Dramaturgy aims to structure the various questions that an artistic, literary, or narrative text poses on a philosophical, ideological, political-social, and aesthetic level. Therefore, the main goal of dramaturgical thinking is to achieve the ability to recognize and clarify the differences and similarities and distinct performances from one another (cf. Turner, 2017 AD/1397 SH: 63).

3.1. Types of Silence in Narrative

Some researchers, in their typology of silence and its relation to narrative, refer to types that indicate the quality of its function in a story or narrative. This classification is as follows: "Silence as power; silence as pleasure; silence as security; silence as humility; silence as coercion; silence as possibility; silence as imposition; silence as desperation." (Proul, 2023 AD/1402 SH: 277)

The types of silence from "Proul's" perspective are evident in all kinds of daily interactions up to sophisticated literary texts. These types in poetry intelligently endow language with new meanings that are visible in the layers of the narrative. We will return to the various aspects of silence in the narrative later.

3.2. Narrative in the Stories of Moses and Khiḍr and Joseph

Besides the entirety of the story, the Quran "Has taken the main elements of its stories from the minds and language of the people, but the taking of these elements never means that it also uses the same perceptions and imaginations as the basis for its stories." (Hosseini, 1999 AD/1378 SH: 69) The Holy Quran acknowledges that the selection of stories is done with a specific purpose: "And [We sent] messengers about whom We have related [their stories] to you before and messengers about whom We have not related to you. And Allah spoke to Moses with [direct] speech. "(al-Nisā': 164)

The stories of Moses and *Khiḍr* and Joseph are among the stories that have an interconnected narrative and visual structure. To trace the genealogy of this story, one can use the narratological method of "Laetitia Nencquet." To show the genealogy of the stories, she

examines the image constructs with their background in the society of the characters' era. She calls this work a narrative method based on imagery or iconology. In fact, "Imagery or iconology is an element that combines the various functions of a society with the literary and non-literary perceptions and imaginations of that society... "This image manifests in three states: "The image [constructed] of an individual or a foreign person; the image constructed of a nation or a society; the image of a writer's feeling and perception of that nation or society." (Nencquet, 2019 AD/1399 SH: 17-19) For example, the image that the Holy Quran presents of *Khiḍr* introduces him as a "Wise" person: "That scholar whom Moses met and whom God Almighty praised without mentioning his name with his beautiful attribute and said: (servant from among Our servants...). His name, as mentioned in the narrations, is (*Khiḍr*) and he was one of the prophets' contemporary with Moses." (Ṭabāṭabā'ī, 2019 AD/1399 SH: 13, 574) In the stories of Moses and *Khiḍr* and the Prophet Joseph, all the elements that are referred to as "Text" are apparent. In other words, elements such as the use of "Speech, writing, visual image or a combination of these," (Jorgensen and Phillips, 2018 AD/1398 SH: 120) have the function of the text. In the mentioned stories, the narrative modes are reportorial, historical, allegorical, and metaphorical. From the perspective of Jorgensen and Phillips, similar to Nencquet, one can separately examine the narrative and historical aspects of the stories. In this type of research, from a narratological perspective, there are two types of language for dialogue around an event: the first form is "a language to describe the world that is simple and clear and [another] a language to focus and deepen into the world and its relations, which is full of preparations." (Bertens, 2008 AD/1387 SH: 46)

3.3. *Dramaturgy of Silence in the Two Stories of Khiḍr and Moses and Joseph*

In the narrative analysis of the Quranic stories from the perspective of the dramaturgy of silence, the narrative aspects and the function of techniques for conveying meaning can be highlighted in a prominent way. The Holy Quran directs the process of silence towards the "Discursive, Lexical" aspect, meaning patience and "Tolerance." For example, in verse 107 of Surah *al-A'rāf*, it is stated: "And he drew out his hand; behold, it was white for the observers. "In the apparent form of the verse, the revelatory action of Prophet Moses is visible, but the silence in the phrases "*Fa'idhā*" (behold) and "White for the observers" expresses contemplation on this action, because the whiteness mentioned by the Quran was something beyond this worldly light. This method is shown in narratology in another way, such that new horizons of narration can be observed from the narrative silences of the Quran. For example, in the Quran, the interactive possibilities of silence within the text provide a context for showing aspects of the metaphysical, such as separation, union, honor, and humiliation, in the realm of intuitive, symbolic, and mystical knowledge (*Ma'rifah*). In other words, Surah *Yūsuf* is a collection of "Separation and union, honor and humiliation, wealth and poverty, lover and beloved, love and hatred, sorrow and joy, and leadership and captivity." ('Atīq Nīshābūrī, 2002 AD/1381 SH: 2, 1091)

In this story, scene changes occur frequently. It is in the layers of connection and disconnection of images that silence naturally becomes apparent, but this silence is not merely lexical stasis and pause. In other words, the "Placement" of silence in the Holy Quran is done

based on narrative logic. The layers of connection and disconnection in the Quranic narratives are shown in accordance with the narrative logic in scene changes (Traveling) with a large visual frame moving backward. In other words, when he speaks with his cellmates in verses 48 and 49 of Surah *Yūsuf*, he gains access to the mental world of his two cellmates with alternating silences and questions in two areas. These two questions include: "The objective identification of history and society; the other is constant attention to the details of life. "This method proceeds in parallel and moves from a context of reality towards truth. In the two mentioned verses, Joseph's cellmate speaks about his dream of a seven-year drought. The narrative extends until we reach the time when he speaks to the *‘Azīz* of Egypt about the interpretation of his friend's dream. Here, the gap between Joseph's conversation with his cellmate and Joseph's arrival at the court is traversed without a time and place gap. It is as if the scenes have shifted, the images have been "Traveled" and are shown with a large visual frame moving backward, in a way that in the resulting narrative silence, a wide shot turns into a close-up shot (cf. Rahnama, 1974 AD/1354 SH: 48-59).

The same narrative logic governs the story of Moses' companionship with *Khiḍr*. The mention of this story was for "What is a source of growth and righteousness" to be recounted to Prophet Moses. *Khiḍr* says in response to him: "You will never be able to be patient in my company; how can you be patient about the mysteries and secrets of which you have no knowledge?" (al-Kahf: 67) During the companionship of Moses and Joshua, and also Moses with *Khiḍr*, three strange incidents occur, which Moses, instead of being silent before someone whom "God had given a significant amount of knowledge and wisdom," (Verse: 65) with his questions, sets the stage for separation from *Khiḍr*. These three events are: "Piercing the boat; killing a boy who was playing with other children; repairing a dilapidated wall. "(al-Kahf: 71-82) The foundation of these two stories is a recommendation for patience in front of a man of faith and wisdom. *al-Khiḍr*'s request for Moses' companionship with him is to achieve knowledge through realities defined by the perfect human being. In other words, Prophet Moses, in the face of *al-Khiḍr*'s allegorical behaviors, could have reproduced the deferred realities. The characteristic of the narrative silence contained in this story, while deferring concept and meaning, highlights potential and diverse perspectives for reading the text. However, when the behavior of *al-Khiḍr*—a person with divine knowledge—is free from common linguistic and social conventions, it fits into the shared structure of an insightful individual's understanding. This is where the encouragement for silence and companionship with *al-Khiḍr* is highlighted. According to what has been said, the silence contained in the stories of *al-Khiḍr* and Moses and Joseph can be categorized into the following types:

3.3.1. *Silence Contained in Descriptive Expression*
In narratology, every action of a story's character has a meaningful proportion with the contexts that surround and influence them. In another classification, these contexts can be considered to include: culture, historical period, place of residence, and profession (cf. Seager, 2009 AD/1388 SH: 15). The silence contained in the descriptive expression of the Holy Quran occurs under the shadow of the absence of a description of the main character of the narrative and their place of residence at the beginning or in the middle. For example, in the

fourth verse of Surah Yusuf, a combination of third-person and first-person narration occurs with the particle "*Idh*": "When Joseph said to his father..." The silence contained in the description that comes in this quote is dependent on the mental action of the listeners; but when the story is formed about the main character of the narrative (Joseph), the action relates to the brothers and Joseph. In describing the silence that arose from Joseph's absence, the Holy Quran quotes the brother's speech as the main action of the narrative, who says: "Kill Joseph or cast him out to some [other] land so the attention of your father will be toward you." The eldest brother, in the face of his younger brothers' silence to comment, adopts a descriptive method that creates a narrative atmosphere in the story. In the silence contained in the descriptive expression, the character of the narrative (story) is seen from the narrator's perspective. In reality, their silence is merely due to their absence from the scene. The omniscient narrator (God) proceeds to describe the account and provides the ground for the character's active presence. The opening narration of the verse of the story of *al-Khiḍr* and Moses is in the form of "*Idh Qāla*." This narrative method has also been repeated in Surah Yusuf. The particle "*Idh*" at the beginning of the verse is an ambiguous time, the precise timing of which is entrusted to the omniscient narrator. This type of silence in the absence of the main character sets the stage for insights that will be presented to the reader later in the narrative. In this type of silence, the narrative actions, in a back-and-forth movement, decode the hidden images based on unawareness. The Holy Quran refers to these hidden images as a mystery. (And how can you be patient with what you have not encompassed in knowledge? (68)).

In such a situation, the visual cuts, like these two verses, are reduced to zero, such as in verses four and five: "When Joseph said to his father, "O! My father, indeed I have seen eleven stars and the sun and the moon; I saw them prostrating to me." And immediately after that, the sentence connection continues: "He said, "O! My son, do not relate your vision to your brothers, or they will devise against you a plot. Indeed, Satan is to man a clear enemy. " But the hidden images, after the narrative silence, begin with the interpretation of Joseph's dream from verse six: "And thus will your Lord choose you and teach you the interpretation of dreams... "In continuation, instead of a picture and a sequence in combined events, the face of the event of throwing Joseph into the well and its consequences are reflected in the background of the narrative. An example of this can be found in verse 69 of Surah *al-Kahf*, where *Khiḍr* immediately after warning Moses says: "How can you bear with something whose secrets you do not encompass?" In the story of Joseph, he is not aware of the secret and its interpretation, and a narrative gap emerges, so his silence is natural. However, in the story of Moses, he is aware of the symbolic nature of *Khiḍr*'s work but shows impatience: "Moses said: "If Allah wills, you will find me patient, and I will not disobey you in any matter." (Verse: 69) But why, in the two stories in question, is a part of the narrative not recounted, either intentionally or unintentionally? The answer lies in the relationship between the narrative gap and silence (Iser, 1972).

A) Gap and Understanding
In this feature, the narrator avoids retelling a story because its continuation is obvious. In fact,

the reader understands the rest of the narrative through experiential knowledge. For example, in verse 73 of Surah *al-Kahf*, when Moses objects to the ship being holed, the narrator refrains from continuing the story because the objection is clear in the question: "He said, do not blame me for what I forgot, and do not burden me with a difficult task in this matter of mine." (al-Kahf: 73).

B) *Repetition Gap*

Sometimes the narrator avoids repeating a subject or an image from the story because it has been stated once or several times. This feature also appears in flashbacks.

C) *Silence-Based Gap*

In a silence-based gap, the narrator intentionally remains silent so that the audience can arrive at the meaning through "White reading "(reading between the lines). The basis of Quranic narratives is this type of gap. In the story of *Khiḍr* and Moses, the narrative is divided into two parts. From verse 60 to 78, there is a silence-based gap where *Khiḍr*'s actions could have been understood through "White reading "based on clues and Moses's patience and silence. However, Moses's lack of patience led to the sequence of images becoming explicit. In other words, from verse 79 to 82, the first part of the story is revealed or interpreted. In such narratives, the main event is expressed in the form of "But, now": "As for the ship, it belonged..." (Verse: 79)

D) *Sound Gap*

Each of the sub-narratives and characters has a "Voice "in the text. The collection of these voices creates a closure where the audience's expectations are met or the text answers the questions it raised (cf. Smith and Watson, 2022 AD/1401 SH: 369).

In this type of gap, the text's literature creates a logical relationship between the gap and the voice, which, despite silence not being an object, can be considered a sub-narrative and a part of the storytelling technique. A prime example of this sub-narrative is the entirety of the story of Moses as a macro-narrative in the whole of the Quran, but in his companionship with *Khiḍr*, it creates a closure that contains assumed questions. For example: 'Who is this wise man whom Moses accompanies?' From his voice, one can know that he is aware of the future. These descriptive asides, such as future-oriented knowledge, help the narrative fulfill the audience's expectations. In three verses, this awareness is expressed with the phrase "So I intended." *Khiḍr*, as an omniscient being, is in the midst of the happening event, but he is not the omniscient narrator of the story. He knows the outcome of his actions. Therefore, to describe his actions, he invites Moses to be silent. The Holy Quran interprets this silence with three phrases: "I intended to cause defect in it "(Verse: 79); "We intended that their Lord would substitute for them "(Verse 81); and "And your Lord intended that they reach. "(Verse: 82) Moses knowing the reasons for these events creates the closure.

3.3.2. *Cautionary Silence*

Some concepts of silence are accompanied by a warning. The Holy Quran, using words like "Warners" in verse 3 of Surah *al-Dukhān*, "To warn" in verse 122 of Surah *al-Tawbah*, and

other verses, aims to guide rather than to give good news (Ṭabāṭabā'ī; 2019 AD/1399 SH: 7, 39). For example, in verse 5 of Surah *Yūsuf*, when Prophet Joseph tells his father about his dream, his father invites him to be silent and warns him "not to" tell his brothers about his dream. "...O! My son, do not relate your vision to your brothers...," (5) because if they learn about his dream, "They will be jealous of you and plot against you." (Ṭūsī: 2, 96) In cautionary silence, the intersection of the character with the place and "Limited Time" is shown, because this type of silence occurs in a dialogue. Cautionary silence can also be called a type of rhetorical silence. In Surah Yusuf, when the brothers throw Joseph into the well and bring his blood-stained shirt to their father, Jacob warns his sons that their souls have embellished a [wicked] deed for them. The Holy Quran does not continue the narrative with Jacob's words, but instead describes his silence: "And they came with false blood upon his shirt; He said, "Rather, your souls have enticed you to something. So patience is most fitting." (18)

3.3.3. *Authorial Silence*
One of the most important types of silence in the Holy Quran is authorial silence. In this type of silence, the narrative stops based on textual clues. These clues help the text to establish new approaches to meaning on the syntagmatic axis (Glenn, 2004). Roland Barthes, in his applications of narratology, refers to semiotics to signify meaning in the text, to mark the mode of meaning production. In his view, the meaning of a work cannot be created solely by relying on the work itself; the author never produces anything from forms and semantic fields, and it is the world that fills in the empty spots (Lauer, 2023 AD/1402 SH: 161).

In authorial silence, linear time governs the narration of stories. The brief and report-like flow of the narrative of the stories promises a definite ending. For example, at the beginning of the story of Joseph, during the short conversations between Jacob and his sons about taking Joseph with them, because of the brevity of the narrative statements in the stories, the success of the brothers is limited to a short sentence: "So when they took him... (15) And they came to their father at night, weeping." (16) Between "They took him" and "They came," events occurred that are in linear time, but the Quran, in its narrative, reaches a temporal cut with conciseness and brevity. The silence in these two verses is consistent with the Quran's narrative style. In other words, the brevity in the description between the brothers' departure and return is based on the Quran's non-linear and subject-oriented style.

The Quran's authorial silence in the story of *Khiḍr* and Moses appears in a suspenseful manner to explain the story. The first verse in the story takes on the narrative style of an "Omniscient narrator who assumes responsibility for the narrative action and recounts the story as a real event." (McCarrick, 2006 AD/1385 SH: 133) Here, the reader (audience) pursues the meaning of the work or the continuation of the scene based on a rational system consisting of the set of narrative states. "...Then when they came to the junction of the two seas..." (Verse 61) Moses and his companion passed the junction of the two seas. In the authorial system of the Holy Quran, the description of generalities is based on a rational process, in such a way that it leaves the depiction of details to the reader (audience) in the shadow of the silence of the general images. For example, when Moses finds *Khiḍr*, the verb

"Found" is used: "So they found therein..." (77) Or where the Quran remains silent about the quality and state of that wise man at the first meeting: "So they found a servant from among Our servants to whom We had given mercy from Us and had taught him from Us a [special] knowledge." (al-Kahf: 65) But 'Why did Moses, in his first speech, ask to follow *Khiḍr*?' 'Were there no other conversations between the two?' The reader, based on the apparent story, is unaware of the details, but there are authorial clues in the text that indicate the existence of the omitted dialogue. For example, the presence of the omniscient narrator in Moses's first encounter: "We had given him mercy from us and had taught him from us a [special] knowledge." Moses's knowledge of *Khiḍr*'s wisdom was pre-existing. Moses is aware of both his own capacity and *Khiḍr*'s divine knowledge, and this awareness causes the story's narrative style to shift from the omniscient narrator's general narration to a two-way dialogue between *Khiḍr* and Moses.

3.3.4. *Mental Silence*

Mental silence is one of the types of silence used in the sound design technique of cinematic narratives. In this technique, sound is used metaphorically and mentally to express spiritual effects and mental states. For example, in the film "Jean de la Lune" by Jean Cho, the female protagonist intends to leave her kind husband in Paris; when the train carrying the two characters stops at a station, we see schoolchildren leaving school in groups and singing the song "Jean de la Lune," this memory and its nostalgic feeling remind the woman of the beautiful period of her life. After the train moves, in the woman's silence, this song repeats in her mind, to the point that she changes her mind about leaving (Stevenson, 2007 AD/1386 SH: 217). In mental silence, the reader (audience) shows mental reactions to the image that appears. These reactions can even prevent the understanding of subsequent scenes or confirm and interpret them. In the story of *Khiḍr* and Moses, *Khiḍr*'s first words are a recommendation for patience. But because this wise man knows that Moses is not patient in the face of his actions, he says: "Indeed, you will never be able to have patience with me." (67) This phrase creates a mental image that refers the audience to other images. In other words, a similar image of this verse is also expressed in verse 75 and is repeated in verse 78 as "What you were not able to have patience for."

3.3.5. *Dramatic Silence*

In dramatic silence, the roles of speakers and listeners determine action and passivity. Characters, by their speech, conciseness, or verbosity, direct the narrative or frame other scenes of the narrative. This type of silence helps the dramatic aspects of the work and provides the ground for highlighting the dominant aspect of the potential conversations that have been said. For example, in verse 10 of Surah Yusuf, his brothers gather to eliminate Joseph in some way. One of the brothers considers the decision to kill Joseph to be obsolete. The Holy Quran refers to this brother as "The one who spoke": "A speaker among them said..." (Yūsuf: 10) In this narrative, it is clear that other speakers had conversations, but to maintain the conciseness characteristic of the Quran, they are dramatically omitted. This is done to display the most prominent narrative composition of the brothers' negative image from among the various types of imagery. The basis of the story of *Khiḍr* and Moses is the

role-playing of the two conversationalists. This method, expressed as "He said," indicates conciseness, which, in general, is called a "Multi-axis narrative" because "The speech represents a single event." (Martin, 2007 AD/1386 SH: 101) In many cases, this type of silence is similar to authorial silence.

3.3.6. Scene Sequence-based Silence

In many fictional narratives, the omniscient narrator or one of the characters, during the narration or dialogue, shows the realization and sequence of the story as "Continuous, yet independent" by using a phrase or a clue. In this type of silence, the narrative format can even be a dialogue or a detailed description, but beneath this process lies a clue that is shown to be an influential factor in the continuation of the narrative. Just like Chekhov's famous gun that must definitely be fired later in the play. In the story of Joseph, as well as in the story of *Khiḍr* and Moses, this sequence of scenes, despite the narrative tensions and gaps and the irregular structure of the narrative is visualized in a clue-based manner. The innovative method of the Holy Quran is silence in the layers and sequences of scenes. In the events of holing the ship, building the wall, and killing the child, there is a clue that the visual sequence is shown with the break: "This is the separation between me and you." (Verse: 78) The clue-based process for showing the details of the scene sequence in the story is expressed with the word "Interpretation." "I will inform you of the interpretation of that which you could not have patience for." (Verse: 78) The use of this statement is tantamount to an expansion of the meaning and imagery of the text. In other words, the reader is waiting to grasp the sequence of the story. When *Khiḍr*, in verses 79 to 82, interprets his actions, it becomes clear that his actions, as clues, are endowed with a meaningful order based on wisdom beyond human reason. In general, the narrative is not self-contained based on the dominant discourse of the Holy Quran in the stories, but rather requires a contrasting (interpretive) understanding.

3.3.7. Justificatory Silence

In the linear flow of narratives, sometimes the narrative and report-like singulars are disrupted when faced with visual arrangements. This disruption is not due to the creativity or innovation of image construction, but a geometric confrontation of cause and effect. In other words, without delving into the narrative meanings and the struggle of successive images, a type of omission occurs that includes the normative context of the narrative. In this case, the reader must deduce the implicit concepts through the silence in the narrative. This aspect is not necessarily seen in the narrative itself, but is expanded in supplementary texts, especially regarding this story and other stories of the Quran, in "Expository texts." In Surah *Yūsuf*, when the brothers bring the blood-stained shirt of their brother to their father, a type of silence arises between the father and the sons, which is a result of the father's speculation. The Quran refers to it as "Beautiful patience": "And they came with false blood upon his shirt. He said, "Rather, your souls have enticed you to something. So patience is most fitting, and Allah is the one sought for help against that which you describe." (Verse: 18) "Beautiful Patience" is a silence based on justification in the text that is not realized in the form of words, but is expanded in the expository (supplementary) text. In other words, 'How can patience be beautiful?' Or in Surah *al-Kahf*, the name of Moses's companion and the place where the

meeting between Moses and *Khiḍr* takes place are not mentioned, but in supplementary and expository texts, Moses's companion is "*Yūshaʿ ibn Nūn*" and the meeting place is also the junction of the two seas, the confluence of the Gulf of Aqaba and the Gulf of Suez. This method is called "Supplementary Embedding." In this way, one sequence, as a specific type with details, takes on one of its functions within another sequence (cf. Raymon Kenan, 2008 AD/1387 SH: 37-38). For example, in verse 61, the lack of the "Fish" as food for Moses and his companion is stated as "They forgot their fish." However, in another sequence, or in the expository text, it is written that: "*Yūshaʿ* threw the fish he had into the spring that was there to wash it, but the fish came back to life and went into the water." (Ṭabāṭabāʾī, 2019 AD/1399 SH: 13) In verses 12 and 13 of Surah *Yūsuf*, when the sons come to their father and ask him to send Joseph with them, the father immediately says: "Indeed, it saddens me that you should take him, and I fear that a wolf would eat him while you are heedless of him." In these two verses, a type of narrative image sequence arises in the silence of the speech. This sequence is a clue that the continuation and sequence of the story will be shown by the scene. The reader asks themselves, 'Why does the father fear that a wolf will eat Joseph, and not, for example, that he will get lost or be stolen?' Each of these cases puts the audience in narrative suspense. The use of "Wolf" in the story is a place-bound process; in other words, it takes on a role later in the story. Silence based on scene sequence also appears in verse 18 of the same surah. There, when the brothers give the false news of Joseph being eaten by a wolf, the father is silent and emphasizes a clue that will be deciphered later in the story (beautiful patience). The mentioned clue is a silence based on an image that carries with it the scenes of the continuation of the narrative: "And they came with false blood upon his shirt." (18)

3.3.8. *Visual Silence*

The successive images of Quranic stories present different layers of meaning and archetypal forms to the audience. "Each archetypal form includes a collection of images that, in order to find a thread (Ariane's thread) that connects them and to discover the network of similarities and correspondences that flow from each one, gives a new dynamism to the image, because it re-creates its imaginative halo." (Dubucourt, 1997 AD/1376 SH: 5) Visual silence is used to create a mental pause, a contrast of opposites, and to convey abstract concepts such as loneliness, stillness, and timelessness. In contrast to the successive images of the Quranic stories, there is another type of image that is followed by the deletion of previous images and by a meaningful silence in a certain image. In these types of silence-based images, it is as if all parts of the body except the eyes are in silence and stillness. The best example of this claim is in the story of *Khiḍr* and Moses, in verse 74 of Surah *al-Kahf*. In this verse, it is said that after the sea voyage and the holing of the ship, they came to a child, but that "Wise man killed him without asking about the child's condition or circumstances." The Holy Quran, in the first part of the narrative, provides no answer regarding the reason for the child's killing. The killing of this child is so strange that the previous images are eclipsed, and the audience seeks to discover the reason for this action. Or in Surah *Yūsuf*, when Zulaikha heard the reproach of the women of Egypt, she asked them to attend a gathering and prepared a reclining couch for them. "So when she heard of their planning, she sent to them and prepared

for them a banquet and gave each one of them a knife." The women in this verse are silent and have no objection or point. Zulaikha created a vast field for the scorners to show the contrast of her opposites. "When those women saw him, they were struck by his state and began to cut their hands in astonishment and bewilderment." ('Atīq Nīshābūrī, 2002 AD/1381 SH: 1133) Visual silence is always accompanied by a mental pause and bewilderment, and the narrator, in the direction of the movement or action of one of the characters in the story, describes it: "...And they said: Allah forbid, this is nothing but a noble angel." (ibid., 1134)

3.3.9. Silence based on Temporal Parallelism
In some narratives, there is a temporal parallelism or jump between one scene and another. "In Gérard Genette's theory of time, the continuation of a scene occurs with concepts such as omission, expansion, volume jump, descriptive pause, summarization, or scene." (Toulan, 2007 AD/1386 SH: 97) In the three incidents in the story of Moses and *Khiḍr*, temporal parallelism is dominant. In other words, the temporal sequence that arises covers the textual gaps and the omitted chapters. The important point is the parallelism of two images at two different times. A prime example of this type of silence is the temporal parallelism and silence contained in the images of Joseph's childhood and adolescence, which continues until verse 21. In the previous verses, Joseph is children who tells his father about his dream, the brothers' plot and throw him into a well, and a caravan on its way pulls Joseph out of the well and sells him in the market of Egypt. The buyer of Joseph is the *'Azīz* of Egypt. Up to this point, the story is about his adolescence. But the Holy Quran, with a temporal jump and through narrative-based silence, suddenly speaks of a kind of physical growth and position: "And when he reached his maturity." The mentioned verse is in parallel with an unexpected event. Now that he has reached maturity, God gives him wisdom and knowledge: "And We gave him judgment and knowledge." With the attainment of maturity and perfection, a threat of another kind befalls him. The Holy Quran, with silence in the parallelism of two images from adolescence to youth, depicts two different times and prepares the reader to tell the story of the *'Azīz* of Egypt (the young Joseph). The story of Zulaikha's love for Joseph: "And she, in whose house he was, sought to seduce him, and she closed the doors..." (23)

3.3.10. Narrative Silence for Impossible Imagery Mixtures
In many stories, images create a kind of mental tension and agitation in the juxtaposition of two impossible things. In such a way that "The speaker writes down his psychological experiences, experiences that cannot be found anywhere else." (Fotuhi, 2006 AD/1385 SH: 26) Silence after such impossible and surrealistic creations causes psychological reactions in the audience. That is, a tension is created in the audience's nervous system, making them fully aware that they are alive and sensitive. Such an approach occurs in the impossible mixtures of two images. In the story of Moses and *Khiḍ*r, the three images (holing the ship, building the wall, and killing the child) are three impossible images. The tension that arises from the narration of this image shows the back-and-forth intersection of the two images in the interpretation. Commentators have said a lot about the subject of the young man being killed by *Khiḍr*. *Fakhr Rāzī*'s words are close to the impossible mixtures of images. He believes that the two images arise from the intersection of the inner and outer matters; therefore, "Whoever

has knowledge and responsibility for the inner matter must enter this domain, so if a person is worthy of death inwardly, the person who is aware of the inner matter can kill him." (Fakhr Rāzī, 1999 AD/1420 AH: 489-490)

Conclusion

In this research, using a descriptive-analytical method, we showed how narrative silence causes hidden meanings to emerge from the text of the Quranic stories. The narrative silences in the ten types considered in this article show the capacities for image-making and visual gaps to influence the audience. The visual layers arising from the silence contained in the Quran's narrative style indicate the dispersal of the narrative technique based on dramaturgical structure, which leads to diverse understandings based on the Quran's narrative style. In such a way that the reader is not trapped in an intertwined chain of definite statements, but by using the images contained in what is said, they provide the gaps in the textual statements and the omitted spaces for the reader to understand the text as meta-text. This approach has been examined in relation to narrative gap and silence in four areas: "Gap and understanding, repetition gap, silence gap, and sound gap. "In these narrative techniques, the images that appear do not, on their own, describe the narrative lines of the text, but the subjectivity, which is fragmented and multi-referenced, also includes silence in its echo and makes it a part of such frames. The narrative essence in the story of *Khiḍr* and Moses and Joseph is the mention of the macro-narrative in two areas. First, the compositional acts and functions based on reality have taken place, and the second part is the descriptive interpretive acts that recount the meta-texts. The narrative silences in the Holy Quran are of the type of silence based on scene display (dramatic silence). The role of *Khiḍr* in this story as the main actor is the outcome of the meaning of the text and the action. Moses and the reader only understand some of the events through guesswork. However, in the displacement method resulting from the sum of the author's intentions, the audience, in a position of understanding, finds their way to multi-layered and multi-meaningful layers by actively engaging with the characters of the narrative (story).

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