

Analysis of Discourse-Oriented Structures in the Story of Prophet Adam Based on Van Leeuwen's Model

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Abstract

Critical discourse analysis is a modern approach in linguistic studies that examines texts at a level beyond standard language. Van Leeuwen's socio-semantic theory is among the newer critical approaches that enables the identification of hidden layers of texts and the examination of the social actors within them. Applying this critical approach to the Holy Qur'an, as a comprehensive guide for humanity, can provide readers with new perspectives and teachings. Accordingly, the story of Prophet Adam, as the first experience of human life, was selected due to its diverse characters, various social agents, and the different actions performed by its actors. By analyzing these components, the deep ideas and underlying ideology of the narrative can be revealed. The present study, using a descriptive-analytical method and drawing on Van Leeuwen's discourse-oriented structures model, seeks to examine this model in the story of Prophet Adam. The findings indicate that the model is highly effective in analyzing the story. In this regard, the component of inclusion appeared 354 times, compared with the component of elusion, which was represented 104 times. This suggests that divine emphasis and focus are placed on characters and attributes that individuals acquire through their actions; enabling audiences of Qur'anic culture to better chart their path toward eternal well-being in this world and the hereafter.

Keywords: Qur'an, Discourse Analysis, Van Leeuwen, Social Actors, Inclusion, Elusion.

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Introduction

Researchers today are witnessing the emergence of various critical theories in literature and linguistics, each evaluating texts, content, and concepts from different perspectives and producing new interpretive approaches. Among these approaches, critical discourse analysis has attracted significant scholarly attention in recent decades. It does not limit itself to language and grammar alone; rather, it expands its perspective to develop mechanisms for uncovering and explaining the relationship between texts and their socio-cognitive functions (Yarmohammadi, 2004 AD/1383 SH: 143).

Discourse has been defined in multiple ways; for example, it is a linguistic term often referring to sequences beyond the sentence level in both speech and writing (Dad, 2013 AD/1392 SH: 408).

The Holy Qur'an addresses diverse topics such as legal rulings, theological principles, narratives, and more. Among Qur'anic stories, the story of Prophet Adam holds special significance because its central character represents humanity itself, the first experience of elevated human life and the starting point of human history. Accordingly, various social agents act within the story in pursuit of their aims and ideas. Furthermore, the narrative presents a confrontation between forces of good and evil, each performing different actions. These conflicts offer both wise lessons and a model of faithful living for readers to apply in their own lives.

1. Method and Research Questions

Among recent sociological approaches is Van Leeuwen's theory, which employs multiple components to uncover hidden textual layers. Using this model, the authors aim to answer the following questions:

- 1) How effective is discourse-oriented analysis in the story of Prophet Adam?
- 2) With what motivations are the various discourse components applied to social actors?

2. Research Background

Several studies have applied Van Leeuwen's discourse approach across literary, sociological, psychological, and other fields, particularly in political, literary, and religious texts. Due to the breadth of the topic, only a few are noted here:

- Arab Yusef Abadi et al. (2017 AD/1396 SH), in "Examining Discourse Structures in *Surah al-Qaṣaṣ* Based on Van Leeuwen's Model," concluded that discourse components based on inclusion occur more frequently than those based on concealment.
- Hoda Yazdan et al. (2019 AD/1398 SH), in "Analysis of Discourse Structures in *Surah Maryam* Based on Van Leeuwen's Model" found that representation of social actors through inclusion is more prominent than other components.
- Ebrahim Fallah and Sajjad Shafi'pour (2020 AD/1399 SH), in "A Comparative Analysis of the Discourse Context of Prophet Noah's Narrative in *Surah Hūd* and *Surah Nūḥ* Based on Van Leeuwen's Model" argued that higher representation of social actors in *Surah Hūd*, through naming, elusion, and indeterminacy, reflects the context of Muslims at the time of revelation and indicates discursive concealment, whereas the lower frequency in *Surah Nūḥ* suggests discursive clarity.

- Ezzat Molla Ebrahimi et al. (2023 AD/1402 SH), in "Critical Discourse Analysis Based on Van Leeuwen's Model, Moses Story in the *Surah Tāhā* as an Example," analyzing the narrative of Prophet Moses in *Surah Tāhā*, concluded that Van Leeuwen's model is effective and that inclusion has a higher frequency, aligning with the narrative's aim to avoid obscurity and facilitate audience reflection.

Building on Van Leeuwen's approach, this study analyzes discourse-oriented structures in the story of Prophet Adam in order to examine each component, determine its frequency, and understand the message conveyed to readers.

3. Theoretical Foundations

In the late 1970s, linguists influenced by Halliday's functionalist school adopted a new approach to text analysis that emphasized the social function and role of texts, producing analyses distinct from structuralist and functionalist traditions (Alimi, 2015: 113).

Within this approach, critical discourse analysis does not focus solely on language structure; rather, it examines individuals and institutions that shape meaning-making processes. Thus, discourse analysis involves examining structures and meanings that carry ideological weight (Makaryk, 2003 AD/1382 SH: 160-161).

Overall, critical discourse analysis revolves around four core concepts: "Power, worldview, language, and ideology," moving beyond grammatical relations to broader levels of analysis (Mills, 2013 AD/1392 SH: 171).

Theo van Leeuwen, a contemporary theorist, introduced a new model for text analysis aimed at deriving meaning and presenting new perspectives. His theory draws on sociological insights. In his model, he designed a network system in which social actors are represented and where connections among linguistic varieties, sociolinguistics, and discursive features emerge (Meghdari and Jahangiri, 2015 AD/1394 SH: 126). According to Van Leeuwen, socio-semantic discourse components are more powerful tools for text analysis than purely linguistic ones (Van Leeuwen, 2008: 4).

He refers to individuals present and influential in a text as actors, and to role-holders as social agents. In his discourse model, discourses analyze texts and social phenomena through their methods, rules, and foundational principles; in other words, discourse is language beyond the sentence or clause (Soltani et al., 2008 AD/1387 SH: 28). From another perspective, discourse analysis can be seen as an effort to study the supra-sentential organization of linguistic elements (Fairclough, 2000 AD/1379 SH: 9).

Van Leeuwen structures his discursive components on two macro levels, elusion and inclusion, each of which contains several subcategories. According to his proposed model, within the inclusion component, a writer may, due to ideological or other reasons, emphasize a particular type of representation concerning certain social actors in the text. In contrast, in the method of elusion, social actors are not represented throughout the discursive process.

It is worth noting that the phenomenon of elusion is not new in Arabic literary studies. Its traces can be observed across various Arabic sciences, most prominently in Arabic rhetoric. As *ʿAbd al-Qāhir Jurjānī* states: "Elusion must be accompanied by an indicator and evidence

pointing to what has been omitted; otherwise, elusion is futile, meaningless, and corruptive to speech." (Ibn Hishām, 2009: 78)

In Van Leeuwen's model, elusion is first divided into purposely and innocent. Purposely depends on the purposes and interests of text producers, whereas innocent assumes that the reader or listener is aware of the identity of the omitted actors and recognizes them (Van Leeuwen, 2008: 32). Innocent, itself consists of two subcategories, suppression and backgrounding. "Suppression is realized through the complete illusion of the social actor and their activity. In backgrounding, both the actor and the action are excluded from the discursive process; however, traces or effects remain in the text, from which their existence may be inferred." (Van Leeuwen, 2008: 23)

According to scholars of rhetoric, such elusion may disrupt meaning; if no contextual indicator exists, or if it exists but does not sufficiently point to the omitted element, elusion is impermissible, as it causes ambiguity. Therefore, elusion is permissible only when "Verbal, rational, or contextual evidence exists within the discourse." (Ḥamūda, 1998: 141) Otherwise, it falls outside the realm of eloquence and renders the speech defective.

Opposed to elusion in Van Leeuwen's theory is the component of inclusion, meaning that "Whenever social actors are clearly present in discourse, inclusion occurs." (Van Leeuwen, 2008: 34) This component includes several subcategories: determination, reference, and role allocation. In Islamic lexical heritage, inclusion corresponds to the concept of *Dhikr* (remembrance), referring to "A word that appears in speech accompanied by an indicator, thereby reinforcing meaning and establishing it firmly in the listener's mind. The explicit mention of that word serves numerous additional purposes beyond what is directly stated, purposes that would not be derived if elusion had occurred." (Badawī, 1978: 118) Such mention may serve rhetorical aims such as affirmation, reinforcement, refutation, astonishment, magnification, and others (Hashemi, 2011 AD/1391 SH: 98).

4. Discussion and Analysis

Van Leeuwen's discursive model can be applied to the story of Prophet Adam in the Qur'an in order to clarify its employed purposes, as explained below.

4.1. Elusion

In Van Leeuwen's theory, elusion means that certain social actors do not appear in discourse. "The elusion of social actors and their activities in this model may sometimes serve specific purposes aligned with the text's objectives to create a particular perception in the audience. At other times, elusion occurs unintentionally and without a specific aim, consisting of suppression and backgrounding." (Molla Ebrahimi et al., 2023 AD/1402 SH: 8)

1) Suppression

In the narrative under discussion, complete suppression of social actors occurs seven times, accompanied by contextual indicators. For example:

- In the Surah *al-A'rāf*: 14: "He said: "Grant me respite until the Day they are resurrected", the passive verb *Yub'athūn* (they are resurrected) omits the agent, who is Allah.

- In the Surah *al-A'raf*: 20: "Then Satan whispered to them to reveal to them what had been concealed from them of their private parts," the agent of the passive verb *Wūrīya* (was concealed) is Allah, omitted.
- In Surah *al-A'raf*: 25: "In it you will live, and in it you will die, and from it you will be brought forth," the passive verb *Tukhrajūn* omits Allah as the agent.
- In Surah *al-Mā'idah*: 27, in the story of the two sons of Adam, the agents of the passive verbs "Was accepted" and "Was not accepted" are Allah, omitted.

2) Backgrounding

In this method, "The actor is removed from emphasis and placed in the background." (Gheyathiyan, 2009 AD/1388 SH: 129) A trace remains in the text, allowing implicit recognition of the actor. In rhetoric, this corresponds to a verbal indicator guiding the audience to the intended meaning.

In the story of Adam, backgrounding occurs ninety-seven times. For example:

- In Surah *al-Baqarah*: 31: "And He taught Adam all the names....," the preceding mention of Allah clarifies that the pronouns refer back to Him.
- In Surah *al-A'raf*: 27, the implicit pronoun *Huwa* (he) refers back to Satan mentioned at the beginning of the verse.
- In Surah *Ṭāhā*: 116, the implicit pronoun in *Abā* (he refused) refers to *Iblīs*.
- In Surah *Isrā'*: 64, all imperative verbs implicitly address *Iblīs*.
- In Surah *al-Mā'idah*: 27, the imperative *Utlū* (recite) implicitly addresses the Prophet.
- In Surah *Ṭāhā*: 115, the implicit pronoun in "He forgot" refers to Adam.
- In Surah *al-Baqarah*: 35, Adam is the implicit agent of "Dwell," understood from the preceding context.

In the same verse, the term "The Tree" symbolizes divine knowledge and eternal life (Ibn 'Arabī, n.d.: 1, 56), containing layered meanings; thus, backgrounding may apply. Likewise, "Paradise" evokes a basic meaning, while its full reality remains beyond human comprehension. Similarly, in Qur'an *al-Hijr*: 43: Indeed, Hell is the promised place for them all," the essential nature of Hell appears veiled and enigmatic.

4.2. Inclusion

Opposed to elusion is inclusion, wherein social actors are explicitly present in discourse. This component includes several subcategories:

A) Reference Allocation

In discourse analysis, examining ideas and how they emerge and take shape is highly significant. Van Leeuwen argues that reference occurs through two primary methods: "Personalization and Impersonalization." In personalization, the social actor may be endowed with either human or non-human characteristics (Yarmohammadi and Seif: 425).

Personalization includes specification and genericization. Specification is further divided into individualization and assimilation. In specification, "The identity of the social actor is clear and defined." (Sa'idnia et al., 2013 AD/1393 SH: 1, 694)

A social actor may simultaneously hold multiple social roles. If the actor holds only one role, it is individualization; if more than one, it is assimilation (Van Leeuwen, 2008: 40).

Multi-instance specification has several subcategories, including reversal, symbolization, implicit signification, and condensation.

In the story of Prophet Adam, the technique of single-instance specification is used three times, while multi-instance specification appears fourteen times. For example:

- In the verse: "And when We said to the angels, "Prostrate to Adam," they prostrated except *Iblīs*. He was of the jinn....," (al-Kahf: 50) the Jinn as a social actor holds a single role, of which *Iblīs* is a member.
- In the verse: "Then Satan whispered to him, saying: "O! Adam, shall I guide you to the tree of eternity and a kingdom that never decays?" (Ṭāhā: 120) the tree of eternity functions as a social actor with a single role; it is the instrument Satan uses to tempt Adam and Eve.

In multi-instance specification, social actors may stand in opposition (reversal), may be imagine or symbolic (symbolization), may carry implicit secondary roles (implicit signification), or may take on abstract roles whereby a specific attribute of a group is attributed to each individual within it (condensation) (Van Leeuwen, 2008: 41). The frequency and examples in the story of Adam are as follows:

Reversal (multi-instance) used three times. For example:

- In a verse: "*Wa idh Qulnā lil Malā'ikati Usjudū li Ādam.... Bi'sa lil Zālimīna Badalā*" (al-Baqarah: 33) describing divine knowledge of the manifest and the hidden, the social actor (God) performs two opposing roles.
- In the surah *al-A'rāf*: 25: "*Qāla fihā Taḥyawna wa fihā Tamūtūn...*" living and dying are two opposing attributes of the social actor.
- In the surah *al-Baqarah*: 32: "*Qālū Subḥānaka lā 'Ima Lanā....*," God performs two parallel roles, knowledge and wisdom, interpreted as condensation.
- In the surah *al-Baqarah*: 34: "*Wa Idh Qulnā lil Malā'ikati Usjudū... Kāna minal Kāfirīn,*" the social actor (*Iblīs*) performs two parallel roles, refusal and arrogance, also a case of condensation.
- In the surah *al-A'rāf*: 18: "*Qāla Akhruj minhā Madh'ūman...Minkum Ajma'in,*" *Iblīs* as a social actor possesses two parallel attributes, being condemned and expelled.

Condensation can also be inferred in:

- Surah Ṭāhā: 123, where guidance implies two parallel outcomes: "Freedom from misguidance and misery."
- Surah *al-A'rāf*: 21, where the human social actor benefiting from divine guidance attains the parallel roles of not going astray and not suffering.
- Surah *al-A'rāf*: 27, the social actor (Satan), beyond the role of satanic deception, also hold an implicit secondary role as a patron (*Awlīyā'*) of disbelievers.

If the nature of social actors represented with human characteristics is not specified and they are introduced as anonymous individuals or undefined groups, the method of indetermination

is used (Van Leeuwen, 2008: 37). Here, actors appear ambiguously, often through vague terms such as "Some," "A Group," or "People."

In the story of Adam, this method occurs 22 times. Examples include:

- Surah *al-Baqarah*: 36, where the term "Some of you" indicates an unspecified social actor.
- Surah *al-Baqarah*: 37, where the identity of the social actor (words) is initially unclear and later understood as words taught after Adam's repentance.
- Surah *al-A'raf*: 12, where the identity implied by "Better" is initially ambiguous and clarified later.
- Surah *al-A'raf*: 17, where the identity referred to by "Most of them" is unspecified.
- Surah *al-Hijr*: 30, where the identity implied by "All of them" remains general.

Indetermination operates through association, differentiation, naming, and classification.

In the association process, "Individualized social actors who share a common activity or viewpoint are represented collectively." (Qasemi Asl, 2017 AD/1396 SH: 118) In the story of Adam, association appears eight times. For example:

- Surah *al-Baqarah*: 35: Adam and his spouse are linked in dwelling in Paradise.
- Surah *al-Baqarah*: 38: absence of fear and absence of grief are linked as outcomes of guidance.
- Surah *al-A'raf*: 24: settlement and provision are linked as earthly conditions.
- Surah *al-Isrā'*: 64: the terms "Your cavalry" and "Your infantry" are associated as instruments used by Satan.

Differentiation: Here, "An individual or group is explicitly separated from similar others, forming in-groups and out-groups," (Van Leeuwen, 2008: 37) often through markers such as *except*, *but*, or *rather*. In the narrative, differentiation occurs 23 times. For example:

- Surah *al-Baqarah*: 31, distinguishes truthful from untruthful actors.
- Surah *al-Baqarah*: 34, separates *Iblīs* from the angels through the exception marker.
- Surah *al-A'raf*: 11, distinguishes the non-prostrating actor from those who prostrated.
- Surah *al-A'raf*: 12, differentiates clay and fire as distinct origins.
- Qur'an *al-Isrā'*: 62, distinguishes the small group resistant to Satan from the larger group that follows him.

Naming and classification: If social actors are represented according to their unique identity, naming occurs; if represented through shared identity and roles, classification occurs (Saeidnia et al., 2014 AD/1393 SH: 1, 695). In classification, instead of highlighting a specific individual identity, the actor is represented within a category derived from shared roles and identity (Van Leeuwen, 2008: 39).

Naming includes formal, semi-formal, informal, and titling forms. Titling may indicate rank or relational attribution. Classification operates through role allocation, identity attribution, and value attribution (Qasemi Asl, 2017 AD/1396 SH: 119).

Identity attribution focuses on the essence of the social actor rather than their role and includes:

1. Categorical identity (ethnicity, gender, language, culture, religion);

2. Relational identity (kinship, friendship);
3. Physical identity (appearance and bodily characteristics) (Van Leeuwen, 2008: 40).

In the story of Adam, naming and titling appear 47 times. For example:

- Surah al-Baqarah: 31, represents the social actor Adam through naming.
- Surah *al-Baqarah*: 34, introduces *Iblīs* through naming.
- Surah *al-Mā'idah*: 28, depicts the actor "Lord of the worlds" through titling.
- Surah *al-Mā'idah*: 27, represents the social actor "Son of Adam" through titling.

Social actors in this narrative are represented 16 times through identity attribution. For example:

- In the verse: "O children of Adam, We have sent down to you clothing to cover your nakedness..." (al-A'rāf: 26) relational identity attribution is used.
- The verse: "O children of Adam, let not Satan tempt you as he expelled your parents from Paradise..." (al-A'rāf: 27) is also an instance of relational identity attribution.
- In the verse: "And when We said to the angels, 'Prostrate to Adam,' they prostrated except *Iblīs*..." (al-Baqarah: 34) categorical identity attribution appears.
- Social actors in Surah *al-A'rāf*: 17 are likewise represented through categorical identity attribution.
- In the verse: "So they ate from it, and their nakedness became apparent..." (Qur'an 20:121), physical (appearance-based) identity attribution is evident.

Value attribution: In this method, social actors are represented through contrasting terms carrying positive or negative meanings (Van Leeuwen, 2008: 40), typically using descriptors such as *polytheist*, *unjust*, *disbeliever*, and the like. Social actors in the story of Adam are introduced 16 times using this technique. For example:

- In Surah *al-Baqarah*: 34, value attribution occurs by labeling the social actor (Satan) as a disbeliever.
- In Surah *al-Baqarah*: 35, value attribution appears by describing Adam and Eve as wrongdoers if they approach the tree.
- In Surah *al-A'rāf*: 13, value attribution is conveyed by portraying Satan as abased and humiliated.
- In Surah *al-Mā'idah*: 31, value attribution is expressed by depicting the son of Adam as regretful.

Impersonalization: One subcategory of reference is impersonalization. Whenever social actors are represented with non-human characteristics, impersonalization is employed (Van Leeuwen, 2008: 36). It has two branches:

- Abstraction, where an attribute replaces the actor in representation
- Objectivation, where a social actor is represented through another entity (Ghiyasiyan, 2009 AD/1388 SH: 96)

Within objectivation:

- If the actor indicates place, it is spatialization;
- If an instrument is involved, it is instrumentalization;
- If speech or writing represents the actor, it is utterance-based representation;

- If representation refers to a body part, it is somatization (Van Leeuwen, 2008: 36)

In the story of Adam, various forms of impersonalization are used 15 times. Examples:

- In Surah *al-A'raf*: 27, Paradise functions as a spatialized social actor, a place benefiting Adam and his spouse, from which they were expelled due to their lapse. Human conduct thus determines entry into or expulsion from a place.
- In Surah *al-A'raf*: 24, the earth becomes a spatialized actor as the destination of Adam and his spouse after leaving Paradise.
- In Surah *al-Baqarah*: 38, the substitution of guidance as the actor leading to human salvation, rather than direct reference to God, illustrate utterance-based representation.

B) Role Allocation

Role allocation refers to the roles assigned to actors in representation, determining whether they function as agents or recipients of action (Van Leeuwen, 2008: 34). In this method, social actors are represented according to the activities they perform.

Role allocation appears repeatedly in the story of Adam. For example:

- In Surah *al-Baqarah*: 32, the glorification of the actor (God) is emphasized.
- In Surah *al-A'raf*: 65, the social actor (God) is classified with the role of guardian/representative.
- In Surah *al-A'raf*: 21, the social actor (*Iblīs*) is classified in the role of advisor, presenting himself as sincere.

Role allocation occurs in two forms: "Activation and passivation."

Activation: In activation, the social actor is represented as an active, dynamic, and influential force in social actions, one who performs actions and initiates processes (Molla Ebrahimi et al., 2023 AD/1402 SH: 8). Activation appears 15 times in the Adam narrative. Examples:

- In Surah *al-Baqarah*: 36, Satan is portrayed as an active agent opposing God's command and playing an ongoing active role throughout the narrative, continuing even until the Day of Resurrection (cf. *al-Hijr*: 36-38).
- In Surah *al-Baqarah*: 37, Adam acts as an active agent receiving divine words that guide and elevate him.
- In Surah *al-Baqarah*: 22, the term "Their Nakedness" functions as an active sign revealing Adam and Eve's error, while the Lord appears as an active agent reminding them of their mistake.
- In Surah *al-Hijr*: 28, the Lord is portrayed as the active creator of humanity.
- In Surah *al-Hijr*: 30, the angels are presented as active agents who obey the divine command and prostrate before Adam.
- In Surah *al-Mā'idah*: 30, the self (*Nafs*) is depicted as an active agent beautifying the motive for fratricide.

However, in the method of passivation, "Social actors are represented in such a way that they appear as the recipients of an action; that is, they have accepted the action under compulsion, submitted to it, or are affected by its consequences" (Asadi and Golfam, 2015 AD/1394 SH: 9). This process occurs in two ways: "Direct affectedness and indirect affectedness."

"In the first type, the actor is directly assigned to an action and becomes the target of that act. In the second type, the actor indirectly receives the result of the action and is influenced by the benefit or harm caused by another social actor." (Qasemi Asl, 2017 AD/1396 SH: 116)

Direct passivation: The method of passivation through direct affectedness appears 25 times in the story of Prophet Adam. For example:

- In the verse: "But Satan caused them to slip from it and expelled them from that in which they had been. And We said, "Descend, being to one another enemies. And for you on the earth is a place of settlement and provision for a time," (al-Baqarah: 36) the dual pronoun "*Humā*" (them two) directly receives the action of expulsion, and this act is realized compulsorily. Thus, after the disobedience of Adam and Eve, God did not leave them an alternative option.

- In the verse: "And We have certainly established you upon the earth and made for you therein livelihoods. Little are you grateful," (al-A‘Rāf: 10) God directly addresses humankind, stating that He created them without their having any role or choice in their own creation.
- In the verse: "He said, "What prevented you from prostrating when I commanded you?" He said, "I am better than him. You created me from fire and created him from clay," (al-A‘Rāf: 12) Satan directly refers to the essential nature of two social actors: himself (the first-person pronoun "Me") and the human being, whose creation occurred without the agency or choice of either actor.
- In the verse: "O children of Adam let not Satan tempt you as he expelled your parents from Paradise, stripping them of their clothing to show them their nakedness. Indeed, he sees you, he and his tribe, from where you do not see them. Indeed, We have made the devils allies of those who do not believe," (al-A‘rāf: 27) God directly states that Satan’s act of seeing humans is an inherent capacity granted to him. Conversely, the human social actor’s inability to see Satan is likewise part of human nature and not a voluntary choice.

Indirect passivation: story of Prophet Adam. For example:

- In the verse: "He said, "O Adam, inform them of their names." And when he had informed them of their names, He said, ‘Did I not tell you that I know the unseen of the heavens and the earth and that I know what you reveal and what you conceal?’" (al-Baqarah: 33) God addresses the social actor (the angels) indirectly through the preposition *Lām* (in *Lakum*, "To you"), declaring His knowledge of the unseen to them.

- In the verse: "And when We said to the angels, ‘Prostrate to Adam,’ they prostrated except *Iblīs*; he refused and was arrogant and became among the disbelievers" (al-Baqarah: 34), God commands the angels indirectly, through the preposition *Lām*, to prostrate before the social actor (Adam).

- In the verse: "Then Adam received from his Lord words, and He turned toward him in mercy. Indeed, He is the Accepting of repentance, the Merciful," (al-Baqarah: 37) Adam receives the concept of repentance indirectly from the social actor (the Lord) through the preposition *Min* (from).

- In the verse: "They said, 'Our Lord, we have wronged ourselves, and if You do not forgive us and have mercy upon us, we will surely be among the losers'" (al-A'rāf: 23), the social actors (Adam and his spouse) indirectly express the absence of forgiveness through the preposition *Lanā* (for us), considering it the cause of their loss.
- In the verse: "If you extend your hand toward me to kill me, I shall not extend my hand toward you to kill you. Indeed, I fear God, Lord of the worlds," (al-Mā'idah: 28), one of Adam's sons indirectly addresses his brother (another social actor) using the preposition *Lām*, declaring that he will not retaliate even if aggression is committed against him.

C) Determination of essence

One of the decisive factors in representing social actors is the determination of essence, in which "Social actors are represented either generically (as a class) or specifically (as a type). This includes two subcategories: Generic reference and specific reference. The first occurs when a social actor refers to a general category; the second when the actor is represented as a specific individual or a specific group." (Van Leeuwen, 2008: 37)

In this narrative, the determination of essence appears 27 times. For example:

- In the verse: "And He taught Adam the names, all of them. Then He presented them to the angels and said, "Inform Me of the names of these, if you are truthful," (al-Baqarah: 31) the essence of the social actor is determined through the general category of names.
- In the verse: "I am better than him. You created me from fire and created him from clay," (al-A'rāf: 12) the nature of the social actors is represented through general categories such as goodness, fire, and clay.

Specific reference is divided into individual reference and group reference. "In the first, the actor is represented as an individual; in the second, as a group." (Yarmohammadi, 2004 AD/1383 SH: 113)

In the story of Prophet Adam, individual reference is used 46 times. Examples include:

- Surah *al-Baqarah*: 31: "*Wa 'Allama Ādamal Asmā'a Kullahā...*"
- Surah *al-Baqarah*: 35: "*Wa Qulnā yā Ādamu Uskun Anta wa Zawjaka...*"
- Surah *al-A'rāf*: 11: "*Wa Laqad Khalaqnākum thumma Ṣawwarnākum...*"
- Surah *Ṭahā*: 120: "*Fa Waswasa ilayhi al-Shayṭānu Qāla yā Ādamu...*"

Likewise, social actors are represented 56 times through group reference. Examples include:

- Surah *al-Baqarah*: 31: "*Wa 'Allama Ādamal Asmā'a Kullahā thumma 'Araḍahum...*"
- Surah *al-Baqarah*: 34: "*Wa idh Qulnā lil Malā'ikati Usjudū li Ādama...*"
- Surah *al-A'rāf*: 11: "*Wa Laqad Khalaqnākum thumma Ṣawwarnākum...*"

Since Van Leeuwen's model contains multiple strategies, the frequency of their representation is illustrated in the following chart.

Conclusion

The present study examined the components of Van Leeuwen's model in the Qur'anic story of Prophet Adam and reached the following findings:

Analyzing Qur'anic narratives through discourse-analytic methods is important because examining the quantity and quality of speech acts and the lexical styles (syntactic and rhetorical) employed in these stories enables a deeper understanding of the divine message and allow new teachings to be derived for human life. Accordingly, investigating discourse-oriented components in the story of Adam indicates a high frequency of speech acts related to textual context, drawing the reader's attention to the coherence among sentences and utterances with the situational and social context of the text. Since the narrator of these stories is God, the Wise and the All-Knowing, each discourse component carries specific purposes and aims that ultimately articulate a new perspective and worldview for readers.

From the foregoing, the discourse frequencies in this narrative can be summarized as follows:

Elusion: Within the category of elusion, the component of backgrounding shows the highest frequency (97 instances), followed by suppression (7 instances). The use of this process suggests that in Adam's earliest life, divine matters were not explained in a completely explicit manner and remained somewhat veiled. Nevertheless, humans could understand them through reason and external guidance without major obstacles. This highlights the importance of intellect and reflection at the beginning of human existence.

Inclusion: In the category of inclusion, the component determining the type of reference has the highest frequency (169 instances). The component determining the type of essence follows with 129 instances, while role allocation appears least frequently (56 instances). These frequencies indicate that the story of Adam primarily emphasizes how reference is established and then how different aspects of social actors are indicated.

Within determining the type of reference:

- Naming appears 36 times,
- Specification (differentiation) 23 times,
- Indetermination 22 times,
- De-personalization 15 times.

Comparison of these frequencies shows that the divine emphasis is on attributes characters acquire through their speech, tools, and actions performed in specific places. It also suggests that human nature is shaped by actions carried out in spaces and by the tools individuals possess. The components valuation and identification occur equally (16%), indicating that human value and identity derive from achievements. Other subcomponents, such as occasional role assignment, inversion, condensation, implicit meaning, and symbolization, appear 15 times in total.

Determining the type of essence: In this strategy, specific reference (112 instances) has a higher frequency than generic reference (27 instances). This is because specific reference focuses on the main actors of the narrative, such as Adam, *Iblīs*, Satan, the angels, the Lord, and on the attributes each actor acquires through behavior. The findings suggest that human

behavior constructs true character: Virtuous conduct brings closeness to God, whereas improper behavior leads to satanic attributes and association with them.

Role allocation: Within role allocation, passivation is the most frequent method (41 instances), including 25 direct and 16 indirect cases. This indicates that the narrator emphasizes representing characters in a passive mode. Nevertheless, certain actions performed by social actors lead to other consequences beyond their control, for example, Adam and Eve eating from the forbidden tree, which resulted in their expulsion from Paradise, or Satan's refusal to prostrate before Adam, which led to his rejection from the divine presence.

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