

«مقاله پژوهشی»

بازنمایی کنشگران اجتماعی در سوره یوسف براساس ون لیوون (۲۰۰۸)

حسین خاکپور^{۱*}، افسانه نظری^۲، سید احمد عقیلی^۳

چکیده

تحلیل گفتمان انتقادی، شاخه‌ای از تحلیل گفتمان، براساس ترکیب دو شرط میان‌رشته‌ای بودن و انتقادی بودن توصیف می‌شود. هدف تحلیل گفتمان ارتباط زبان‌شناسی با مسائل اجتماعی و سیاسی است. نظریه گفتمان ون لیوون (۲۰۰۸) همراه با مقولات اجتماعی-معنایی و با تاکید بر اهمیت کنشگران اجتماعی گفتمانی، رویکرد تحلیل گفتمانی است که لایه‌های پنهان زبان در متون را بررسی می‌کند. این شاخه از گفتمان می‌تواند جایگاه ویژه‌ای در مطالعات قرآنی پیدا کند. پژوهش حاضر با هدف بررسی و تحلیل آماری نظام گفتمانی سوره یوسف (فصل) براساس تحلیل گفتمان انتقادی با استفاده از مقوله‌های اجتماعی-معنایی مدل تحلیلی ون لیوون (۲۰۰۸) می‌باشد. نتایج نشان می‌دهد که در این سوره نسبت به مقوله سرکوب (۳۲۲ بار)، مقوله‌های گفتمان محور شمول (۷۵۸ بار) از فراوانی بسیار بیشتری برخوردار است. یعنی خداوند در یک بدعت سبکی، مخاطب را با نام افراد، گروه‌ها و زمان‌هایی که بازیگران نقش فعال خود را ایفا می‌کنند آشنا می‌کند. همچنین مقوله تخصیص مرجع (۳۰۲ مرتبه)، تخصیص نقش (۱۹۵ مرتبه) و تخصیص نوع (۸۸ بار) به‌ترتیب بیشترین بازنمایی را در انواع مختلف رده شمول مورد استفاده کنشگران اجتماعی در این سوره دارند.

واژه‌های کلیدی

قرآن کریم، سوره یوسف، تحلیل گفتمان، گفتمان محور، ون لیوون (۲۰۰۸).

۱. دانشیار گروه تاریخ دانشگاه نیشابور، نیشابور، ایران.
۲. کارشناس ارشد گروه علوم قرآن و حدیث دانشگاه سیستان و بلوچستان، زاهدان، ایران.
۳. دانشیار و عضو هیات علمی مرکز معارف اسلامی و ادبیات فارسی دانشگاه صنعتی اصفهان، اصفهان، ایران.

نویسنده مسئول:

حسین خاکپور

رایانامه: dr.khakupour@Neyshabur.ac.ir

تاریخ دریافت: ۱۴۰۲/۰۸/۰۶

تاریخ پذیرش: ۱۴۰۳/۱۰/۱۹

استناد به این مقاله:

خاکپور، حسین؛ نظری، افسانه و عقیلی، سید احمد (۱۴۰۳). بازنمایی کنشگران اجتماعی در سوره یوسف براساس ون لیوون (۲۰۰۸). فصلنامه قرآن و روشنگری دینی، ۵(۳)، ۳۹-۵۸.
(DOI: 10.30473/quran.2025.69466.1253)

ORIGINAL ARTICLE

Identifying Social Actors in the Story of Prophet Yūsuf Based on Van Leeuwen's (2008) Perspective

Hossain Khakpour^{1*} , Afsane Nazare², Seyed Ahmad Aghili³ 

1. Associate Professor, Shiite History Department, University of Neyshabur, Neyshabur, Iran.
2. Master's degree from University of Sistan and Baluchestan, Zahedan, Iran.
3. Associate Professor and Faculty Member Center of Islamic Sciences and Persian Literature, Isfahan University of Technology, Isfahan, Iran.

Correspondence
Hossain Khakpour
Email:
dr.khakpour@Neyshabur.ac.ir

Received: 28 Oct 2023
Accepted: 08 Jan 2025

How to cite

Khakpour, H., Nazare, A. & Aghili, S.A. (2025). Identifying Social Actors in the Story of Prophet Yūsuf Based on Van Leeuwen's (2008) Perspective. *Quran and Religious Enlightenment*, 5(2), 39-58. (DOI: [10.30473/quran.2025.69466.1253](https://doi.org/10.30473/quran.2025.69466.1253))

ABSTRACT

Van Leeuwen's (2008) discourse-semantic approach is a method of discourse analysis that, employing socio-semantic categories and emphasizing the importance of social actors in discourse, investigates the hidden layers of language in both oral and written texts, revealing the underlying relationships within each discourse. In Van Leeuwen's (2008) method, anyone playing a role in the discourse is considered a social actor. This branch of analysis can find a special place in Quranic studies; for, upon reflection on certain Quranic narratives, it becomes evident that these texts, overtly and covertly, contain many of these discourse systems. This research aims to analyze the discourse system of Surah Yūsuf using a descriptive-analytical method, employing the socio-semantic components of Van Leeuwen's (2008) analytical model. Given that the Surah Yūsuf, while narrating a concise account of the life of Prophet Yūsuf, features significant social actors and noteworthy speech acts, a discourse analysis using Van Leeuwen's theory reveals beneficial insights that enhance the wonder of this heavenly book. Studies show that in this Surah, discourse components based on overtness (frequency 758) have a higher frequency compared to those based on covertness (frequency 322). This signifies that God, in a stylistic innovation, familiarizes the audience with the names of individuals, groups, places, and times in which social actors play active roles. Furthermore, role attribution (frequency 195), reference type specification (frequency 302), and nature specification (frequency 88) show the highest representation in the various overt expressions of social actors in this Surah.

KEYWORDS

Holy Quran, Surah Yūsuf, Discourse Analysis, Social Actors, Van Leeuwen.

Introduction

Understanding and comprehending the verses of the Quran is the most important research issue for scholars studying this heavenly book and divine gift. Many sciences, including morphology and syntax, rhetoric, and thology, have been developed in this regard. Rhetoricians and syntacticians have examined the aesthetic and extra-textual structures of the Quran, and religious scholars have engaged in the interpretation of its verses. With the advancement of new sciences, Quranic studies have also expanded into various fields of psychology, sociology, and linguistics, each branching into further subfields. Discourse analysis is one issue within the field of linguistics and communication. Discourse analysis is an interdisciplinary field of study that emerged in the mid-1960s. Due to its interdisciplinary nature, it quickly became one of the qualitative methods used in various fields of political science, social sciences, communication, and critical linguistics.

This branch of discourse analysis gradually gained a special place in Quranic studies; researchers used it to "Examine a list of binary oppositions between what is in the verse and what is not, but is related to the subject of that verse" (Jorofi and Ebadiyan, 2013 AD/1393 SH: 4); therefore, "Quranic discourse became a verbal event whose main elements are the sender, receiver, message, and purpose." (Yaqtin, 1989: 9) Therefore, the aim of discourse analysis of Quranic verses is "the description of meaningful speech beyond the sentence." (Aghagolzadeh, 2006 AD/1385 SH: 46)

The present study, using a descriptive-analytical method and aiming to discover the extra-textual relations of the Quran, aims to examine the degree of explicitness and implicitness of the linguistic system of the

blessed Surah Yūsuf, focusing on its social actors. The story of Prophet Yūsuf can be considered the only story narrated relatively extensively and solely within one Surah of the Quran, and it is known as the "Best of stories (*Aḥsan al-Qaṣaṣ*)". This Surah possesses a unique linguistic texture, using all the action, perceptual, emotional, and affective events occurring within the cognitive domains of a cultural-linguistic community in narrating the meaningful history of Yūsuf's life.

God, in this Surah, utilizing all linguistic, verbal, and semantic capacities, has worked to institutionalize the message of Yūsuf in the minds of the public.

On the other hand, in the field of critical discourse analysis, some theorists, in order to determine the components of discourse and textual analysis, have developed and proposed models. Among these, Van Leeuwen's discourse-semantic model can be considered a suitable approach for analyzing the discourse governing the Surah of Yūsuf; because his model is an expansion and synthesis of the views of other social thinkers before him, and also because of its emphasis on socio-semantic components, it is consistent with the discourse of the Surah of Yūsuf. Leeuwen's model consists of discourse components such as omission, expression, activation, passivation, personification, depersonalization, linking, separation, etc., in which a set of individuals participate as social actors in a discourse. This paper aims to answer the following questions by applying this theory:

1. To what extent is the effectiveness of discourse analysis in the blessed Surah of Yūsuf?
2. With what motivation has each of the discourse components been applied to social actors?

3. To what extent have these components been able to be prominently expressed to influence the audience?

The approach of the research suggests that the application of "Van Leeuwen" is not always applicable and is only one method, by applying which one can illuminate the hidden and underlying layers of the words and verses of some Surahs of the Quran and add to its miracle. On this basis, Quranic discourses, especially stories, have the capability of discourse analysis based on this model, and the blessed Surah of Yūsuf, with its socio-semantic text, enhances its capability for such analysis.

1. Research Background

In the field of discourse analysis, numerous studies have analyzed the discourse of the Surahs of the Quran. Some of them are mentioned below: *Khumūd al-'Amūsh* (2008 AD/1388 SH) in his book "Quranic Discourse: A Linguistic Study of the Connection between Text and Context of the Quran" believes that with discourse markers, the audience can be helped in better understanding the concepts of the Quranic verses.

Sayyidi and Hamed (2012 AD/1391 SH) in their article, "Discourse Analysis of Verses Related to the Day of Judgment in the Last Two Parts of the Quran," consider this type of discourse primarily as a warning and awakening for the heedless, emphasizing the certainty of the Day of Judgment. Pakatchi, Shaeiri, and Rahnama (2015 AD/1394 SH), in their article, "Analysis of Discourse Processes in Surah al-Qāri'ah with Emphasis on Semiotic Tension," conclude, after examining Surah al-Qāri'ah based on discourse process analysis, that the discourse processes of Surah al-Qāri'ah, as a whole, follow a descending tension structure and proceed towards discourse

rupture. Jorofi and Mohammadiyan (2014 AD/1393 SH), in their article, "A Study of Surah 'Abas from the Perspective of Michel Foucault's Discourse Stylistics," state that in analyzing Surah 'Abas, one can better understand the influential environmental factors in the revelation of this Surah and its impact on verbal actions, the grammatical and semantic continuum used in the verses. Hosseini and Radmard (2015 AD/1394 SH), in their article, "The Influence of Linguistic-Spatial Context on Speech Act Analysis; A Comparison of the Frequency of Speech Act Types in Meccan and Medinan Surahs of the Holy Quran," believe that the expression of divine and Islamic knowledge in the form of assertive speech acts occupies a larger volume of verses in the Meccan Surahs; while speech acts related to commands, prohibitions, encouragement, and warnings have higher priority in the Medinan Surahs. Davoodi Moghadam (2014 AD/1393 SH) in his article, "Literary-Linguistic Analysis of the Quranic Story of Moses (AS) and *Khidr* from the Perspective of Discourse Systems," acknowledges that discourse system analysis can be used to showcase the skillful structuring of Quranic narratives. Davoodi Moghadam (2014 AD/1393 SH) in his article, "Semiotic-Semantic Discourse Analysis of the Story of Yūsuf (AS)," through a semiotic-semantic analysis of the story of Yūsuf, describes and explains the various discourse systems in this story.

Based on this, the present research is the first to analyze the discourse-oriented verses of the Quran in Surah Yūsuf, emphasizing socio-semantic components. This not only represents a novel contribution to research but also plays a significant role in enlightening the audience about the method of presenting various Quranic concepts and making them aware of the

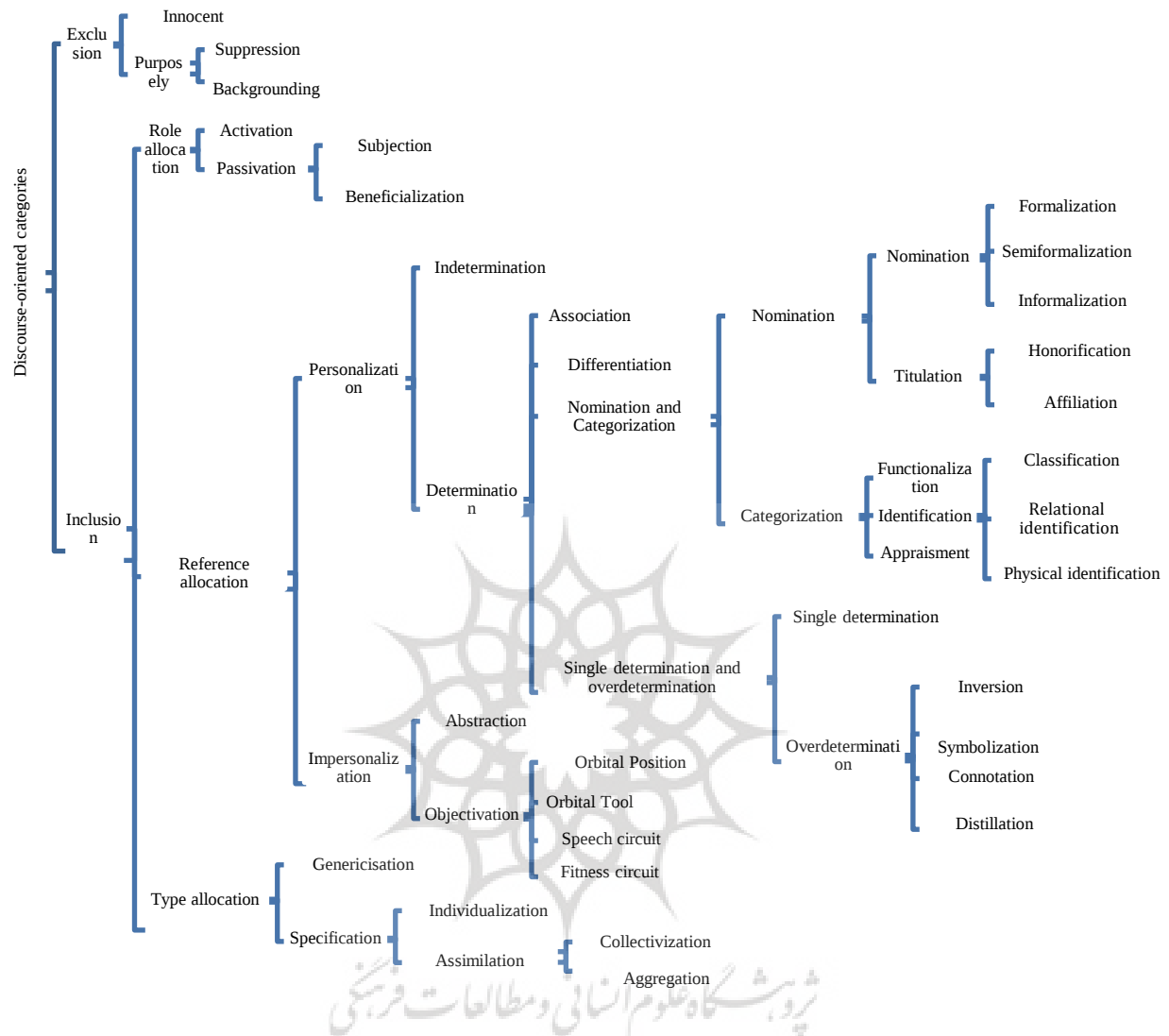
importance of language in expressing these concepts and discovering the linguistic relationships in the Holy Quran.

2. Theoretical Framework

Analyzing the linguistic structure of literary works leads to a better understanding of them; because the "Analysis of literary texts and poetry allows the audience to better understand literary concealments and the underlying layers of literary language." (Ashouri, 1998 AD/1377 SH: 210) The expansion and development of text analysis tools using linguistic vocabulary and other fields of study are among the reasons for the successes of the discourse studies field based on linguistics. Van Dijk defines discourse as "A form of language use, for example in a speech or even more generally, spoken language or a way of speaking." (Mirfakraei, 2004 AD/1383 SH: 7-8) Van Leeuwen's model (2008) is one of the new theories of critical discourse analysis that, unlike other methods, uses a "Socio-Semantic" inventory. In his model, he "Presents a network system in which social actors are represented, and where the possible union between various linguistic types, the sociology of language, and discourse characteristics begins." (Sadat Meqdari and

Jahangiri, 2014 AD/1394 SH: 126) Therefore, it can be said that grammatical structures help in finding components, and with the discovery of components, social actions are automatically found. Based on this assumption, Leeuwen introduces the socio-semantic components of his model.

In Van Leeuwen's model, text analysis is upgraded from a descriptive level to an explanatory and justificatory level, and the relationship between language, society, and ideology is shown. In this method, discourse-oriented structures play the most fundamental role in expressing and recognizing the meaning hidden behind the text; thus, he systematically examines how social factors are reflected in the text and evaluates the impact of language on the representation of actors in the work. In this theory, actors refer to individuals who are present and participate in a social action or discourse (Leeuwen, 2008: 52). Looking at Surah Yūsuf, the social actors of the Surah include all the individuals who participate in the various events and stories of this Surah. The presence of each of these social actors is evaluated using the discourse-oriented components, which are presented in a table below.

Table no 1. Discourse-Oriented Components of Van Leeuwen's Model

3. Analysis of Discourse Components in Research Data

By examining and analyzing the linguistic system of Surah Yūsuf, the discourse components of Van Leeuwen are extracted, and the purposes of using each are identified. Leeuwen's model consists of two main branches: omission and expression, each divided into separate sub-branches.

3.1. Omission

"Omission" is the non-inclusion of a word, sentence, or part of a sentence, or a part of

speech in the text; in such a way that the audience understands the omitted element(s) through verbal and semantic clues." (Shafaei, 1984 AD/1363 SH: 189) The component of omission in Van Leeuwen's model is divided into two sub-components: "Unintentional Omission" and "Intentional Omission." In "Unintentional Omission," items are omitted that, in the opinion of the writers, the reader is able to guess. In this component, details are omitted that do not serve a specific purpose (Van Leeuwen, 2008: 32). Intentional omission "Is linked to the author's objectives and to

create the desired impression on the audience" (Sadat Meqdari and Jahangiri, 2014 AD/1394 SH: 127) and is itself divided into two types: concealment and downplaying.

The first type of intentional omission is "Concealment." In "Concealment," we are faced with the "Complete omission of the social actor and its activity." (Van Leeuwen, 2008: 33) In this type, there is apparently no trace of the social actor, but with a little attention, semantic evidence indicating it can be found. In the blessed Surah Yūsuf, the social actor has been completely omitted from the discourse 22 times. One of the most prominent examples of concealment is the use of the passive voice. Below are some examples of "Concealment."

"*Falammā Ra'ā Qamīṣahū qudda min Dubur.*" (Yūsuf/28) In this discourse, two actors are observed. The passive verb "*Qudda*" refers to Yūsuf, whose shirt is torn. Here, it appears to have been intentionally omitted from the discourse flow, and this intentional omission is in the form of concealment. However, another actor, who is present in the discourse through expression, is the vizier of Egypt, the one who saw Yūsuf's torn shirt.

"*Wa La'in lam Yaf'al mā Āmuruhū la Yusjananna.*" (Yūsuf/32) This discourse shows two actors. The passive verb "*Yusjananna*" refers to Yūsuf, where the omission is a form of concealment, and *Zulaykhā*, as an actor overtly

present in the discourse, threatens Yūsuf and imprisons him.

"*Quḍīya al-Amru Alladhī fīhi Tastaftīyān.*" (Yūsuf/41) In this discourse, the passive verb "*Quḍīya*" refers to Yūsuf, who is consciously omitted as an actor from the flow of the discourse, and the omission is a form of concealment.

The second type of conscious omission is "Downplaying." In "Downplaying," "Despite the omission of the agent from the discourse, a trace of him remains in the text, so that his presence can be implicitly understood" (Arab Yousefabadi, 2016 AD/1396 SH: 49); in traditional rhetoric, this trace is called a verbal context. In the blessed Surah of Yūsuf, "Downplaying" is used 340 times. The following verses are evidence of the omission of the social agent of the downplaying type:

"*Qāla Innī Layahzununī an Tadhabū bihī.*" (Yūsuf/13) The agent of the verb "*Qāla*" the implicit pronoun "*Huwa*," refers to Jacob, who is the actor who spoke; the fact that you take him away from me saddens me. The omission here is a form of downplaying.

"*Wa Jā'ū Abāhum 'Ishā'u Yabkūn.*" (Yūsuf/16) The social agent of the verb "*Jā'ū*" is the explicit pronoun "*Wāw*," which refers to the sons of Jacob, who are omitted as actors who came to their father weeping at night, and the omission is a form of downplaying.

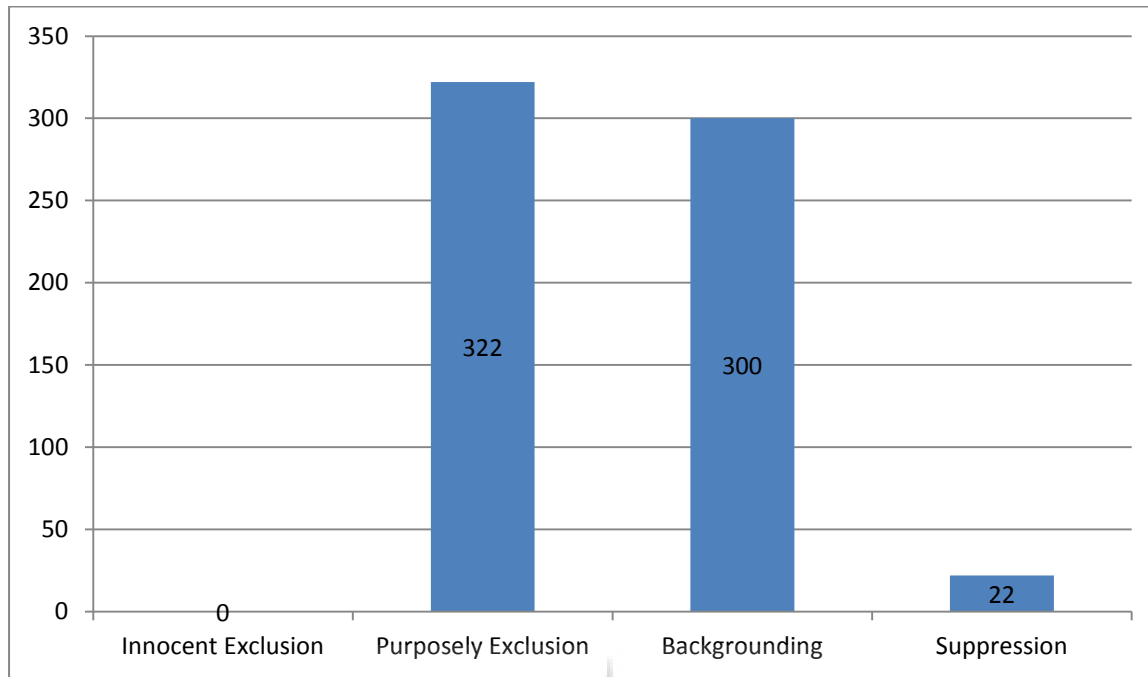


Chart 1: Frequency of exclusion subdivisions

According to the frequency chart of deletion components, it can be said that conscious deletion, with 322 instances, has the highest frequency. Among the types of conscious deletion, downplaying has a frequency of 300, and concealment accounts for 22 instances. It should be noted that unconscious deletion was not observed in this Surah.

3.2. Assertion

Van Leeuwen states: "Whenever a social actor is clearly present in the discourse, the phenomenon of assertion has occurred." (Van Leeuwen, 2008: 34) In assertion, social actors clearly appear in the discourse. It should be noted that assertion is divided into three methods: role assignment, type of reference assignment, and nature assignment (Van Leeuwen, 2008: 34).

3.2.1. Role Assignment (Role Allocation)

In role assignment, a distinction is made between grammatical roles and the actual roles of social actors. The concept of role assignment

is divided into two sub-components: activation and passivation. In activation, "The social actor is presented as an active, dynamic, and influential force." (Mirzadeh and Yousefabadi, 2016 AD/1396 SH: 50) This type, in fact, is the performer of all actions.

The first type of role assignment, activation, is used 127 times in the blessed Surah Yūsuf. Examples are given below:

"Idh Qāla Yūsuf li Abīhi:..." (Yūsuf/4). Yūsuf is presented in this discourse as an active agent who has dreamt of eleven stars, the sun, and the moon prostrating before him and relates the dream to his father. The statement is in the form of role assignment, and the role assignment is in the form of activation.

"*Wa Jā'ū 'alā Qamīṣihī bi Damin Kadhib.*" (Yūsuf/18) The sons of Jacob are presented as active social actors who stained Yūsuf's shirt with false blood. The blood, whose falsehood was evident, was to prevent the father from discovering what they had done to Yūsuf. The role assignment here is in the form of activation.

"*Rabbi qad Ātaytanī min al-Mulki wa 'Allamtanī min Ta'wīl al-Aḥādīth.*" (Yūsuf/101) God is presented as a social actor who taught Yūsuf the interpretation of dreams. The statement in this passage is also of the type of role assignment, and the role assignment, due to the high importance of the actor and their prominent role in the discourse, is in the form of activation.

Another type of role assignment is passivation. Passivation means: "The social actor has accepted the action under compulsion and submits to it." Passivation is divided into two categories: direct and indirect influence. In direct passivation, actors are directly assigned a task, whereas in indirect passivation, actors are indirectly recipients of the outcome of the action (Van Leeuwen, 2008: 35). Direct influence occurs 50 times in Surah Yūsuf, and indirect influence occurs 18 times.

"*Qāla yā Bunayya lā Taqṣuṣ Ru'yāka 'alā Ikhwatika fa Yakīdū laka Kaydan.*" (Yūsuf/5) In this discourse, Yūsuf is presented as a social actor directly prohibited by Jacob from

revealing his dream to his brothers to avoid their schemes. Jacob knew that Yūsuf's status would soon rise. The passivation here is direct.

"*Qāla Qa'ilun minhum lā Taqtulū Yūsufa wa Alqūhu fī Ghaybat al-Jubbi Yaltaqīthu.*" (Yūsuf/10) Yūsuf's brothers are presented as social actors directly prevented from killing Yūsuf by Levi's command. They hid him in the bottom of a well, hoping that passersby or travelers would find him and take him away. The passivation in this discourse is direct.

"*Wa Rāwadatuhū Allatī Huwa fī Baytiḥā 'an Nafsiḥī wa Ghalaqat al-Abwāb.*" (Yūsuf/23) In this verse, Yūsuf is presented as a social actor directly and deceitfully invited to a room by Zulaykhā, who was infatuated with him, and against his will, she desired him. This is a case of direct passivation.

"*Wa Abyaḍḍat 'Aynāhu min al-Ḥuzn fa Huwa Kaẓīm.*" (Yūsuf/84) Jacob is presented as a social agent indirectly affected by intense sorrow and grief, his eyes turning white from weeping, and his grief lingering over time. The passivation is indirect.

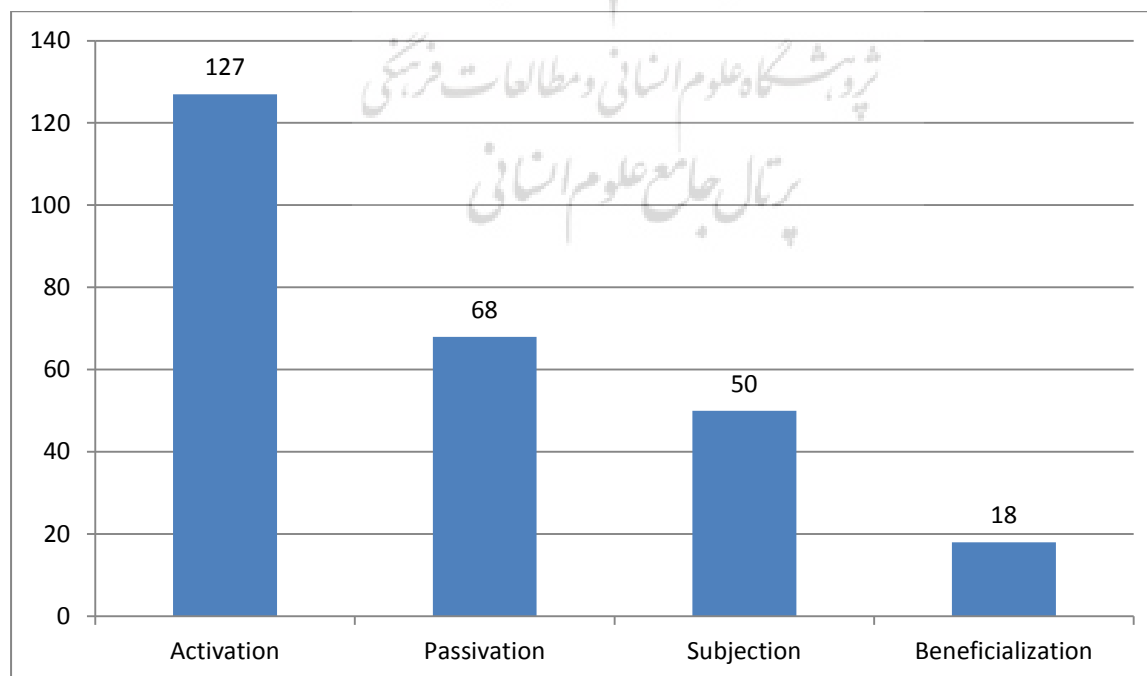


Chart 2: Frequency of role allocation subdivisions

According to the frequency chart of role components, "Activation" has the highest frequency with 127 instances, followed by "Deactivation" with 68 instances. Among the types of deactivation, "Direct influence" has a higher frequency (50 instances) than "Indirect influence" (18 instances).

3.2.2. Determining the Type of Reference

To determine the type of reference, two categories are used: personalization (identification) and depersonalization. In "Identification," the social actor is not only the identifier of the group to which the actor belongs; it also specifies the relationship between the namer and the named. Identification is divided into two subcategories: "Unspecified Identification" and "Specified Identification." In unspecified identification or depersonalization, social actors are represented in a non-human form. Depersonalization itself is divided into two sub-components: abstraction and objectification (Van Leeuwen, 2008: 36). Each of these categories and their related subcategories is discussed below.

3.2.2.1. Identification

Identification is divided into two subcategories: "Unspecified Identification" and "Specified Identification." "If the identity of social actors represented in human characteristics (identification) is introduced as anonymous individuals, then the unspecified identification method has been used." (Van Leeuwen, 2008: 37) This method uses vague words such as *Kull*, *Qawm*, *Jamā'ah*, *Ṭā'ifah*, *ʿAdad*, *Fulān*, *Akthar*, etc. In the Surah Yūsuf, this method of unspecified identification is used 27 times. The following verses are examples of this type of unspecified reference.

"*Uqutlū Yūsufa Awiṭraḥūhū Arḍan Yukhall lakum Wajhu Abīkum wa Takūnū min Ba'dihī Qawman Ṣāliḥīn.*" (Yūsuf/9) The identity of the "Qawm" in this verse is unspecified, and the word "Arḍan" is used indefinitely. Here, the type of reference is unspecified.

"*Allāhu Ghālibun ʿAlā Amrihī wa Lākinna Akthara al-Nāsi lā Ya'lamūn.*" (Yūsuf/21). The identity of the agents to which the word "Akthara" refers is unknown. The type of reference is unspecified; most people do not know to what high position God will elevate Yūsuf.

"*Wa al-Qūhū fī Ghayabātil Jubbi Yaltaqīthu Ba'du al-Sayyārah.*" (Yūsuf/10) The identity of the agents to which the word "*Ba'du*" refers is unknown. Therefore, the type of reference is unspecified.

However, another type, "Specification," occurs when the identity of the social actors, represented in human characteristics, is explicitly stated. Leeuwen divides specification into four types: Conjunction, disjunction, naming/classification, and single/multiple instances. In the process of "Conjunction," "Social actors or a group of social actors only share a single viewpoint in a specific role or activity. It is mostly represented by conjunctions." (Van Leeuwen, 2008: 37) This method, used 20 times in the Surah of Yūsuf, is mostly represented by conjunctions. The following verses are examples of specification by conjunction:

"*Innī Ra'aytu Aḥada ʿAshara Kawkaban wal Shamsa wal Qamara Ra'aytuhum lī Sājidīn*" . (Yūsuf/4) The stars, sun, and moon, as social actors participating in prostrating to Yūsuf, are mentioned. Here, the specification is by conjunction.

"*Laqad Kāna fī Yūsufa wa Ikhwatihī Āyātun lil Sā'ilīn.*" (Yūsuf/7) The story of Yūsuf and

his brothers, as the social actors of this discourse, is narrated as a source of lesson and wonder. Here too, the specification is by conjunction.

The second type of specification is differentiation. In the process of "Differentiation," "An agent or group of agents is differentiated from a similar agent or group." (Van Leeuwen, 2008: 37) This method, which is achieved using expressions such as *Bal*, *Lākin*, *Ammā*, etc., is repeated 8 times in Surah Yūsuf. The following verses are examples of this discourse-oriented application:

"*Wa Jā'u 'alā Qamīṣihī bi Damin Kadhībīn Qāla bal Sawwalat lakum Anfusukum Amran.*" (Yūsuf/18) In this discourse, the lustful desires of Jacob's sons are differentiated from Yūsuf's bloodstained shirt through the word "*Bal*."

"*Allāhu Ghālibun 'alā Amrihī wa Lākinna Akthara al-Nāsi lā Ya'lamūn.*" (Yūsuf/21) In this verse, God is dominant over all affairs, but most people do not know. In this discourse, the people's unawareness of God's dominance over Yūsuf's affairs is differentiated through the word "*Lākin*."

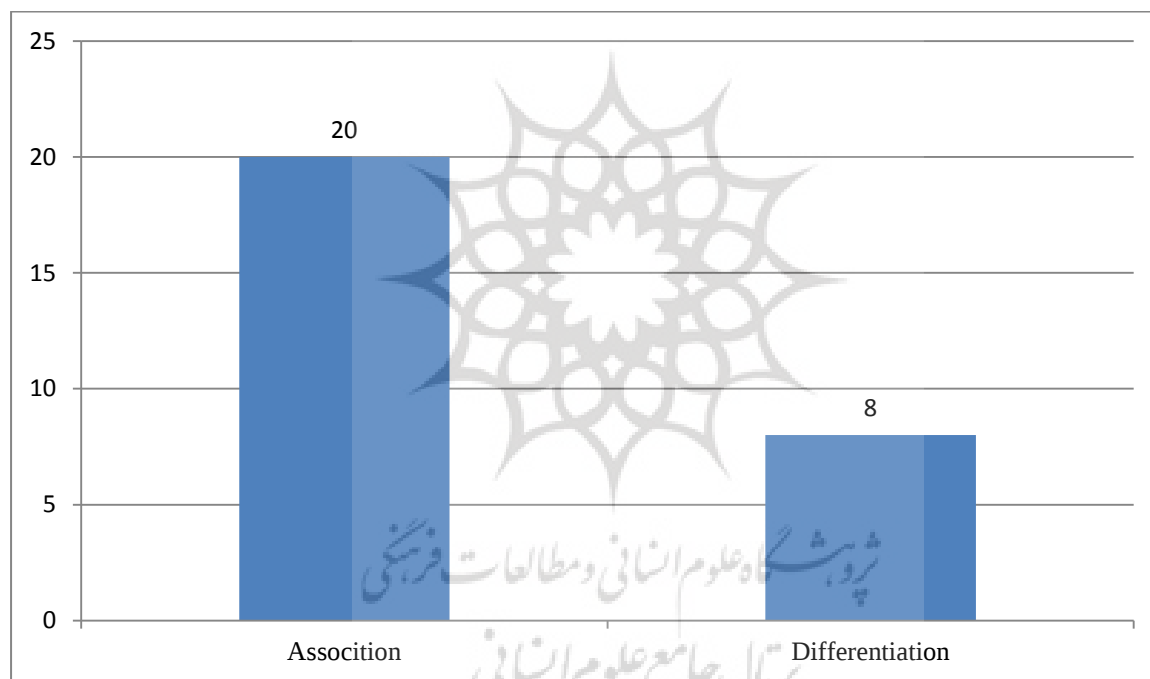


Chart 3: Frequency of association and differentiation

According to the frequency chart of "Linking and differentiating," specification in this Surah is expressed in only two ways: linking and differentiating. No other examples were observed in this Surah. The linking component has a frequency of 20, and the differentiating component has a frequency of 8.

3.2.2.1.1. Naming and Classification

If, in a discourse, "A social agent is represented by their real name and unique identity, the method of naming is used, which itself is divided into the subcategories of (formal, semi-formal, and informal) naming and if the agent is represented according to their collective identity and the roles they share with other agents, the method of titling is used, which

itself is divided into (ranking and relational titling)." (Van Leeuwen, 2008: 38)

In "Naming," a proper noun—the name of the agent, is often mentioned, such as: Allah, Moses, Pharaoh, Qarun, Aaron, and others; however, in "Titling," instead of using a proper noun, the titles and epithets of the agent are stated, such as: God Moses, Lord of the heavens, and Messenger of God, etc. In Surah Yūsuf, social agents are employed 24 times in the naming type and 12 times in the titling type. "*Idh Qāla Yūsufu li Abīhi yā Abati*". (Yūsuf/4) When Yūsuf said to his father... In this discourse, the naming of Yūsuf is semi-official because this name is applicable to everyone.

"*Qāla Yabushrā Hādhā Ghulāmū wa Asarrūhu Biḍā'atun*." (Yūsuf/19) When the water-carrier saw Yūsuf, he gave good tidings, behold, this is a slave. Here, the naming is of the second type. The titling of Yūsuf with the word "*Ghulām*" (slave) indicates his social role.

"*Qāla Sawfa Astaghfiru lakum Rabbī innahū Huwa al-Ghafūr al-Raḥīm*." (Yūsuf/98) The titling of Allah with the word "*Rabb*" (Lord) indicates God's social role. In "Classification," social agents are represented according to identities and roles shared with others. Classification is divided into three branches: Role assignment, identity assignment, and value assignment. In the role assignment method, "Agents are represented in terms of their activity, role, profession, or work they perform." (Van Leeuwen, 2008: 39) This method is done with words such as teacher, advisor, lawyer, minister, etc. Social agents in Surah Yūsuf are classified 29 times using the "Role Assignment" method. The following verses are examples of classification by role assignment:

"*Qāla Ij'alnī 'alā Khazā'in al-Arḍ, innī Ḥafīẓun 'Alīm*". (Yūsuf/55) (Yūsuf said,

"Appoint me over the storehouses of the land, for I am a watchful, knowledgeable guardian.") In this discourse, the social agent is classified by the role of treasurer and responsibility. In the "Identity Assignment" classification method, "Agents are classified according to inherent and permanent characteristics and are given a specific identity." This type of classification is divided into the following three sub-branches: 1. Class identity, which is classified based on ethnicity, gender, language, culture, and religion; 2. Kinship identity, which is classified based on kinship and friendly relationships such as brother, mother, family, confidant, fellow traveler, and others; 3. Apparent identification, in which the agent is represented based on appearance and physical characteristics (Van Leeuwen, 2008: 40). Social agents in Surah Yūsuf are represented 39 times using this method of identification.

"*Falamā Ra'ā Qamīṣahū Qudda min Dubur*." (Yūsuf/28) (The torn shirt of Yūsuf indicates his apparent identity) (Apparent Identity)

"*Qāla Abūhum innī lā Ajidu Rīḥa Yūsufa Qāla innaka al-Yawma ladaynā Makīnun Amīn*." (Yūsuf/54) (Class identity) (High status and trustworthiness for Yūsuf)

"*Yūsufu Ayyuha al-Ṣiddīqu Aftinā fī Sab'i Baqarātin Simānin Ya'kuluhunna Sab'un 'Ijāf*." (Yūsuf/46) (Class identity) (Truthfulness for the agent Yūsuf)

In the classification by the method of "Value Attribution," "In value attribution, contrasting and evaluative terms is usually used to represent agents." (Van Leeuwen, 2008: 40) This method is represented with vocabulary such as Muslim, polytheist, infidel, tyrant, pious, etc. The social agent in Surah Yūsuf is introduced 30 times using this method. Consider the following verses:

"Wa lā Nuḍī'u Ajral Muḥsinīn".(Yūsuf/56)
(Value attribution through considering social agents as benevolent)

"Qāla Hal 'Alimtum mā Fa'altum bi Yūsuf wa Akhīhi Idh Antum Jāhilūn".(Yūsuf/89)

(Value attribution through considering social agents as ignorant and misguided)

"Qālū Tallāhi laqad Ātharakallāhu 'alaynā wa in Kunnā la Khaṭi'īn". (Yūsuf/91) (Value attribution through considering social agents as erring)

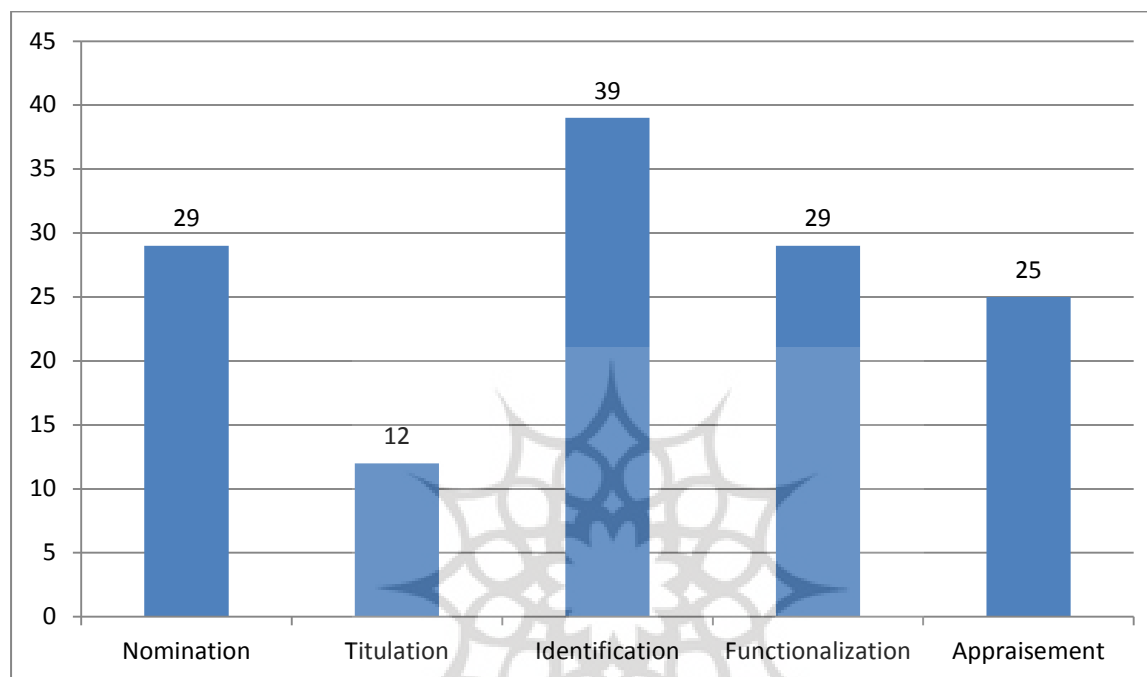


Chart 4: Frequency of nomination and categorization

According to this chart, the highest frequency in the naming and classification sub-branch belongs to "Identification," with 39 instances. The lowest frequency belongs to "Titling," with 12 instances. "Role assignment" and "Naming" each have 29 instances, and "Value Assignment" has 25, placing them midway between the lowest and highest frequencies.

3.2.2.1.2. Specification of Single and Multiple Instances

Another example of "Specification" observed in this Surah is the specification of single and multiple instances. "Single-instance specification occurs when a social actor performs only one social role at a time, and if

more than one social role is performed, the specification is of the multiple-instance type." (Van Leeuwen, 2008: 40)

In Surah Yūsuf, the single-instance method is used 40 times, and the multiple-instance method is used 32 times. The following verses illustrate the single-instance function of the social actor:

"Wa Rāwadathu Allātī Huwa fī Baytiḥā 'an Nafsiḥ". (Yūsuf/23) (Zuleikha as a social actor performing only the role of desiring her slave)

"In al-Ḥukmu illā lillāh, Amara Allā Tā'budū illā Īyyāḥ". (Yūsuf/40) (Allah as a social actor performing the role of ruler)

The second type, multiple-instance specification, occurs when social actors are represented as multiple social actors at the same

time. Multiple-instance specification itself is divided into four components. These four sub-components are: "Inversion, symbolization, implication, and compression." Multiple-instance roles of the social actor "are either in contrast with each other, like good and bad; black and white, which is called multiple-instance inversion; or they are imaginary, which is called multiple-instance symbolization; or, apart from the main role, there is also an implicit and virtual role, which is called implication; or it has an abstract role, in such a way that a specific attribute is taken from a group of actors and then applied to each individual in that group, which is called multiple-instance compression." (Van Leeuwen, 2008: 41) In Surah Yūsuf, this

multiple-instance method is used a total of 32 times. The following verses illustrate the multiple-instance function of the social actors in Surah Yūsuf:

"Inna al-shayṭān lil Insāni 'Adūwwun Mubīn." (Yūsuf/5) (The social agent has two roles: Misleading and revealing; multiple-case inversion)

"Falamā Ātawhu Mawthiqahum Qāla Allāhu 'alā mā Naqūlu Wakīl." (Yūsuf/66) (God, as a social agent, plays the dual roles of witness and guardian; multiple-case compression)

"Qāla bal Sawwalat lakum Anfusukum Amran, Faṣabrun Jamīl." (Yūsuf/83) (Patience, as a social agent, plays the dual roles of forbearance and beauty; multiple-case compression)

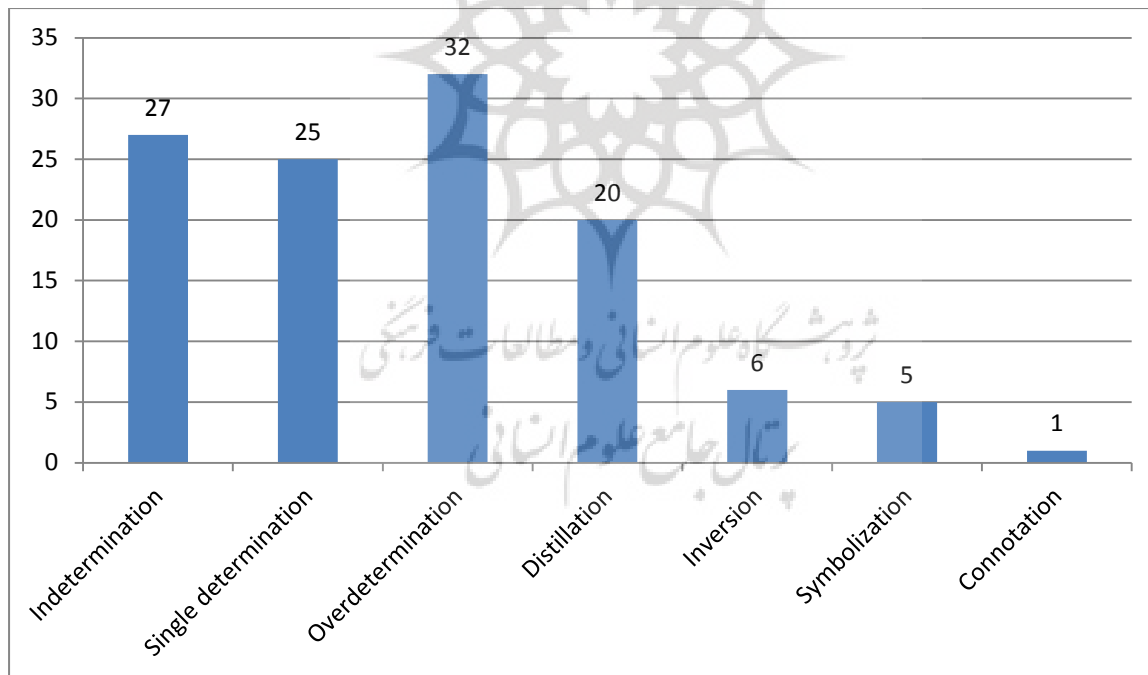


Chart 5: Frequency of personalization different categories

According to the frequency chart of the specification components, in summary, among these components, multiple-case specification has the highest frequency with 32 instances, while implicit specification has the lowest frequency with only 1 instance. After multiple-case specification, unspecified cases have 27 instances, single-case specification has 25, and compression has 20. Inversion has 6 instances, and symbolization has 5, representing a smaller number.

3.2.2.2. Depersonalization

As previously mentioned, determining the type of reference is divided into two branches: personalization and depersonalization. "In depersonalization, social actors are represented in a non-human form. Depersonalization itself is divided into two sub-components: abstraction and objectification." (Van Leeuwen, 2008: 36)

In the first type, abstraction, "An attribute or characteristic of the actor replaces the actor, and the actor is represented in this way". (Van Leeuwen, 2008: 36) This method is used 18 times in the Surah Yūsuf.

"*Wa Ātat Kullu Wāḥidatin minhunna Sikkīnan.*" (Yūsuf/31) (The knife, as a social agent, from which sharpness and cutting ability are abstracted, is given as a tool for peeling fruit to the guests)

In the second type, namely, the objectification of "A social actor through the place, the tool with which he/she is active, is

mentioned or their limbs are visualized" (Sadat Meqdari, 2014 AD/1394 SH: 131) if when, "The social actor denotes a place, the objectification is of the place-oriented type; if it is a tool, it is of the tool-oriented type; if it is the speech and writing of the actor, it is of the speech-oriented type; and if the objectification is done by referring to a part of the social actor's body, it is of the limb-oriented type." (Van Leeuwen, 2008: 36) This method is used 23 times in the Surah Yūsuf. In the following verses, the social actor is objectified in one of the four types above:

"*Qāla Qā'ilun minhum lā Taqtulū Yūsuf wa Alqūhu fī Ghayabātil Jubb Yaltaqīhu.*" (Yūsuf/10) (The well (pit) as a social actor is not inherently good or blessed; rather, it becomes blessed through individuals or good deeds; place-oriented)

"*Wa Sharawhu bi Thamanin Bakhsin Darāhima Ma'dūdah.*" (Yūsuf/20) (The dirhams act as the tool with which Yūsuf was traded; tool-oriented)

"*Wa laqad Hammati bihī wa Hammat bihā law lā an Ra'ā Burhāna Rabbihī, Kadhālika li Naṣrifa 'anhu al-Sū'i wa al-Faḥshā'.*" (Yūsuf/24) (The replacement of the actor of God's proof to guide Yūsuf instead of following his desires; speech-oriented).

"*Mā Bālu al-Niswat Allātī Qaṭṭa'na Aūdīhinna.*" (Yūsuf/50) (The act of cutting hands instead of fruit; limb-oriented)

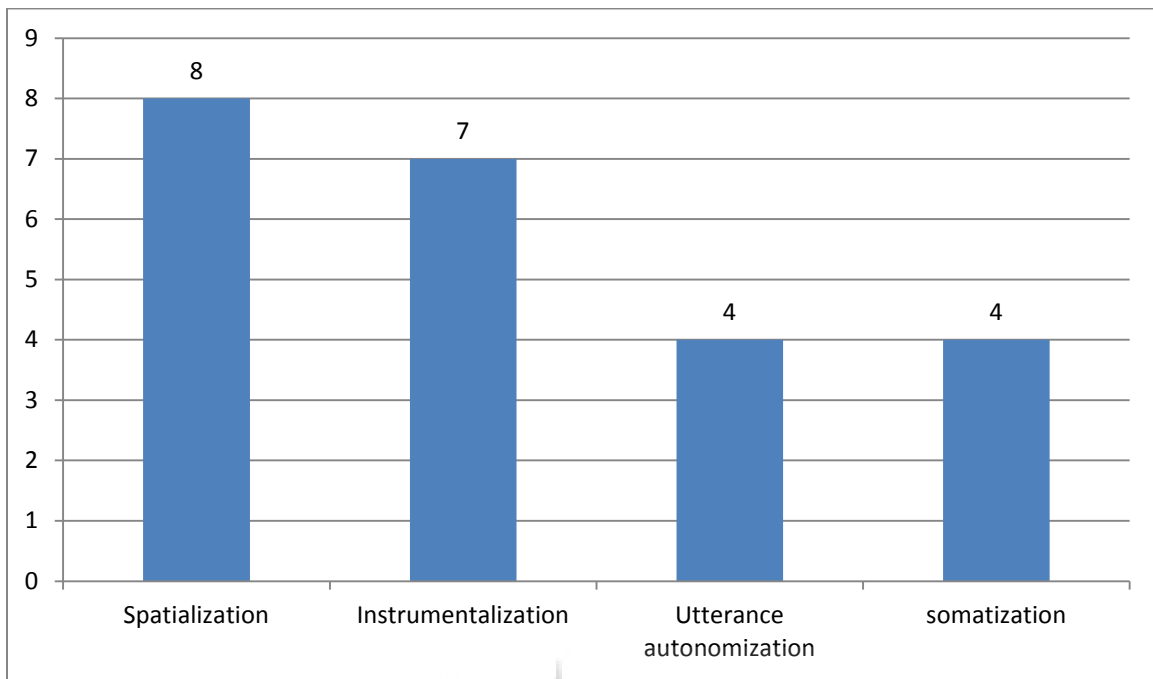


Chart 6: Frequency of objectivation categories

The frequency chart of the sub-components of objectification shows that place-oriented objectification, with 8 instances, has the highest frequency, while speech-oriented and limb-oriented objectification, both with 4 instances, have the lowest frequency. Tool-oriented objectification, with 7 instances, ranks second.

3.2.2.3. Determining the Nature of Actors

"Determining the nature of actors" is a third type of statement. It occurs when a social actor is represented either generally (genus) or specifically (species). Determining the nature of actors is divided into two branches: Generic reference and specific reference. In generic reference, social actors are represented generally as a group, class, or category (Van Leeuwen, 2008: 37), such as humanity, animals, evil, good, humankind, creation, etc. In Surah Yūsuf, this method is used 21 times to determine the nature of social actors:

"Inna al-Shayṭān lil Insāni 'Aduwwun Mubīn." (Yūsuf/5) (The clear enmity refers to the general nature of the social actor)

"Wa Qāla al-Ākhar inni Arānī Aḥmilu Fawqa Ra'sī Khubzan Ta'kulu al-Ṭayru minhu,

Nabbi'nā bi Ta'wīlihi" (Yūsuf/36) (The nature of the social actor, "Birds," is determined by the general genus, "Animal")

In specific reference, actors are represented as specific and unique individuals. Examples include: The Messenger of Allah, Medina, the people of Medina, the Muslims, the happiness people, etc. This representation can be individual or collective. "When the actor is represented individually, it is individual reference; when represented as a group, it is group reference". (Van Leeuwen, 2008: 37) In Surah Yūsuf, both individual and group reference is used 40 times to determine the nature of social actors. The following verses are examples of the representation of social actors in both "Individual Reference" and "Group Reference" forms:

"Ātaynāhu Ḥukman wa 'Ilman, wa Kadhālika Najzī al-Muḥsinīn." (Yūsuf/22) (This determines the nature of actors as a group reference)

"Inni Taraktu Millata Qawmin lā Yu'minūna Billāh wa Hum bil Ākhirati Hum Kāfirūn". (Yūsuf/37) (In this discourse, the nature of actors is determined as an individual reference)

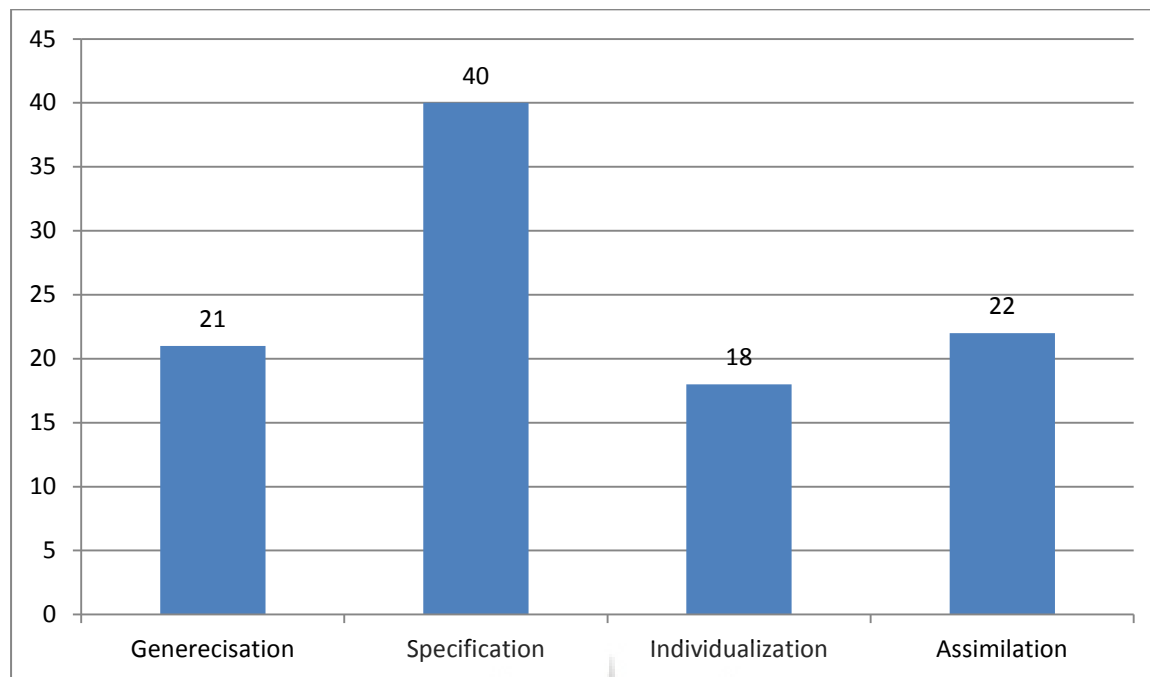


Chart 7: frequency of type allocation

According to the table of components determining referential nature, "Type of Referent" has the highest frequency with 40 occurrences, while "individual referent" has the

lowest frequency with 18 occurrences. In this chart, "group referent" and "gender referent" have intermediate frequencies with 22 and 21 occurrences, respectively.

Table no.2: Frequency of Discourse Components in Surah Yūsuf

Type	Frequency	Type	Frequency	Type	Frequency	Type	Frequency
Deletion	322	Conscious Deletion	322	Unconscious Deletion	0	Concealment	22
Downplaying	300	Statement	758	Role Specification	195	Type of Reference Specification	302
Nature Specification	61	Activation	127	Deactivation	68	Direct Influence	50
Indirect Influence	18	Attribution	261	Depersonalization	41	Unspecified	27
Specification	234	Linking	20	Separation	8	Naming	24
Formal Naming	0	Semi-Formal Naming	17	Informal Naming	7	Titling	12
Rank Specification	3	Relationship Specification	9	Classification	98	Role Assignment	29

Identity Specification	39	Class-Based Identity Specification	10	Relational Identity Specification	18	Apparent Identity Specification	11
Valuation	30	Singular	40	Plural	32	Inversion	6
Symbolization	5	Implied Meaning	1	Condensation	20	Abstraction	18
Objectification	23	Locational	8	Tool-oriented	7	Speech-Based	4
Body-Part Based	4	Gender Referent	21	Type Referent	40	Individual Referent	18
Group Referent	22	Generic Referent	20	Set Referent	2	Total	1080

Conclusion

The blessed Surah Yūsuf narrates the life story of Prophet Yūsuf, in which social agents play a significant role in noteworthy speech acts. Therefore, analyzing the social actors in Surah Yūsuf based on Van Leeuwen's (2008) discourse-semantic approach—a discourse analysis method incorporating socio-semantic categories with an emphasis on the importance of social actors within the discourse—proves highly effective. This Surah, possessing a sociological text, enhances its suitability for such analysis. Furthermore, the various social individuals are presented with different components, either explicitly shown or omitted (concealed), thereby conveying a divine message to the audience regarding the commands and prohibitions for social agents. Moreover, the prominence of various discourse-semantic components is so significant that it transcends the text and literal meaning of the sentences, clearly conveying the message to the audience and aiding their understanding and comprehension of the verses.

The effectiveness of this method in analyzing the discourse of Surah Yūsuf is entirely consistent with the findings of Arab (2117 AD). However, the Surah *al-Qaṣaṣ* in their research is a concise account of the life of Prophet Musa, while Surah Yūsuf provides an extensive narrative of the life of Prophet Yūsuf. Furthermore, it is the only story of a prophet completely narrated within a single Surah, whereas the story of Prophet Musa is recounted across multiple Surahs. The crucial point is that, considering this important aspect, Arab's (2117 AD) judgment cannot be considered complete. A correct judgment necessitates a comprehensive examination of the matters mentioned in Surah *al-Qaṣaṣ*, as well as the same events narrated differently or from different perspectives in other Surahs of the Quran.

A comparison of this research with previous studies reveals that each component of discourse-based rhetoric in the verses of Surah Yūsuf is explained with different rhetorical motivations, which God Almighty used to further emphasize the meaning. Accordingly, the highest frequency of

discourse components in this Surah belongs to the component of "Declaration" with a frequency of 758, compared to the component of "Concealment" with a frequency of 322. In conscious omission, sometimes the social actor was completely removed from the discourse system, and sometimes they were distanced from it for a short time to downplay their role. Furthermore, the specific stylistic devices of the Holy Quran, with the analysis of discourse components, show a high frequency of the "Declaration" component, which is a specific technique of the Almighty Creator in presenting social agents in various situations and conditions. This finding is somewhat consistent with the findings of "Arab" (2117 AD). In their research, the highest frequency of discourse components in Surah *al-Qaṣaṣ* belongs to the component of "Declaration" with a frequency of 916, which, compared to Surah Yūsuf in this research, shows a higher frequency of the "Declaration" component in Surah *al-Qaṣaṣ*. This indicates that the presence of social actors in Surah *al-Qaṣaṣ* is much more prominent than in Surah Yūsuf. However, this overt presence is due to the specific context, situation, and conditions of Surah *al-Qaṣaṣ* compared to Surah Yūsuf. This means that God, in a stylistic creativity, familiarizes the audience with the names of individuals, groups, places, and times in which social actors play an active role. However, in Surah Yūsuf, due to the beauty and attractiveness of the story and the audience's fascination, this component is somewhat less prominent than in Surah *al-Qaṣaṣ*.

Conversely, the component of "Concealment" in the research of "Arab" (2117 AD) has the lowest frequency with 245. Although the component of "Concealment" has the lowest frequency in both Surahs, the

component of concealment is significantly lower in Surah *al-Qaṣaṣ* compared to Surah Yūsuf. This is because, given the context and situation of Surah Yūsuf, the component of concealment is more effective.

The assessment of the socio-semantic components in this Surah indicates that these components have prominently emerged, successfully identifying and referring to social actors. Describing each social actor in the Surah as a main character in the text helps in better understanding the speech act and the semantic-rhetorical structure of the text. However, some components, such as semi-formal naming and unconscious omission, were not found in the text of the Surah. This demonstrates the relative effectiveness of Van Leeuwen's discourse-oriented analysis in analyzing the blessed Surah Yūsuf, and it can only be used as a tool to express some hidden layers of discourse in this Surah.

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