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ELLIPSIS IN THE DIALOGUE OF THE PROPHETIC STORY

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ABSTRACT:

The literary works namely stories, novels and so on, need a great attention to write about their elements of narration, and the character is among the most important of these elements, since the writer takes care of all what related to it of the names, features and dialogues. So, what concerned us in this paper is the dialogues of the character in the Prophetic Story and what contained of ellipses and aesthetic dimensions. Through this paper, we shed light on the technique of the dialogue as being a basic element in the construction of the character and helps the reader to understand the nature of the character particularly from the psychological side, where through the dialogue the psychological conflicts could be understood between the character and its own self or between one character or another. The conception of the dialogue dose not confine on this extent, but it takes a wide scope, that is the dialogue has basics and controls the writer takes care about them along with a high literary language rises up the value of the text as well as it has ways of presentation directly and indirectly or what so called the transferred discourse and the transformed discourse, besides the basic types of the dialogue which are two: *external dialogue* and *internal dialogue* that both increase the text effectiveness and makes the text on focus till the reader finishes his reading after he examined all the aspects of the character through the dialogue.

INTRODUCTION:

The human nature has a set of characteristics on top of which are the language and thought, as they both unified to produce a dialogue. In other words, the human communication depends on dialogue by taking care with talking and a way of formulating it, along with its conformity to the requirement of the status and position in order to facilitate receiving talking and comprehending it by the second party, then reply to it and this process is called the dialogue.

However, if the dialogue based on an answer and may be on an argument between the sender and the addressee, as in Almighty Allah's saying: (His companion said to him as he was exchanging dialogue with him), (1) i.e., when he was (addressing and talking to him) (2), since the dialogue is not only a use of language, but it includes persuasion and understanding, and when the dialogue escalates it needs irrefutable proof.

The matter is not different regarding the dialogue among characters of the literary works, since the writer of the story or novel gives the character a name, feature and a function, then an appropriate dialogue for its features and functions. Thus, the dialogue: ((is a talk occurs between two persons or more in the fictional work or between two actors or more at the stage)) (3). Therefore, the dialogue: is a communicative process links characters with each other to reach the idea that the writer wants to declare it and so the parties of the dialogue multiple with the multiplicity of the characters, and the writer can make an interactive dialogue among characters.

The Basics and Controls of the Dialogue

Accordingly, in order to achieve the required interaction, the matter necessitates that the parties of the dialogue possess the communicative sufficiency ((which helps acquiring language and interacting through it, as well as it helps on interpreting utterances whether in its explicit or implicit form and this sufficiency divides into a group of sub-sufficiency: which are: linguistic, logical, encyclopedic, rhetoric, pragmatic, imaginative or legitimate sufficiency (4).

However, we can say that these types of sufficiency could be the linguistic merit of the writer: this means that the dialogue has basics and controls on top of them the language which must contain the strength of expression at all respects, as well as it neither be bored long nor violated short, but the writer has to balance according to what required by the topic of the dialogue. The writer also endeavors to communicate his thoughts through the dialogue, where the characters would utter them and must be arranged in a sequential way which link among characters appropriately. Moreover, this dialogue relies on persuasion supported by an understandable proper pretext (5), and whenever the writer puts basics and controls for a dialogue he puts in mind the function of the dialogue, and how uses the nature of the story as if an artistic instrument reveals the features of the character inside the relating structure as well as the dialogue is considered one of the most suitable expressive patterns in portraying events...(6).

Thus, we can say that the dialogue ensures a dynamic of the narrative text, whereas a large part of the character's features and qualities is revealed by the dialogue, in addition to its psychological dimensions and most important of that is the events of the story which would remain static without the dialogue among the characters. It also ensures thrill and excitement for the reader which makes him imagining the story as if a reality occurring in front of him and thus the dialogue is a talk takes place between two characters or more which has several rules, that increases the text's reality and aesthetic.

Ways of the Character Presentation

Despite its significance, we wouldn't find critical studies devoted for it a specific study as we found them paying attention to other elements of the narration such as time, event and place and so on ((since Jonat, for instance, didn't study it in its own self but he viewed it from the point of the speed and describing forms of including it in the narrative text as a part of it might transfer in the direct discourse and the other part is transferred in indirect discourse)) (7), i.e., the dialogue has an existence in the direct and indirect discourse. The characters' talking is transferred by several ways and methods amongst: the transferred discourse (the indirect method), and the transformed discourse (the indirect method), in the first one the writer let the character talks, and performs its required discourse, whereas in the second method the narrator or the writer transfers what the character wants to say and the talk is attributed to it but merged with the narration (8).

However, the dialogue inside the nonfictional and novelistic works is on two kinds: an interior dialogue and external dialogue (9) and the latter necessitates there is a sender and an addressee to the talk whether directly or indirectly, whereas the internal dialogue consists of the character and its self, i.e., there are two characters emerges in one character, and this internal voice ((highlights to us all the counter obsessions, reflections and thoughts to what there are in the feeling or thinking, which adds a good dimension, and helps on mental motion...)) (10).

Accordingly, this dialogue portrays a set of thoughts that are found in the character's mind, which sometimes could be on a status of a psychological conflict that does not appear to the rest of the characters and, in other words, does not appear except to the recipient or reader as if reads the character's thoughts, and this is what gives the text a dramatic value, and to communicate through it by an emotional way of the characters.

It's worth mentioning that the most prominent of the precedent scholars who engaged in the field of the dialogue is: Paul Grees that he created a theory of the Dialogue Implicature (*) (Conversational), and this theory is interested in a way of formulating talking among interlocutors and the context in which it placed, moreover looking for intention and dialogue necessitated meaning, and the necessitated meaning mostly carry an elliptic intention noticed by the reader when violating a principle of the dialogue's principle or what so called the principle of cooperation ((which necessitates that the addressees cooperate for achieving the purpose behind their dialogue, i.e., letting your rushing to talk could be according to the planned direction of the dialogue that you participated in)) (11). This principle is based on four rules which are: quantum, quality (honesty), adequacy and the method. These four rules mean ((quantum: an extent of information and its quantum... quality: be honest and do not present wrong information, adequacy: to make your information and contribution adequate for the dialogue... the method: be clear and including to avoid ambiguity)) (12). Thus, the desired goal from the dialogue achieved when it is done according to these rules, and if one of these rules breached or violated here,

the explicit meaning is transferred into implicit meaning and this what so called conversational implicature. (13)

The Dialogue in the Prophetic Story

The dialogue in the prophetic story is free of prolonging and details which strain the reader, and even if there is some details in it these will be brief giving a full meaning, and because that the prophetic story is integral part of the Message that the Prophet Mohammed (Allah's prayer and peace be upon him) assigned to spread it, since the dialogue in it has its specific status, with unprecedented performing mode in the human works. In this dialogue, we are seeking a rhetorics of the Arabic eloquent Man, and keenness of Al-Amin the Trustee on his nation, with words he sweets in order not to scratch his hearers' ears as the modesty is a branch of his dialogue, and how wouldn't be either and it flows from the mouth of the Trustworthy Truly. The Prophet Mohammed (Allah's prayer and peace be upon him) mostly exchanged dialogue with the companions (Allah pleased upon them), and his dialogue was ((ranging from softness and tenderness into intensity and firmness if necessary and whatever conditions and circumstances)) (14).

On this basis, most of the prophetic story was relied on a preceded dialogue between the companions and the Prophet (Allah's prayer and peace be upon him), as we were told by Khabab Bin Al-A'rat when he and some companions went to the Prophet (Allah's prayer and peace be upon him) asking him to assist them and call Allah for this, and the Prophet's answer was just a story related to them.

The Prophet says: (It had been before you, the man was taken to dig him in the ground, and when they placed him a saw brought to be on his head to make it two halves, and combs by the clips of the iron, to separate bones of flesh, which that didn't make him deviating his religion, and when Allah accomplishes this matter till the rider walks from Sana'a to Hadhramout, didn't terrify from anyone just Allah, and the wolf on its sheep, but you haste) (15). The part who asks is waiting answer from the second party, but the Prophet (Allah's prayer and peace be upon him) refrains from narrating a story about a single character. The Prophet didn't give it a conversational role, and got enough in portraying what happen to this character of painful events, so what is the purpose from the Prophet's refraining of the direct answer, and ellipsis of the character's dialogue?

However, the Prophet's refraining had an educational lesson embodied in patience, and the purpose of the dialogue's ellipsis was the steadfastness on this patience, because the Prophet (Allah' prayer and peace be upon him) ((knew that he preceded the fate about what had happened to them of the scourge to gain favor as the servants of Allah grow accustomed to in followings prophets and so were patient on hardship)) (16). Thus, a one be afflicted on extent of his religion, but the questioner himself Khabab Bin Al-A'rat was afflicted, since he confronted as the same as the character of the man in the story was confronted and didn't retreat of his religion even a least.

The Prophet's dialogue (Allah's prayer and peace be upon him) had ellipsis of many dimensions, in which he exceeds the limits of literalism as he draws the road of the emigration to Allah and gives us its goodness till we stand behind him as he knocks the door of endless happiness. Thus, the example on direct dialogue of the character is the story of the man who came to warn his people of a danger approached to them, since the Prophet (Allah's prayer and peace be upon him) says: (like me and like what Allah sent me for as a man came to his people and said: Oh, people I saw the army in my eyes and I'm the naked foreboding so survival and survival, and a sect obeyed him so they survived and another sect lied him so the found army invading them at morning) (17).

Accordingly, the artistic portraying of the representation that the Prophet (Allah's prayer and peace be upon him) started with, gave for the dialogue of the man's character a visible scene present in front of the recipient to understand the Mission that the Prophet (Allah's prayer and peace be upon him) assigned to spread, and a necessity of following him, and this portraying (expresses with a sensual and imaginative image the mental meaning and psychological condition, as well as the perceived incident and the foreseeable scene, along with the human pattern and human nature) (18). For the importance and seriousness of the matter, the Prophet (Allah's prayer and peace be upon him), tried to communicate the thought to the mind correctly, whereas the man's dialogue was a direct one came on the tongue of the character itself, and the pronouns of the talking are a proof for that, and transferring talking as the man talked with. Although the briefing in his dialogue, we notice carefulness in formulation, and the language was strong begins with call and finishes with certainty, and the implicit meaning in the call was attracted attention of the hearers to what he would say.

In this respect, we notice that the certainty is multiple in man's dialogue, since it came before telling his people about the army's upcoming and after telling them as well, and the purpose behind that is presenting pretexts and proofs to persuade with them, and this is what so called 'the persuasive strategy' (*), and the mode of the persuasion was still continuous until that the Prophet (Allah's prayer and peace be upon him) completed the character's dialogue and reaching to the end of the story, as well as informing that who had believed the man survived and who lied him perished.

Accordingly. the aesthetics of the dialogue lies in the meaning implied in it, as he portrays how the Prophet (Allah's prayer and peace be upon him) save his nation from a stray, and he presented different evidences to persuade them and those who followed him survived, and those who disobeyed went astray and perished. The mode of indirect warning made the recipient selects the correct road by his resolution and full conviction, whereas indirect dialogue was present noticeably, and we can consider it a type of the briefing and meanwhile it gives a time for next events such as direct dialogue. So, Abo Hurayrah quoted the Prophet (Allah' prayer and peace be upon him) as saying: (He mentioned a man from sons of Israel, that he asked some of sons of Israel to owe him one thousand dinars, he said: Bring the witnesses to take their testimony, and said Enough with Allah as a witness, he then said: Bring me the guarantee, and he said:

Enough with Allah as a guarantee, he said: you are truly and he paid it to him without a deadline) (19).

The indirect mode came in his saying: (He asked some of sons of Israel to owe him one thousands dinars), as it transferred dialogue from some changes, since we don't know the formula by which he asked the borrower, but the dialogue maintained the content which represented by asking money from somebody, and in this mode there is a brief and escalating narration, as well as transferring to the most important thing, which is the dialogue occurred between the borrower and the borrower and in other words, the indirect dialogue prepared for the knob of the story which is the basics for moving upcoming events. After that, the external dialogue occurs between them, which took place with full flexibility and agreement between two both parties, as if one person, who talks himself and answers, and his dialogue implied aesthetic dimensions amongst, the extent of the two men approaching to Allah, as the borrower made Almighty Allah a guarantee witness that he will regain money that he borrowed, and wouldn't be late to meet his promise of repaying money, and the borrowed person believed him without any suspension ,even for a while, that he is a liar, which means that they put Allah in their mind, one of them is in need but he was faithful and repaid the loan in due time, and the second is a wise man assumes better with the others.

Thus, the Prophet (Allah's prayer and peace be upon him) (wouldn't like to tell them who are those men but he wanted to make them loving those events that become a hero of the story) (20), as well as he wanted to teach them the actual meaning of the human treatment among mankind, so a one will be a cause to revive a human's heart by his charity to him. The dialogue is a communicative means based on the interaction between the interlocutors, and this interaction should achieve fruitful results and these results are done just by following talk's politeness, and the care with the talk politeness amounts its peak when the dialogue contains advice, as the owner of the advice will be careful, because he performs the role of the teacher who guides to the straight road. Thus, among the stories that the Prophet (Allah's prayer and peace be upon him) through which taught us the talk's politeness and the correct image of showing advice is a story of a man from the sons of Israel. He says: (There were two parallel men from sons of Israel, as one is a sinner and the other is a diligent in worship, the diligent was still see the sinner makes sins, and says: shorten your sins, and when he found him one day making a sin, he said to him: shorten your sin, the sinner replied: let me with my Lord, Have you sent to watch me? He said: Allah will never forgive you or never enter you the paradise, then Allah took their souls, and gathered together at the Lord of the Worlds, and Allah said to the diligent: Were you knowing about what there are, or you were having ability to do so? And said to the sinner: go and enter the paradise with my mercy, and said to the other: you take him to the hell), and Abo Hurayrah said: (Whose myself in his hand if he talked a word it stayed his life and hereafter) (21).

Accordingly, the Prophet (Allah's prayer and peace be upon him) presents two characters and imply what related to the name and feature of the character except two features he specifically mentioned, which are the feature of the sinner and the diligent of worship, because they were the basics on which the

upcoming events constructed. However, their dialogue was brief and rapid but it implied many meanings, and now we come to the dialogue of the diligent in worship who denied on his companion the abundance of his sins and said to him: (shorten), at the beginning he was advisor, but he showed deficiency in exercising his advice, because it was a decided matter, and what increased this matter worse was his repetition of giving advice in the same way till he excited the anger of the sinner and said: (let me with my Lord), by using the vocative case twice, and this dialogue implies a meaning of the spiritual and natural belonging to the creature towards his Creator.

Here, the sinner reassures himself with Allah's mercy: and complete his dialogue by saying: (Had you revived me a watcher?), and he uses a figurative exclamation, i.e., he released of the real exclamation, to include the meaning of negation, and achieving another purpose and he didn't use this denial dialogue except when he got fed up. And his soul no more stand demonized because the advice didn't get to him properly and the dialogue event more escalating after the sinner's exclamation, and the patience of the diligent runs out in worship, and for his dialogue there appeared hurtful claws, he judges with it on behalf of Allah Almighty, and interferes in His will then a narrative transference occurs for the events from the past into future, which is unknown date only Allah knows.

However, the escalating events maintained on the recipient's excitement as he waits the consequence of the two men, and portraying the scene of the punishment, and the divine dialogue predominates in this scene, and directed to the diligent, and Allah Almighty says: (Would you be knowing, or you were capable of doing?), the exclamation in Allah Almighty saying is a figurative exclamation refers to reproaching for this man and so entered him the hell, therefore the advice lost in life and its companion lost in thereafter and the sinner entered the paradise with Allah's mercy. The implied aesthetics from these dialogues take an educational direction, we learn from them the dialogue's politeness and advice, and keeping toning from abusing, as well as acquiring hearts of others by good talking and this what we recognized in our role model Mohammed (Allah's prayer and peace be upon him), as M'awaya Bin Al-Hakam Al-Salmi said: (... He is in my father and mother, I haven't seen a teacher before or after him better than him) (22). The dialogues also imply the features that the real worshipper should ascribe with of humility and submissive to Allah's ability, because at the end entering the paradise will be with Allah's mercy, and the greediness of His mercy does not mean leaving worships and doing evils and sins, but working to gain His blessing.

Thus, the internal dialogue didn't faraway of the prophetic story, since we see some characters talk themselves with a mental dialogue, and this dialogue is clear for the recipient of the story, and through which he can acquaint the motives of the implicit character, which made him more interacting with the story, because he lives a sensual status didn't see it on reality, moreover this dialogue is an important means to get knowledge about the dialogue of the character, and its upcoming actions. The example on this is the story of the man who gave water to the thirsty dog since the Prophet (Allah's prayer and peace be upon him) says: ((while a man was walking, he felt so thirsty, and reached

a well and drank from it, then he left and met a dog gasping, it was so thirsty, he said: this dog had what I suffered from, then he filled his hand and put it in its mouth and watered him, then he thanked Allah and asked for forgiveness to this dog), the companions said to the Messenger of Allah, Have we a reward in animals? He said: (in each hardship there is a piece of a reward) (23).

However, from the properties of prophetic briefing is achieving meaning with briefing of the talk, since the story above was implicit for the time, place and character, but it was of full meaning, with a style based on surprise as the Prophet (Allah's prayer and peace be upon him) started his dialogue, and all hearers listen to him eagerly, and while he narrates the events of the first story and portrays the status of the thirsty man, and the gasping dog which so much suffering, in these moments the scene transfers from audio or readable scene into tangible and perceived scene in the recipient's mind, imagining that the story occurred in a semi deserted place, the degree of temperature increases in the summer, which made the man drinks from the well, and the dog suffers from the intensity of the thirst, as if we see them so clearly as Said Qutib said when he talked about portraying in Qur'anic story. (24)

Then, we move into the dialogue of the character with itself when he looks at the status of the dog, by saying: (this dog suffered like me), this short self-dialogue shows what the text implied of the character's features, it showed to us the behaviours of this man, as he was talking himself with a full merciful talk, when he passed in the status of thirst and he didn't stand to see the other passes such status, even it was a dog. The Prophet (Allah's prayer and peace be upon him) concludes his talk by a dialogue outside of the nonfictional structure, but it relates to it, starts with the companions' question: (Have we a reward in animals) an exclamation referrers to the meaning of the wonder after they knew the reward of the dog's water carrier, but they only allocated a sex of the animals, and the Prophet (Allah's prayer and peace be upon him) didn't answer them by specific answer, but he answered them by a general answer, that they will be awarded for each creature.

In this dialogue, the principle of the cooperation between the two parties is present because the understanding purpose achieved, but the conversational implicature is also present because the breach occurred in the way of answer, as the raiser of the question wanted the specification, and the answerer meant the generalization, and the implied meaning from this answer is expanding the circle of the mercy to include all creatures, and the favor does not disdain even it diminish in size in the eyes of people, it may be a reason to go to the paradise.

CONCLUSION:

The dialogue has a significant place in the narrative structure and it is the writer's means to communicate the idea as well as it is its instrument to make many references implicit. Then the recipient's role comes to extract the implicit meaning from the text. As for the prophetic story, it has also a strong present, which carries the controls of the proper dialogue, and there are religious and educational precepts in it, moreover the characters in the prophetic stories are included implicit qualities, and the dialogue reveals the nature of these qualities and that, in other words, the dialog is the guide of the reader.

MARGINS:

- (1) Holly Qur'an- Surat Al-Kahaf [The Cave]: Ayah 37
- (2) Al-Tabri Exegesis: Gathering of Eloquence on Interpreting Ayahs of Qur'an, the author: Mohammed Bin Yazeed Bin Katheer Bin Ghaleb Al-Ameli, Part 15/p.263.
- (3) Al-Wassit Lexicography: Ibrahim Mustafa et al 1/205.
- (4) The Dialogue is a Pragmatic Approach, Hassan Badouh, p. 3.
- (5) The Dialogue- its Origins, Controls and Effect in Islamic Da'wah, Prof. Yousif Ali Farhan, p. (168-171).
- (6) The Style of the Dialogue in the Qur'anic Stories, Yamena Falaq Eryowat. p.p. (238, 240)
- (7) The Narratives Lexicography: Mohammed Al-Qadhi, et al, p. (158-159).
- (8) See: Analysis of the Narrative Text: Mohammed Bou A'zah, p.(118-119).
- (9) The Dialogue in the Narrative Structure for the Novel 'Blue Holes for Good : Prepared by Hamdi Al- Rebih, p. (15-16).
- (10) The Monologue Between Drama and Poetry: Osama Farhat , p. 20.
- (*) It's the work of meaning, or an obligation of a thing, by saying another thing, or it's something meant by the speaker and he inspires and suggests it, and wouldn't be part of what the sentence meant literally.
The Conversational Implicature and Dynamics of Discourse in Grays's Conception, Abdulqader Al-Bar- Maqaleed Journal- Issue 14/2018- Qasdi Merbah Warqalah- p. 119.
- (11) The Conversational Implicature in Qur'anic Discourse, Essa Tomi, p.44.
- (12) The Conversational Implicature at Paul Grays, The Conception and Attributes for the student: Sumayah Kamil, p.27-28.
- (13) The Conversational Implicature and Dynamics of Discourse in Grays's Conception, p.122
- (14) The Dialogue in Nobel Holy Hadeeth, A'lowah Bint Abid Al-Hassani, p.26
- (15) Narrated by Al-Bukhari: 9/20 No.6943.
- (16) Ershad Al-Sari To Explain Saheeh Al-Bukhari: Ahmed Bin Mohammed Bin Abi Baker Al-Qastalani, Part 10/96.
- (17) Narrated by Al-Bukhari: 8/101, No. 6482, and Muslim 4/1788, No.2283 and the Articulation for Al-Bukhari.
- (18) The Artistic Portraying in Holy Qur'an: p. 36.
- (*) The Persuasive Strategy: In this strategy the sender selects his address to be more influential in the listeners, trying to persuade them of what he says and this goal makes him using pretexts and evidences, a language of the Prophetic Hadeeth according to the strategies of the discourse (The Book Al-Lo'llo'a and Al-Merjan as a Model), Master Thesis for the student: Radhwan Abdulkareem, supervised by: Sameer Shareef, Yarmook University- College of Arts, p.30, 2015-2016 AD.
- (19) Narrated by Al-Bukhari: 3/95, No.2291.
- (20) Narrated by Al-Bukhari: 95/3, No. 2291
- (21) The Dialogue in the Prophetic Hadeeth: 402.
- (22) Sunnan Abi Dawood, the author: Abou Dawood Sulaiman Bin Al-A'sha'th Bin Busheer Bin A'mro Al-A'ssadi Al-Sajestani, 4/275.
- (23) Sunnan Abi Dawood, the author: Abou Dawood Sulaiman Bin Al-A'sha'th Bin Busheer Bin A'mro Al-A'ssadi Al-Sajestani, 4/275, No.4901.
- (24) Sunnan Abi Dawood, the author: Abou Dawood Sulaiman Bin Al-A'sha'th Bin Busheer Bin A'mro Al-A'ssadi Al-Sajestani, 4/275, No. 4901

- (25) Sunnan Abi Dawood, the author: Abou Dawood Sulaiman Bin Al-A'sha'th Bin Busheer Bin A'mro Al-A'ssadi Al-Sajestani, 4/275, No. 4901.
- (26) Sunnan Abi Dawood, the author: Abou Dawood Sulaiman Bin Al-A'sha'th Bin Busheer Bin A'mro Al-A'ssadi Al-Sajestani, 4/275, No. 4901.
- (27) Narrated by Al-Bukhari: 1/381, No. 537.
- (28) Narrated by Al-Bukhari: 3/111, No. 2463, and Muslim: 4/1761, No. 2244.
- (29) The Artistic Portraying in Holy Qur'an: 191.
- (30) Narrated by Al-Bukhari: 3/111, No. 2463, and Muslim: 4/1761, No. 2244.
- (31) Narrated by Al-Bukhari: 3/111, No. 2463, and Muslim: 4/1761, No. 2244.

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