

The Analysis of Narrative Patterns in *Sūratu al-Kahf* ‘The Cave’

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Abstract

The analysis of both dialogue and monologue as two variants in narrative discourse represents a significant step in formulating the thematic shifts and topic development in a discourse. The focus on one type of analysis and ignoring the other type may result in insufficient conclusions. The examination of two different patterns in narrative discourse helps in find out the similarities and differences in the organizations of thematic development and turn-taking system. The basic aim of the study is to discover the main patterns of thematic structures that can correlate with turn-taking system and lexical cohesion ties. The main results focuses on the importance of thematic progression patterns in creating a coherent text depending on the use of different types of themes which are used for various functions, namely, ‘carrying the topics’, ‘creating cohesive relations and texture’ and ‘presenting a point of view’. Comparing the two types of narrative patterns, monologue structure is affected by theme-change .This leads to the identification shift in turn taking system. However, the change of theme doesn’t have a direct relation with shift of turns in dialogue pattern of narrative discourse. Both theme –types and thematic patterns aid the logical sequences of the event in the data and the flow of information is consistent because of them.

Keywords: Topical Theme, turn-taking, monologue, dialogue

1. Introduction

Working with discourse by adopting different analytical levels evoke the need to state certain generalizations that a discourse may have. The identification of narrative discourse helps in formulating an inductive and micro-analytical model for the analysis of the data. The prevailing fact is that thematic analysis and turn-taking system can work together to give a wider image of the basic constrained types of a narrative discourse. These types can be uncovered only when these relations are dealt with from different perspectives.

The problem accounts for how various functional and conversational approaches can affect the way the narrative discourse is comprehended. The clustering of the various situations under one heading or sub-heading to investigate how themes and turn-taking are identified and categorized is a central issue. The second important issue is how thematic progression is used to reflect the shift of topics within themes and within themes and rhemes. Finally, the relation of thematic progression and reference is tackled to show how the lexical cohesion can enforce the use of thematic progression in a discourse.

According to Halliday (1985:38), theme is an element which serves as the point of departure of the message and the rheme is the rest of the message. The theme of a clause can be picked up or repeated in an upward movement to entail the concept of thematic progression. Thus, thematic progression is one of the important issues that reflect how the information is picked up or repeated throughout the text (Paltridge, 2006:148).

The aim of this study is to provide an empirically inductive framework that shows how 1)the turns are shifted in narrative patterns in ;2)how the transition among turns is affected by the change of topical themes ;and 3)how thematic progression and reference help in creating cohesion in a discourse. Finally the study aim at providing new classification of turns both in monologue and dialogue based on the nature and structures of these two types of narrative discourse.

2. The Analytical Framework and Methodology

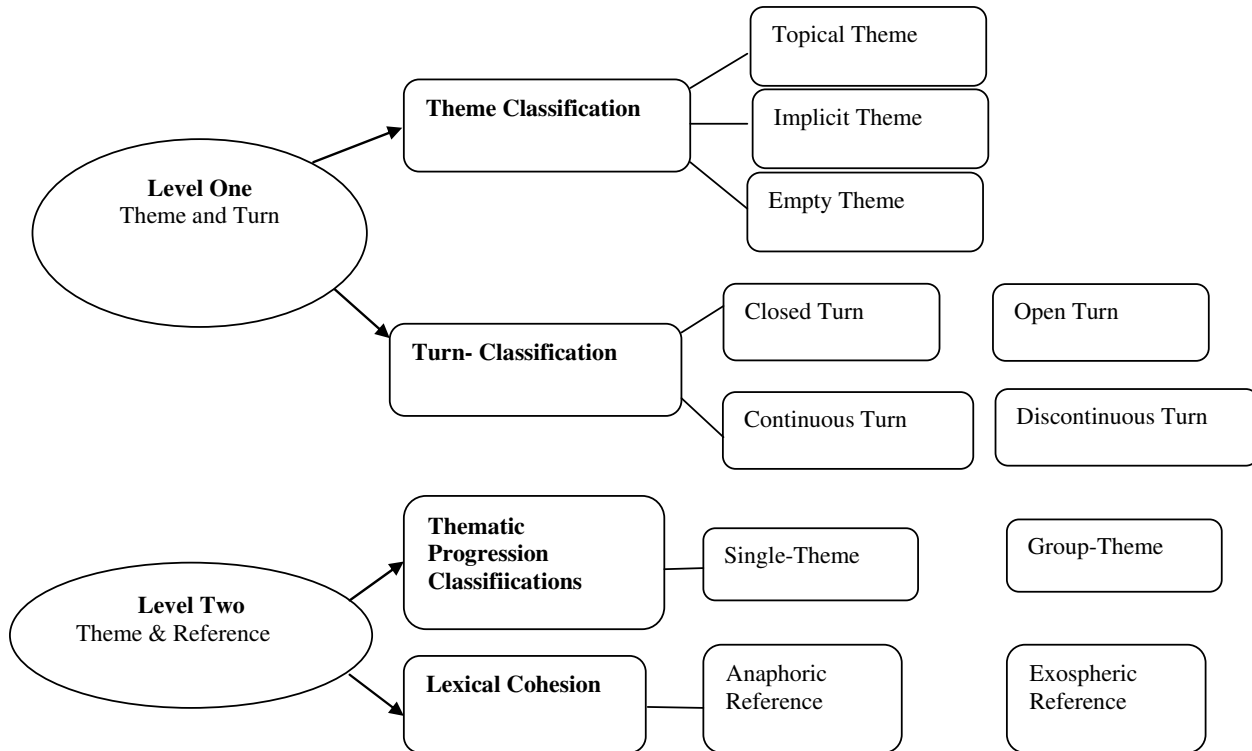
The methodology used in the analysis can be dealt following two main procedures. In the first procedure, the data is analyzed by using the Theme-Rheme framework to examine the thematic structures. This step is based upon Halliday's treatment of theme. The applied procedure in the textual analysis is based on the division of the verse into clauses and the clauses are then divided into themes and rhemes focusing on the different types of themes. In this respect, Belmonte and McCabe (1998:13) state that the beginning of the message is influential and the initial position is extremely necessary to convey the message correctly. What is written at the beginning enriches value of the interpretation of everything that comes next in a text. The theme analysis is highly dependent on the turn-taking shift both in monologue and dialogue. The conversational analysis, on the other hand, deals with correlation between the exchange of roles among participants and the change of theme as it indicates a shift of turns or roles. Sacks, et al (1974) put forward a model for the organization of conversation in terms of "turn- taking" system. This system is characterized by a number of rules and two components which introduce certain important terms such as: turn, transition relevance place, current participant, next participant ...etc. Accordingly, the two systems are connected to discover the layout of the turns in the data.

It is well-known that a monologue doesn't have a systematic turn taking roles. The turn-shift or change is not clearly evident in the monologue as they do in the dialogue. In this respect (Mindt,2008) cited in(Frobenius,2014) states that monologue has no turn-taking and the communication participants are not present. This means that the participants have low involvement in the text. Accordingly, this study is based on the assumption that the turn-taking shift is categorized depending on the participant-shift or change. The schema that is adopted in the analysis may be as follows (T1, T2, T3= Pn) which implies that a group of successive themes may form one single turn that is carried out by one single participant (Pn).

The dialogue pattern, however, shows a smooth transition among participants. It is usually assumed that talk comes into being either by continuous startups of a next turn by a group of participants, or by orderly start-ups by a next participant when the current participant is still talking (Schegloff,2000). Accordingly, the turn-shift is easily determined when the current participant stops and a next participant takes the turn. The previously stated schema is also adopted in the analysis of dialogue in this study.

Second, the analysis of thematic progression is implemented based on the Paltridge's classification of thematic progression. According to Paltridge (2006:148-151), thematic progression refers to the way in which the theme of the clause may be picked up or repeated by a meaning from a preceding theme or rheme. In other words, thematic progression helps in establishing cohesion and thus coherence to a text, guiding the reader through the text in a logical and rational course. This can be implemented by the use of three kinds of 'Thematic Development Patterns': theme reiteration/ constant theme pattern, a zigzag/ linear theme pattern and a multiple theme/ split rheme pattern.

In this study, it is proposed that these patterns are connected with the lexical cohesion, namely reference relation. The themes are interrelated with the reference to keep the texture of a discourse. Most of the topical themes coincide with the referent items whether a noun or pronoun, whereas the textual theme may correlates with the lexical cohesion relation under the type conjunctions. The two levels of analysis are presented below.

Figure 1: The Analytical Framework

3. Data Collection

The narrative discourse is a well-known Quranic chapter and it is entitled 'The Cave verse'. It is Chapter 18 in the Holly Quran and the total number of 110 verses. The variety of topics and narrative patterns is the main reason behind selecting this discourse. The surah has (4) main stories that are controlled by (3) main characters, namely, 'Cave People', 'Two Companions', 'Moses', 'Kihdir', and 'Dul-Qarnain'. The narrative discourse can fall under two main types of narrative patterns which are the monologue and the dialogue. The thematic analysis helps in tracing the development of these topics in the data. To trace the development of the participants in the narrative discourse, the thematic analysis is applied. Accordingly, the next sections are devoted to the analysis of these four extract from different perspectives to identify the thematic types and development in relation with the turn-taking system.

4. The Narrative Patterns

The narrative pattern takes the form of monologue that is usually narrated by 'Allah' in the Holly Quran or by the main characters in the narrative extracts. In monologue, the voice of the narrator is strong due to the use of a variety of pronouns. These pronouns have a voice maker that has only one reference. The order of the narrative extracts followed in the Cave verse is dependent on the flashback. It is a style that is implemented by referring to a story from past generation. The idea of flashback is introduced by Yimam (2008). Most of the narrated extracts deal with events happen in the far past and it is narrated for a lesson. The (4) narrative extracts have a monologue or dialogue patterns based on the way these extracts are narrated. Some extracts have a combination of both.

4.1 The Cave Companions

The first story has a combination of monologue and dialogue patterns. This extract starts with an introduction. It focuses on the importance of believing that there is only one God and all the man kind

should adhere to this fact. The introduction extract has a monologue pattern which gives a description of the Holly Book, believers and disbelievers. Hanif (2011) describes the extract as '**A Trial of Persecution of One's Beliefs**'. The narrative monologue talks about a group of young men who believed in **Allah** but their tribes were disbelievers and idol worshipper. They present their religion and belief to their people, but the latter reject them. They run away to the cave because of their belief and they suspend in deep sleep for many years (Hanif,2011).

The monologue in the religious text is characterized by the control of the narrator over the discourse turns. The narrator who is 'God'(Allah) narrates the monologue for different purposes. The first one is to recite a description of people, settings, concepts and objects to pave the way for the main lessons in the verse and the second is to connect the main events inside a specific story by providing more minor events or descriptions.

Example 1

Part 1/Introduction

[All] praise (T1) is [due] to Allah , who has sent down upon **His** Servant the Book and has not made therein any deviance. **He** (T2) has made straight, to warn of severe punishment from Him and to the **believers that they**(T3) will have a good reward. **In which they** (T4) will remain forever And to warn **those disbeliever** (T5) who say, " Allah has taken a son." **They** (T6) have no knowledge of it, nor had their fathers. **Grave** (T7) is the word that comes out of their mouths. **They** (T8) speak not except a lie. **Then perhaps you** (T9) would kill yourself through grief over **them, if they** (T10) do not believe in this message, [and] out of sorrow. **Indeed, We** (T11) have made that which is on the earth adornment for it **that We** (T12) may test them [as to] which of them is best in deed. And indeed, **We** (T13) will make that which is upon it [into] a barren ground. Or have **you** (T14) thought that? **The companions of the cave and the inscription** (T15)were, among Our signs, a wonder? **Mention{YOU/Muhammed}{I}**(T16) retreated to the cave **when the youths** (T17) said "**Our Lord** (T18) grant us from Yourself mercy and prepare for **us** from our affair right guidance."

In this study, the number of turns in any extract corresponds with the topical theme-change and participant-shift. The adopted strategy is highly dependent on the change of the topical theme. It is not surprising to say that the number of the topical themes doesn't coincide with the number of the turns. This is due to the fact that some of the topical themes are repeated successively.

Taking into consideration the previous schema adopted in the analytical framework, the total number of topical themes in the introduction part is (18) ,whereas, the number of turns is (10) .The number of participants that exchange their roles are (4)participants, namely, Allah, believers, disbelievers and the prophet Mohammad. The number of themes does not have one to one relation with the number of turns ,thus, the general pattern of the introduction is (A-B-C-D-A).The table below shows the distribution of theme and turns.

Table 1: Distribution of Turns and Themes in Part (1)

Turns and Participants	Themes	Turn -Type
TU1 /P1 (God)	T1,T2	Open Turn
TU2/P2 (Believers)	T3,T4	Closed Turn
TU3/P3 (Disbelievers)	T5,T6,T7,T8	Open Turn
TU4/P4 (Prophet)	T9	Closed Turn
TU5/P3(Disbelievers)	T10	Closed Turn
TU6/P1(God)	T11,T12,T13	Closed Turn
TU7/P4(Prophet)	T14	Closed Turn
TU8/P5(The Youth)	T15	Closed Turn
TU9/P4(Prophet)	T16 (Implicit theme)	Closed Turn
TU10/P5 (The Youth)	T17+T18	Closed Turn

The turns have different participants who take their own roles in the development of the main themes. The first turn has only one participant and it combines the two successive topical themes. The schema is **UT1 (T1&T2=P1)**. The second turn starts when the topical theme is changed. Thus it requires a turn-transition. The second topical theme is the believers and it has (2) topical themes with the schema **UT2 (T3&T4=P2)**. The other turns have the same distribution as it is shown above. It is worthy to mention that some topical themes in Arabic discourse are implicit especially when the sentence has the imperative form. The table below shows the detailed analysis of turns and themes in this extract.

Working with the analysis of monologues, it seems that the turns may vary based on the type of the reference of the topical themes. Therefore, a topical theme can be classified as referring to either humans, settings, objects or concepts. Thus, two types of turns may be distinguished: the 'open-turn' which is characterized by a non-human reference in its topical theme and the 'closed –turn' which usually has one or a sequence of repeated topical themes referring to humans as the main participants. The open turn incorporates either the previous or next non-human topical theme as part of the current turn. The introduction part has the two types. The concept topical themes 'all praise' in (T1) and 'Grave' (T7) come after a sequence of topical themes and they formulate the open-turn type. The topical theme is related to the pronouns 'He' and 'they' which refer to God and the two groups of believers and disbelievers. The second turn which has only human topical themes is an example of the closed turn. It has only 'the believers' as their topical themes.

Accordingly, the transitions from one turn to the next are judged in accordance with the participant-shifts and a new turn is initiated whenever there is a change of topical themes.

The following extract represents the second part of the monologue that sheds light on the life of youth during their sleep. It has three main parts which are (**monologue setting, inserted dialogue and monologue complement**). These parts have sequences of turns that are carried out by different participants in the story. The **monologue setting** is dominated by one participant who is the narrator. It provides information about 1) the setting of the story which is 'the cave' and the status of 'the youth' as the believers. The **inserted dialogue** has one main participant referring to 'the cave people'. They have a short dialogue wondering about the disbelievers in their tribe. The last part which is the **monologue complement** part gives more details about the youth. It completes the description that is given in the first part.

Example 2

Part 2 /A Cover of Sleep

Monologue/Setting:

So **We (T1)** cast [a cover of sleep] over their ears within the cave for a number of years. Then **We (T2)** awakened them that **We(T3)** might show which of the two factions most precise in calculating **what [extent] they (T4)** had remained in time. **We(T5)** relate to you, [O Muhammad], **their** story in truth. **Indeed they(T6)** were youths who believed in their Lord **and We (T7)** increased **them** in guidance. **And We (T8)** made firm **their** hearts

Inserted Dialogue

- **When they (T9)** stood up. **They (T10) said Our Lord (T11)** is the Lord of the heavens and the earth. Never will **we (T12)** invoke besides Him any deity. **We(T13)** would have certainly spoken, then, an excessive transgression. **These, our people (T14)**, have taken besides Him deities. ".Why do **they (T15)** not bring for [worship of] them a clear authority? **The youths (T16)** said to one another], And when **you (T17)** have withdrawn from them and that which **they (T18)** worship other than Allah , retreat to the cave. **Your Lord (T19)** will spread out for you of His mercy and will prepare for you from your affair

Monologue Complement

And, **you (T20)** would see **the sun** when **it (T21)** rose, inclining away from their cave on the right, .and when **it(T22)** set, passing away from them on the left, **while they (T23)** were [laying] within an open space thereof. **That (T24)** was from the signs of Allah. **He (T25)** whom Allah guides is the [rightly] guided, but he whom **He**

(T26) leaves astray , never will **you (T27)** find for him a protecting guide. **And you (T28)** would think them awake, **while they (T29)** were asleep. **And We (T30)** turned them to the right and to the left, **while their dog (T31)** stretched his forelegs at the entrance. **If you(T32)** had looked at them, **you(T33)** would have turned from them in flight and been filled by them with terror. **And similarly, we (34)** awakened them.

The 'monologue setting' states a description of the youth .It has an exchange between the narrator and the youth. The dialogue is inserted to reflect the conversations between the youth concerning their beliefs and their tribe's belief. The dialogue is followed by the last part which completes the first monologue. It sets the detailed descriptions of the youth inside the cave and how God save them from the dis-believers. The table below shows the distribution of themes and turns.

Table 2: Distribution of Themes and Turns in Part (2)

Turns and Participants	Themes	Turn -Type
Monologue Setting TU1 /P1 (God)	T1,T2,T3,T4,T5	Closed Turn
TU2/P2 (The Youth)	T6	Closed Turn
TU3/P3 (God)	T7,T8	Closed Turn
Inserted Dialogue TU4/P2 (The Youth)	T9,T10,T11,T12,T13	Continuous Turn
Monologue Complement TU5/P1(God)	T20,T21,T22	Open Turn (The Sun)
TU6/P2(The Youth)	T23,T24	Open Turn (Empty 'That')
TU7/P1 (God)	T25,T26	Closed Turn
TU8/P3(The Prophet)	TT27,T28	Closed Turn
TU9/P2(The Youth)	T29	Closed Turn
TU10/P1(God)	T30,T31(Implicit theme)	Open Turn (their dog)
TU11/P5 (The Prophet)	T32,T33	Closed Turn
TU 12/P1(God)	T34	Closed Turn

The total number of the turns of this part is (12) and the total number of participants is (3).They make use of (34) topical themes. Most of the turns are closed with the exception of three turns which are considered to be open turns .They are open because they include a reference to the object 'the sun' in theme (21) using the pronoun (it),the empty topical theme 'that' and the topical theme 'their dog'. The main characters, that are involved in the extract monologue, are the narrator 'God', the youth and 'people in the city'. The turns in the data may vary based on the number of themes. Most of the turns have one theme whereas others have three or four themes. Finally, the turn in the dialogue is classified as continuous turn because it is not interrupted by an insertion sequence (See the analysis below).

The last part of this narrative extract takes the form of a dialogue among a group of the main characters denoting the main events after the youth are awake. This part illustrates the situation of the youth after they have been found. It is the 'Concluding part of the Dialogue ' which concludes the whole story of the cave people.

Example 3

Part 3/After the Sleep

A- {That **they** might question one another}.**A speaker from among them(T1)**, "said How long have **you (T2)** remained [here]?" . "**We (T3)** have remained a day or part of a day." **Your Lord (T5)** is most knowing of how long you remained. So send one of you with this silver coin of yours to the city and let him look to which is the best of food and bring you provision from it and let him be cautious. And let no one be aware of you. Indeed, **if they (T6)** come to know of you, **they (T7)** will stone **you** or return **you** to their religion. And never would **you (T8)** succeed, then – ever.

B-And similarly, We (T9) caused them to be found **that they (T10)** would know that **the promise of Allah (T11)** is truth and that of **the Hour there (T12)** is no doubt.

C-[That was] **when they (T13)** disputed among themselves about their affair **and they {I} (T14)** said, "Construct over them a structure. **Their Lord (T15)** is most knowing about them." **O prevailed in the matter**

(T16), said "We (T17) will surely take [for ourselves] over them a masjid.". They (T18) will say there were three, the fourth of them being their dog; and they (T19) will say there were five, the sixth of them being their dog - guessing at the unseen; and they (T20) will say there were seven, and the eighth of them was their dog. **D- (You) Say, [O Muhammad] (T21) {I}, "My Lord(T22) is most knowing of their number. None (T23) knows them except a few.**

The pattern of the dialogue is (A-B-C-D). The sequence is connected with the participants who are involved in taking turns. First, the floor is taken by the youth in the cave after they wake up. In this turn, they were wondering about what happened and what to do later. The narrator's role is also clear in turn (B) explaining how the youth are found. A new participant takes the turn introducing turn (C) which shows the way people in the city start to communicate with the youth. The last participant under the turn (D) is the prophet (Mohammad) who is introduced in the last turn. The topical themes are mainly addressed by the use of a set of pronouns to refer to the people in the cave. Most of the turns in the dialogue are closed turns. They are regulated by the main characters in the story including the narrators who are 'God' and 'prophet'. The general pattern of the monologue is {**Introduction-Monologue Setting-Inserted Dialogue-Monologue Complement- Concluding Dialogue**}. The following table shows the distribution of turns in the dialogue.

Table 3: Distribution of Turns and Themes in Part (3)

Turns and Participants	Themes	Turn -Type
TU1/P1 (The Youth)	T1-T8	Continuous
TU2/P2 (God)	T9-T12	Continuous
TU3/P3 (The people)	T13-T20	Continuous
TU4/P4 (The Prophet)	T21-T23	Continuous

4.2 The Companions in the Garden

This narrative discourse is characterized by the use of the dialogue pattern. The dialogues in the data are characterized by a systematic exchange which indicates that turns are shifted among participants smoothly with a high involvement on the part of the participants. The extract (3) has a long dialogue between two companions. The first one is a wealthy man and the second participant is his friend who is less fortunate. The wealthy man has possessed the best of wealth gardens, the naturally flowing rivers, children, servants and other supporters. Hanif (ibid) mentions that this story is '**A trial of Wealth**' and **describes the man as** a foolish man that his wealth and manpower is a sign of Allah's love and acceptance. However, Allah destroyed his wealth to show him and us that the wealth is not a part of Allah's pleasure or displeasure, but rather it is a test through which Allah determines the strength of man's belief and action. To carry on these events, one turn is implemented to carry a group of topical themes. In the '**introduction**', God narrates the main setting which shed lights on the participants of the story.

Example 4

And (You) {I} (T1) present to them an example of two men. **We** (T2) granted to one of them two gardens of grapevines, and **We** (T3) bordered them with palm trees and placed between them [fields of] crops. **Each of the two gardens**(T4) produced its fruit and did not fall short thereof in anything. **And We** (T5) caused to gush forth within them a river.

The '**introduction**' has (5) topical themes forming a closed turn. The schema is TU1({I} T1=P1), TU2 (T1,T2,T3,T4 and T5=P2). The narrator controls the topical theme by the pronoun 'We' and 'the two gardens' are also used to be incorporated by the closed theme. The main dialogue appears after this introduction following the pattern (A-B-A). These turns are followed and preceded by the insertion sequence. The insertion is used to add more information about the participants and events in the story. The story is ended with a conclusion that conveys a moral lesson.

Example 5

Introduction-----And (You/I(T1))present to them an example of two men: We(T2) granted to one of them two gardens of grapevines, and We(T3)bordered them with palm trees and placed between them [fields of] crops. Each of the two gardens (T4) produced its fruit and did not fall short thereof in anything. And We(T5) caused to gush forth within them a river.

A/And he (T6) had fruit, so he(T7) said to his companion while he(T8) was conversing with him, "I (T9) am greater than you (T10) in wealth and (T11/I) mightier in [numbers of] men.

Insertion-1 ---- And he(T12) entered his garden while he (T14)was unjust to himself}.

A/ He (T15) said, "**I (T16)** do not think that this will perish - ever. And **I (T17)** do not think the Hour will occur. And even if **I (T18)**should be brought back to my Lord, **I(T19)** will surely find better than this as a return.

B/ "His companion (T20)said to him while he (T21) was conversing with him, "Have you(T22) disbelieved in He who created you from dust and then from a sperm-dropand then proportioned you [as] a man? And why did you(T23), not say, when you (T24) entered your garden 'What Allah(T25) willed [has occurred]; there(T26) is no power except in Allah '?Although you(T27) see me less than you in wealth and children. It (T28) may be that my Lord will give me [something] better than your garden and (T29/HE/I)will send upon it a calamity from the sky, and it (T30) will become a smooth, dusty ground. Or its water(T31) will become sunken [into the earth],so you (T32) would never be able to seek it."

Insertion-2 ----- And his fruits (T33)were encompassed [by ruin], so he (T34) began to turn his hands about [in dismay] over .What he(T35) had spent on it, while it (T36) had collapsed upon its trellises,

A/ and (T37/HE/I) (said, "Oh, I (T38) wish I(T39) had not associated with my Lord anyone."

Conclusion -----And there(T40)was for him no company to aid him other than Allah , nor could he(T41) defend himself.

The wealthy man takes the floor by producing a turn that has a group of topical themes using the pronoun 'I' and his poor friend with the pronoun 'you'. Thus he states '**so he said to his companion"I am greater than you in wealth and mightier in [numbers of] men.'** The pronoun 'he' is used at the beginning by the narrator. This turn is discontinuous due to the insertion-sequence. It describes how the wealthy man is unjust to himself. This sequence is followed by the last part of the same turn. It is carried out by the same participant. The second participant takes the floor denoting the ill-deeds of his friends by saying '**Although you see me less than you in wealth and children. It may be that my Lord will give me [something] better than your garden'**.

The use of a variety of topical themes such as 'you' and 'me' and empty themes such as 'there' is one of the characteristics of this dialogue pattern. Accordingly, a variety of pronouns are used including both topical and empty themes to denote the first participant the wealthy man (P1), his poor friend (P2) and the (garden).The empty theme appears in (T26) '**there is no power except in Allah'**. The second insertion sequence is implemented by the narrator for the second time to describe the last event which is the destruction of the garden as a sign of the ill-deeds of the wealthy man as he says '**And his fruits were encompassed [by ruin]**'. The first participant (P1) takes the floor again stating his alas. The dialogue is ended with the conclusion '**there was for him no company to aid him other than Allah'** which indicates the final lesson out of the story and it is also characterized by the use of the empty theme 'there'.

The total number of turn is (3).These turns are classified as discontinuous because they are followed by insertion sequences. It seems that the wealthy man opens and closes the whole dialogue and the narrators (God) starts the first description and states the final conclusion. The final organization of the narrative discourse is as follows:{**Introduction-Turn(A)-Insertion sequence(1)-Turn A-Turn**

(B)-Insertion sequence(2)-Turn(A)-Conclusion}. The schema of the dialogue based on the correlation between the thematic analysis and turn-taking analysis is illustrated in the following table.

Table 4: Distribution of Turns and Themes in the Companions in the Garden

Turns and Participants	Themes	Turn –Type
Introduction	T1-T5	-----
TU1/P1(The Wealthy Man)	T6-T11	Discontinuous
Insertion (1)	T12-14	
TU1/P1(The Wealthy Man)	T15-T19	
TU2/P2 (His Friend)	T20-T22	Continuous
Insertion (2)	T33-T36	
TU3 /P1 (The Wealthy Man)	T37-39	Continuous
Conclusion	T40-T41	-----

The themes are distributed among the different parts of the dialogue. The turns are classified in this pattern as continuous and discontinuous turns. The former refers to a situation where the current participant's turn is not interrupted by a description. The latter denotes that the current participant's role has been interrupted. The interruption is due to the description of other events or setting which is usually carried out by the narrator. The first turn is discontinuous because of the insertion sequences and divides the turn of the wealthy man into two parts.

4.3 Moses & AL-khadir

The second narrative dialogue is represented in the story of Moses. Unlike the previous dialogue, this narrative discourse has two separate settings and participants. The first dialogue is between Moses and his servant, whereas the second is between Moses and Al-khadir. The floor is taken by Moses in both settings and he is the one who controls the transition of turns in the two dialogues because he is the one who asks the questions or gives the specific orders. One of the striking element in the first dialogue is the use of the implicit theme with the prophet Mohammad as it appears only once in this narrative discourse. In Arabic texts, the imperative clauses have implicit subjects. This grammatical fact leads to the implementation of the implicit theme.

Example 6

Dialogue (1) Moses and his servant

A-**And (You)** (T1/I)[mention when **Moses**(T2) said to his servant, "**I (T3)** will not cease [traveling]**until I** (T4) reach the junction of the two seas or continue for a long period."

Insertion(1) -- **But when they**(T5) reached the junction between them, **they**(T6) forgot their fish,**and it** (T7)took its course into the sea, slipping away. **So when they** (T8) had passed beyond it.

A-[**Moses**](T9) said to his boy, " **You** (T10/I) Bring **us our** morning meal. **We** (T11) have certainly suffered in this, our journey, [much] fatigue."

B- He (T12) said,"Did **you** (T13) see **when we**(T14) retired to the rock? **Indeed, I**(T15) forgot [there] the fish. **And none** (T16) made me forget it except Satan – **that I** (T17) should mention it. **And it** (T18) took its course into the sea amazingly".

A- [**Moses**] (T19)said, "**That** (T20) is what we were seeking."

Insertion(2) -- **So they** (T21) returned, following **their** footprints. **And they**(T22) found a servant from among. our servants to **whom we** (T23) had given mercy from us and had taught him from Us a [certain] knowledge.

The whole pattern is (A-insertion-A-B-A-insertion) and the total number of turns is (3). The first turn is initiated when Moses mentions his goal of reaching a particular place '**the junction of the two seas or continue for a long period**'. His turn is discontinued because of the first insertion where the floor is taken by the narrator to narrate the main events that happened while they were walking in their journey '**they forgot their fish, and it took its course into the sea, slipping away. So when they had passed beyond it**'. This turn is characterized by the use of topical themes which have reference to Moses, his servant and the fish. It includes a group of pronouns such as {(I), (you),(they),(us),(our),(we) and (it)}.The first turn is re-initiated by Moses. He has selected himself to take the turn saying '**Bring us our morning meal**'. It is a request that is accepted by the servant. The schema of this turn is (TU1=P1/insertion/P1).The second turn starts when the servant accepts Moses's request. He takes the turn not because of self-selection but rather due to Moses’s request. The schema of this turn is (TU2=P2).The turn has a group of topical themes such as (you) and (I) referring to Moses and his servant, respectively. The empty theme (none) is used. The third turn is a re-inanition by Moses who takes the turn again. It is rather a short turn that is characterized by the use of both topical and empty themes. This turn has an insertion sequence that identifies the location and introduce the third participant who is Al-khadir (P3), thus, the schema is (UT3=P1/insertion).The table below shows the distribution of themes and turns.

Table 5: Distribution of Turns and Themes in Moses and His Servant

Turns and Participants	Themes	Turn –Type
TU1/P1(Moses) Insertion (1) TU1/P1(Moses)	T1-T4 T5-T8 T9-T11	Discontinuous
TU2/P2 (His Servant) TU1/P1(Moses) Insertion (2)	T12-T18 T19-T20 T21-T23	Continuous

The total number of turns is (23) which are distributed among (2) turns and (2)insertions. The variety of used themes indicates the need to personalize the main characters. The turns are both continuous and discontinuous.

Similarly, the second dialogue starts when Moses takes the floor in a long conversation with Al-khadir. It is a story where knowledge is a trial. Hanif describes the story stating that the prophet Moses embarks upon a journey with Al-khadir where they come across three amazing situations. Moses fails to grasp the wisdom of Al-khadir actions. The scuttling of the ship, killing of the young boy and repair of the crumbling wall are then explained to Moses at the end of in the last turn.

Example 7

Dialogue (2)Moses and Al-khadir

A- Moses (T1) said to him, "May I (T2) follow you on [the condition] that you (T3) teach me from what you (T4) have been taught of sound judgment?"
C-. He (T5) said, "Indeed, with me you(T6) will never be able to have patience. And how can you(T7) have patience for what you(T8) do not encompass in knowledge?"
A- Moses (T9) said,. " You (T10) will find me, if Allah (T11)wills, patient, and I (T12)will not disobey you in [any] order."
C- He (T13) said, "Then if you follow me, I (T14) do not ask me about anything until I(T15) make to you about it mention."
Insertion (1)- So they (T16) set out, until when they(T17) had embarked on the ship, al-Khadhir(T18) tore it open.
A-Moses (T19) said,"Have (T20)you torn it open to drown its people? You(T21) have certainly done a grave thing."
C- [Al-Khidh r] Implicit (T22) said, "Did I(T23) not say that with me .You (T24) would never be able to have patience?"

A- [Moses] (T25) said, "(T26/I)Do not blame me for what I (T26) forgot and do not cover me in my matter with difficulty."
Insertion (2)- So they (T27) set out, until when they (T28) met a boy, al-Khidh r (T29) killed him.
A- [Moses] (T30) said, "Have you (31) killed a pure soul for other than [having killed] a soul? You (T32) have certainly done a deplorable thing."
C- [Al-Khidh r] (T33) said, "Did not tell you (T34) that with me you (T35) would never be able to have patience?"
A- [Moses] (36) said, "If I (37) should ask you about anything after this, then (You) (38) do not keep me as a companion. {I}. You (39) have obtained from me an excuse."
Insertion (3)- So they (40) set out, until when they (T41) came to the people of a town, they (T42) asked its people for food, but they (43) refused to offer them hospitality. And they (44) found therein a wall about to collapse, so al-Khidh r (T45) restored it.
A- [Moses] (T46) said, "If you (T47) wished, you (T48) could have taken for it a payment."
C- [Al-Khidh r] (T49/I) said, "This (T50) is parting between me and you. I (T51) will inform you of the interpretation of that about which you (T52) could not have patience."

All the turns are characterized by a general comment by Moses. It is followed by an inquiry initiated by Al-khadir. Moses starts his turn by a request (**May I follow you on [the condition] that you teach.....**). This turn is characterized by the use of topical themes and the schema is (TU1=P1). This turn is a continuous one and it is followed by the second turn (TU2=P2) which is carried out by A-khadir. The exchange between the two participants is interrupted by the first insertion. The narrator of the insertion is God. He is the one who narrates the first insertion saying '**So they set out, until when they had embarked on the ship**'. The next turn is picked up by Moses who selects himself and takes the turn. He blames Al-khadir for his strange behavior '**Have you torn it open to drown its people**'. Al-khadir takes the floor again reminding Moses of the agreement that they had agreed upon. The second insertion helps in clarifying the next setting of the story '**So they set out, until when they met a boy**'. The next setting is when Al-khadir kills the boy which arouses certain concerns in Moses. He denies this event and considers it as a complete fault. Al-khadir takes the turn again to remind Moses of their agreement. Similarly, the third insertion sets the third place which is the town '**When they came to the people of a town, they asked its people for food, but they refused to offer them hospitality**'. The next exchanges between the same participants indicate what happens in the town. The last turn is carried out by Al-Khadir who justifies his deeds in the last three different settings.

What characterizes this dialogue is the long exchange of turns between the main participants that sheds the light on the main events in the three different settings. The insertion functions as transitional points as they indicate the setting of the ship, the boy and the wall in the town. The other important characteristic of this text is that the number of the turns coincides with the number of the participants in the dialogue. In the dialogue, the analysis of turn is evident whenever the participants shift their roles. Thus a new turn is formed. This dialogue has a set of turns that are controlled by Moses who is the most common topical theme in the dialogue whereas other turns are controlled by Al-Khadir. The schema of the dialogue is based on the correlation between the thematic analysis and turn-taking analysis is as follows {TU1-4=(P1/P3/P1/P3)/insertion 1 /TU5-7=P1/P3/P1/ insertion 2/ (TU8-10=P1/P2/P1) /insertion 3 /TU11-12(P1/P2). Thus, the total number of turns is (12) where (P1) refers to Moses and (P2) refers to Al-khadir. The number of themes and the types of turns are illustrated in the table below.

Table 6: Distribution of Turns and Themes in Moses and Al-Khadir

Turns and Participants	Themes	Turns-Type
TU1/P1(Moses)	T1-T4	Continuous
TU2/P3(Al-khadir)	T5-T8	Continuous
TU3/ P1(Moses)	T9-T12	Continuous

TU4/ P3(AI-khadir)	T13-T15	Continuous
Insertion 1(Setting 1)/The sea	T16-T18	-----
TU5/ P1(Moses)	T19-T21	Continuous
TU6/ P3(AI-khadir)	T22-T24	Continuous
TU7/ P1(Moses)	T25-T26	Continuous
Insertion2 (Setting 2)/The boy	T27-T29	-----
TU8/ P1(Moses)	T30-T32	Continuous
TU9/ P3(AI-khadir)	T33-T39	Continuous
TU10 P1(Moses)	T36-T39	Continuous
Insertion3(Setting3)/The Wall	T40-T45	-----
TU11/ P1(Moses)	T46-T48	Continuous
TU12/ P3(AI-khadir)	T49-T52	Continuous

The total number of turn is (12) with around (52) themes that denote a) the two participants, b) the three main elements in the three settings. They include the ship, the boy and the wall. All the turns are continuous and topical themes is repeated by using asset of pronouns.

4.4 Dhul-Qarnayn

The last narrative extract is the story of Dhul-Qarnayn. It is '**A Trial of Power**'. **It is a story of a strong king who controls the East and West with justice and passion. God wants to test him and he was able to succeed. Hanif (2011) sheds light on this story as he describes the king** who conquered both directions, namely, the East and West. When Dhul-Qarnayn had conquers the West, Allah tested his great power. He creates justice wherever he goes instead of treating all his subjects harshly.

This extract has three settings that reflect the three main places. The beginning of the narrative extract has a short introduction where Allah narrates the main fact about Dhul-Qarnayn concerning his power and travel. It has four participants. Two are from different time-phase as they refer to people in Mecca and Prophet Mohammad, whereas the other two are from the story time-phase when the king lived and the narrator.

Example 8

And they (T1) ask you, [O Muhammad], about Dhul-Qarnayn. **Say, "I (T2)** will recite to you about him a report." **Indeed We (T3)** established him upon the earth and **We(T4)** gave him to everything a way. **So, he(T5)** followed a way. **Until, when he (T6)** reached the setting of the sun, **he(T7)** found it [as if] setting in a spring of dark mud, **and he(T8)** found near it a people.

The schema of the analysis entails that the number of turns is (4).The number of topical theme is (8) whereas the number of participants is (4).The number of the participants correlates with the number of the turns but not with number of themes. This stems from the fact that some of the topical themes are repeated. The same participant keeps the floor for several times, thus the same topical theme is repeated. The schema runs as follows (TU1-T1=P1/TU2-T2=P2/TU3-T3&T4=P3/TU4-T5,T6,T7&T8=P4) where (P1) refers to the disbelievers in Mecca, and (P2) refers to the prophet Mohammad, (P3) is the narrator and finally (P4) is Dhul-Qarnayn.

The first setting which is the "West' is narrated by God in the introduction. It is followed by the dialogue between God (Allah) and 'Dhul-Qarnayn'.The first turn starts when Allah orders 'Dhul-Qarnayn' to behave in the right way with the people dwelling the west area saying that '**O Dhul-Qarnayn, punish [them]**'. 'Dhul-Qarnayn' takes the floor by stating that:'**As for one who wrongs, we will punish him....But as for one who believes..., he will have a reward of Paradise'** These two turns have a group of topical themes denoting the God, king, believers and disbelievers.

Example 9**West setting: The Dialogue Pattern**

A- Allah(T1) said, "O Dhul-Qarnayn(T2), punish [them] or else adopt among them [a way of] goodness." either you

B- He (T3)said, ".As for one who wrongs, we (T4) will punish him. **Then he(T5)** will be returned to his Lord, and **He(T6)** will punish him with a terrible punishment. **But as for one(T7) who believes** and does righteousness, **he(T8)** will have a reward of Paradise , **and we(T9)** will speak to him from our command with ease."

The general schema of this setting is {TU1=P1/TU2=P2} which includes (9) topical themes. The most dominant characters is the king (P2) who takes the longer turn making use of (7) topical themes, whereas the first turn tends to be shorter with (2) topical turns. All the turns flow smoothly without interruption forming the continuous type. The second setting is the 'east' where the king goes as his second direction. The setting takes the form of a short monologue telling the events that happened when Dhul-Qarnayn '**reached the rising of the sun and how he helped in protecting people there**'. Similarly, the most prominent topical themes are God and his king who switch the turns to solve the problem of the people in the east.

Example 10**East Setting :The Monologue Pattern**

Then **he(T1)** followed a way . **Until, when he(T2)** came to the rising of the sun, **he(T3)** found it rising on a people for **whom we (T4)** had not made against it any shield. **And We(T5)** had encompassed [all] that **he (T6)**had in knowledge. **Then he (T7)** followed a way. **Until, when he (T8)** reached [a pass] between two mountains, **he (T9)** found beside them a people who could hardly understand [his] speech.

The schema of this setting is as follows (TU1-T1,T2&T3=P1/TU2-T4 &T5=P2/TU3-T6,T7,T8 & T9=P1).The total number of turns is (3) that are distributed among two participants. The number of themes is (8) which cannot correlate with the number of the turns. The third setting is near the mountains where the third participant is introduced. The dialogue is between the people who are living between the mountains and the king. The dialogue starts with a request form the people to stop the danger of Gog and Magog saying '**O Dhul-Qarnayn, are [great] corrupters in the land. Indeed Gog and Magog**'.The request is accepted by the king who he finds a way to help them stating '**Bring me sheets of iron**' ... he said "**Blow [with bellows],"** until when he had made it [like] fire'.

Example 11

Near the mountain Setting : The Dialogue Pattern

Until, when he(T1) reached [a pass] between two mountains, he(T2) found beside them a people who could hardly understand [his] speech.

C- They(T3) said, O Dhul-Qarnayn, Indeed Gog and Magog (T4)are [great] corrupters in the land, so may **we(T5)** assign for you an expenditure **that you(T6)** might make between us and them a barrier?"

B –He (T7) said, "That in which my Lord(T8) has established me is better [than what you offer], **buT{ You(T9/I)** assist me with strength; **I (T10)**will make between you and them a dam.**{ You(T11/I)** Bring me sheets of iron" until, **when he(T12)** had leveled [them] between the two mountain walls, **he(T13) said, (You/T14/ I)** "Blow [with bellows]," **until when he(T15)** had made it [like] fire, **he(T16) said, (You/T17 I)** Bring me, **that I (T18)** may pour over it molten copper."

Insertion -- So Gog and Magog (T19)were unable to pass over it, nor were **they(T20)** able [to effect] in it any penetration.

B-[Dhul-Qarnayn](T21) said, "**This(T22)** is a mercy from my Lord; **but when the promise of my Lord(T23)** comes. **He(T24)** will make it level, and ever is the promise of my Lord true. **And We(T25)** will leave them that day surging over each other, **and [then] the Horn(T26)** will be blown, **and We (T27)** will assemble them in [one] assembly. **And We(T28)** will present Hell that Day to the Disbelievers, on display.

The total number of themes in this setting is (28) themes that are distributed among (2) different turns. The second turn is discontinuous as it is interrupted by the given description' **So Gog and Magog were unable to pass over it, nor were they able [to effect] in it any penetration'**. The turn is long and it is characterized by the repeated use of the saying verb. This reflects that the king has passed through stages to build the wall and he interrupts every stage by his order to the people as follows ' **Blow [with bellows],'' until when he had made it [like] fire, he said '.** Then he continuous saying '**Bring me, that I may pour over it molten copper.**'

One of the prevailing factors in this setting is the repeated use of the implicit themes along with the basic use of the topical themes. The implicit theme is used because the imperative form is evident in the narrative discourse. Accordingly, the schema of the dialogue based on the correlation between the thematic analysis and turn-taking analysis as follows:**{Introduction/S1(TU1-2=P3&P4)/S2(TU3-5=P2,P1&P2/ S3(UT6-7-P3 /P2-insertion- P2)** where 'S' refers to the setting. The distribution of themes and turns in the three settings is given below.

Table 7: The Distribution of Themes and Turns in Dhul-Qarnayn

Turns and Participants	Themes	Turns-Type
Introduction	(4)Turns	
TU1/P1(Disbelievers in Mecca)	T1	
TU2/P2(The Prophet)	T2	
TU3/P3(God)	T3-T4	
TU4/P4(Dhul-Qarnayn)	T5-T8	
1)West Setting	(9) Themes	-----
TU1/P3(God)	T1-T2	Continuous
TU2/P4(Dhul-Qarnayn)	T3-T9	Continuous
2)East Setting	(9) Themes	-----
TU3/ P4(Dhul-Qarnayn)	T1-T3	Continuous
TU4/ P3(God)	T4-T5	Continuous
TU5/P4(Dhul-Qarnayn)	T6-T9	Continuous
3)Near the Mountains Setting	(28) Themes	Continuous
TU6/P3(God)	T1-T2	Continuous
TU7/ P5(The People)	T3-T6	Continuous
TU8/ P4((Dhul-Qarnayn)	T7-T18	Continuous
Insertion (God)	T19-T20	-----
TU9/ P4((Dhul-Qarnayn)	T21-T28	Continuous

5. Narrative Discourse and Thematic Progression

The thematic progression reflects the way topics are developed. The analysis reveals that the three types of thematic progressions, namely the constant, zigzag and multiple thematic progressions. They work singly or in group. In single-theme type, one type of thematic progression is used. On the other hand, when more than one type is used, the group-theme is formed. Despite the fact that constant theme creates a logical relation between the main themes, the zigzag theme helps in creating the sequential relations between the rhemes and next themes. It creates a kind of an immediate relation between the rheme of one clause and the immediately next theme of the following clause. The last type is the multiple theme. It is the most influential type as it creates a long-term relation instead of the short-term relation which is created by the constant and zigzag themes. It provides a sequential relation between one rheme with other themes that can be found later in the text and that are not necessarily found in the next themes.

Lexical cohesion may coincide with both the theme and the rheme concepts. The topical themes, for example, seem to have both anaphoric and exaphoric reference. Similarly, the textual themes are represented by the conjunctions in lexical cohesion. They establish the cohesive ties which join the themes (Fries,1995:7). The anaphoric reference is heavily used because most of the nouns are introduced first for two main purposes which are the clarity of events-order in the narrative and the emphasis of the moral lesson. The pronouns are used later to refer back to these nouns. The exaphoric reference is used to refer to the prophet who has a reference outside the text.

5.1 Single-Theme Type

This type is usually formed when one type of thematic progression such as constant, zigzag or multiple is used. The most common type of thematic progression is the '*constant theme*'. In the data under analysis, the most prominent thematic progression is the constant theme. The beginning of each part is joined continuously through the use of this type. The example below is taken from '**the cave people**' narrative discourse. The use of constant theme emphasizes the importance of introducing the main characters, the speech roles of the cave companions and how God has saved them from the disbelievers.

Example 12

'Our Lord (CTP/T), grant us from Yourself mercy and prepare for us from our affair right guidance.' **So We(T)** cast [a cover of sleep] over their ears within the cave for a number of years. **Then We(T)** awakened them that **We (T)** might show.

The noun 'Lord' is mentioned first, then the pronoun 'we' is used to refer back to the noun forming the constant type of thematic progression (CTP). The topical themes have an anaphoric reference. The pronouns 'we' refer back to the noun 'Our Lord'. A similar example of CTP is taken from 'Moses & Al-Khadir'. The constant theme is found among various turns in the dialogue.

Example 13

[Moses] (CTP/T) said, 'If I(T) should ask you about anything after this, then (You) do not keep me as a companion. You have obtained from me an excuse. **So** they set out, until when they came to the people of a town, they asked its people for food,-but they refused to offer them hospitality.-**And** they found therein a wall about to collapse, **So** al-Khidh r restored it.[Moses](T11)said, **If** you wished you could have taken for it a payment.'

The topical theme (Moses) is repeated in the next theme using the pronoun (I).This forms the CTP with anaphoric reference because the pronoun 'I' refers back to Moses. Similarly, the pronouns (you) is picked up through the next theme representing Al-Khadir who has an anaphoric reference. Based on the previous observation; the topical themes have anaphoric reference in most cases because most of the main characters in the topical themes are introduced by their names. Then a reference is made by the use of different pronouns for clarification. The textual themes have an influential role in

adding information. Thus, when the conjunction 'and', 'so' and 'then' are used, they indicate additional information, a result or a consequence and a time-sequence, respectively.

Example 14

All praise is [due] to Allah(ZTP/R(A)), who has sent down upon His Servant the Book and has not made therein any deviance . He (T/A) has made straight, to warn of severe punishment from Him and to the believers (ZTP/R(B)) that they will have a good reward.

The themes 'Allah' and 'believers' in the example denote topical themes. The topical theme 'Allah' appears first in the rheme, then its anaphoric referent pronoun 'He' appears in the following themes creating the zigzag thematic type (henceforth ZTP) with anaphoric reference. Similarly, the topical theme 'believers' appears in the rheme and is repeated in the next theme using the pronoun 'you'. This creates the zigzag type of theme with anaphoric reference. All the topical themes have anaphoric references. They are given in full nouns such as 'Allah' and 'the believers'. The pronouns refer back to the given nouns.

One of the complex thematic progressions is the so-called the multiple theme or the split rheme. It is a technique which is used when more than one issue or topic has to be emphasized directly or indirectly in the next themes. The following example is taken from the dialogue pattern of narrative discourse.

Example 15

This is parting between **me and you**. I will inform you *of the interpretation* (MTP/R) of that about which **you could not have patience**. *As for the ship, it* (T/1) belonged to poor people working at sea. **So I** intended to cause defect in it as there was after them a king who seized every [good] ship by force. *And as for the boy* (T/2), his parents were believers, **and** we feared that he would overburden them by transgression and disbelief. **So** we intended that their Lord should substitute for them one better than him in unity and nearer to mercy. *And as for the wall, it* (T/3) belonged to two orphan boys in the city.

The three '*interpretations*' which are introduced first in one of the rheme are picked up in the next themes. Each theme gives a full explanation for the ambiguous behavior of AL-khadir in his trip with Moses concerning the (ship), (the boy) and (the wall) creating the multiple type of thematic progression (henceforth MTP). The use of the textual themes with the topical themes adds to the lexical cohesion. The use of 'so' and 'and' denote the need for representing a result and adding new information to create cohesion in the text.

5.2 Group -Theme Type

Group-theme type is evident when either two or three types of thematic progressions may be used in the data. The use of more than one theme-type reflects the complete connections not only between a group of successive themes but rather among a group of successive themes and rhemes. In the following example, two types of themes are used which are the zigzag and the constant theme-types.

Example (16)

And, **you**(T1) would see *the sun(R1)* when it (T2) rose, inclining away from their cave on the right, and when **it** (T3) set, passing away from *them on the left(R3),while they (T4)* were [laying] within an open space thereof.

The 'sun' is introduced in the rheme and it is picked up in the next theme. Then it is picked again in the next theme creating the zigzag and constant thematic progression, respectively. The topical themes have different types of references. The pronoun 'you' has the exospheric reference as it refers to the prophet. He is an element which is placed outside the time-domain of the real event in the story. The story is dependent on the flash back order. Other topical themes have anaphoric reference such as 'the sun' which is referred to by the pronoun 'it'.

In the following example three types of thematic progressions are used to reflect a) the constant thematic progression of the pronoun 'we' which is picked up twice, b) the zig-zag thematic progression where

'them' (introduced in the rheme) is picked up again in the next theme as (two heavens) and c) the multiple thematic progression where the 'two men'(introduced in the rheme) is picked again in the next themes.

Example (16)

And (You) present to them an example of two men(MTP-R/A). We(CTP-T/B) granted to one of them two gardens of grapevines, and We (CTP-T/B) bordered them(ZTP-R/C) with palm trees and placed between them [fields of] crops. Each of the two gardens(ZTP-T/C) produced its fruit and did not fall short thereof in anything. And We(T5) caused to gush forth within them a river. And he(MTPA/T) had fruit, so he(T) said to his companion while he(T) was conversing with him, 'I (T)am greater than you in wealth and mightier in [numbers of] men.' And he(T) entered his garden while he(T) was unjust to himself. He said, 'I do not think that this will perish - ever. And I do not think the Hour will occur. And even if I should be brought back to my Lord, I will surely find better than this as a return. His companion(MTPA/T) said to him.....

The multiple thematic progression (MTP) is presented in (A) where the reference to the two men is picked up in the coming themes. On the other hand, the constant thematic progression (CTP) is represented in (B) by the repetition of the pronoun (we) in two successive themes. Finally, the zigzag thematic progression (ZTP) is evident in (C) where the pronoun 'them' appears in the rheme and it is picked up in the next theme. The textual themes play an important role in connecting the similar ideas.

Conclusion

Themes are important factors in creating initials and sequential relations in narrative discourse. The fact that the themes can overlap with the way people leave and take their turn is an influential issue. Most turns in monologue narrative patterns are analyzed based on the type of the topical theme. The general pattern of the monologue is different from that of the dialogue in the use of the so-called insertion pattern and in the higher involvement of participants in the turn-taking system. Theme notion plays an important role in dividing the data into different parts. Each has different message to the mankind and each has different characters.

Themes are distributed within various turns. In monologue, the theme-change helps in identifying the shift in turn taking. However, the change of theme doesn't have a direct relation with the shift of turns in dialogue pattern of narrative discourse. The most prominent type of theme is the topical theme. The use of implicit themes and empty themes are also evident. Implicit themes appear because of the imperative clauses, whereas the empty themes are used when there is no specific reference to particular topics.

Thematic progression, on the other hand, emphasizes the sequential relations among the themes and rhemes. These relations make the message more effective. It helps in organizing the flow of information by using three different relations. The constant theme is used to show that the characters are dominant participants and are in control of the turn-taking system. Whenever possible, the constant theme is repeated to refer to important characters and events in the narrative discourse. The zigzag relation is used to emphasize the relation between rheme and theme by picking up the main ideas from one rheme to the next theme. The multiple theme is the most influential type as it creates a long-term relation among themes and rhemes.

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