

The Dramatic Significance of Supernatural Elements in An-Naml Surah: The story of Prophet Solomon

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Abstract

There is no doubt that the Holy Quran has reached perfection in the full sense of the word and there is no need for a researcher to spend much time to discover this perfection and greatness. This paper is an attempt to explore some of this greatness by shedding light on the artistic elements in the style of the Quran in narrating the story of Prophet Solomon and to explore the dramatic value of the story and the roles that the supernatural elements introduced in the story convey dramatically.

The paper could implicate five sections; though it is not formally divided into sections, the first serves as an introduction. It clarifies the objective of the paper and its sections and explores the meaning of the key terms in the study. The second section will discuss the structural significance of the supernatural elements and show how they are important to build the overall framework of the whole story. The third is devoted to discussing the thematic significance of the supernatural elements. The fourth section deals with the characterization. It attempts to avail the development of main characters; supernatural or natural. Eventually, the fifth is a conclusion that sums up the findings of the study.

Keywords: The Holy Quran, An-Naml Surah, Supernatural elements, Solomon, The Queen, The Hoopoe, The Ant.

الاهمية الدرامية للعناصر الخارقة للطبيعة في سورة النمل

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مديرية تربية الديوانية

الملخص

ان مما لا شك فيه ان القران الكريم قد وصل الى مرحلة الكمال بكل ما تعنيه الكلمة من معنى و لا حاجة لأثبات عظمة و كمال النص القراني في هذا البحث المختصر لأنه اشهر من نار على علم. يحاول البحث استكشاف جزء يسير من هذه العظمة و ذلك بتسليط الضوء على بعض الخصائص التقنية الجمالية في عملية سرد قصة النبي سليمان (ع) و استكشاف القيمة الدرامية للقصة التي تم ذكرها مع محاولة بيان الوظيفة الدرامية للعناصر الخارقة للطبيعة التي قدمت في القصة.

يمكن تقسيم المحاور التي سيتعامل معها الباحث الى خمسة : الاول سيكون مقدمة موجزة توضح هدف البحث و تركيبه بصورة عامة مع بيان لمعاني المصطلحات ذات الالهمية في البحث. في المحور الثاني سيتم مناقشة الالهمية الدرامية للعناصر الخارقة للطبيعة في تركيب و بناء عناصر القصة. بينما يتناول المحور الثالث اهمية تلك العناصر من الناحية المعنوية و تقديم ثيمات متعددة ذات دلالات دينية و سياسية و اجتماعية مهمة. في المحور الرابع يتم مناقشة تطور شخصيات القصة دراميا و دور العناصر الخارقة للطبيعة في تطور الشخصيات الرئيسية خصوصا. ثم تختتم الدراسة بخلاصة موجزة لاهم ما توصل اليه البحث.

كلمات مفتاحية: القران الكريم , سورة النمل , عناصر خارقة للطبيعة, سليمان , الملكة , الهدد , النملة.

As far as terms are concerned; 'dramatic' could be interpreted as the basic pulse that makes a play operate logically and emotionally. It implies the effectiveness with which the written text can make the drama on a stage. The term 'supernatural'; in general, describes any occurrences that cannot be rationally explained. George T. Knight elaborated well in defining the supernatural and mentioned many meanings to this term. For example, "The supernatural is God", said Knight "the creator together with his immediate acts and whatever else has immediate relations with him, such as heaven, his home." ¹ And he continued, " in this classification, angels, demons, and discarnate human spirits are not always considered (natural), but, if considered, they are usually classed as supernatural. " ²

Thus, there is a necessity to have a clear distinction between what is natural and what is supernatural. In fact, A. H. Strong defined nature in a magnificent way by saying it is "the manifestation of god under the law of cause and effect. Mind is the manifestation of God under the law of free will."³ The first part is what matters here and it conveys a strong belief in God from a mystic point of view. Nature is nothing but a manifestation of God under the law God himself has premised that is causality. Supernatural then is what does not work under the law of nature; the law of cause and effect.

Knight affirms that this distinction is also found in physics; of course except for some people. He states that when physics "defines cause as the transfer of energy or of

mv2/2. For any event that happens outside the circle of mass and velocity may then be called supernatural.”⁴ And, even so, Huxley and others declared thought to be a miracle. Kant in his ethical proof to prove the existence of God asserts that morality is supernatural because morality in itself has nothing to do with nature. Therefore; it should have a supernatural source that is God. Hudson said, “ it cannot be too often asserted that what we call the order of nature is not ethical at all: the laws of nature as such has nothing to do with morality.”⁵

However, it is not the objective of this paper to discuss the deep philosophical views of what is natural and what is supernatural; but understanding the general sense of the term supernatural as an introduction to study the supernatural elements that play a great role in the story of Prophet Solomon. The things that occur in this story are often described in the religious context as, miracles and they should be distinguished from magic. “Miracles have been distinguished from magic, in that the former was done by God and his agents (like Solomon), and the latter by the devils.”⁶

The supernatural elements had been traditionally used in many literary types as A. T. Johnson affirmed “Two types of literature, epic, and tragedy, have, throughout the ages, generally been recognized as the supreme literary expressions of human genius. Both forms have made such extensive use of supernatural elements that these forces seem to be essential to the moral purpose, scope, and universality of both.”⁷

Moreover, Aristotle’s definition of tragedy has been debated by critics and the main idea in his definition is the concept of moral function of tragedy by arousing the feelings of pity and fear of the audience. The supernatural elements have been useful for dramatists to achieve this objective as C. E. Whitmore stated in *The Supernatural in Tragedy* “ the desire to arouse terror is the predominant reason for the introduction of the supernatural in literature, where, as in tragedy, a serious effect is aimed at... The subtler, more spiritual dread, , as in certain religious experiences, pass into awe, with the element of terror almost or wholly obscured.”⁸

The effect of Seneca on Elizabethan drama was greater than that of the Greeks. That influence which contained the heavy use of supernatural elements as dramatic tools; Bowers stated :

Seneca emphasized blood revenge for the murder or flagrant injury, and the sense of religious duty in carrying out blood revenge, revenge promoted by a ghost, who sometimes speaks a prologue, but is not active in pursuing the revenge. The most striking examples of Elizabethan tragic supernaturalism occur in the tragedy of blood-revenge and its later development, the tragedy of evil.⁹

The Christian supernaturalism was also there as Johnson described it as “A strong tradition of Christian supernaturalism had come down from the native medieval religious drama, from Easter trope to craft cycles”¹⁰ Pagan supernaturalism had not been neglected “as the emphasis on the moral function of literature dominated Renaissance critical theory. So, the supernaturalism of pagan sources, through allegorical interpretation, could properly influence Renaissance writers.”¹¹

In brief, Elizabethan drama has a powerful tradition in supernaturalism both native and classic. Johnson presents us with this conclusion about one of the most important plays in Elizabethan drama; “the final agonies of Dr. Faustus, longing vainly to repent, are subjective evidence, at least, of Marlowe’s genuine consciousness of the immortal consequences of evil-

doing. Marlowe’s *Faustus* remains one of the finest examples of intrinsic supernaturalism, a supernaturalism that vitally affects the protagonist.”¹²

Eventually, the paper aims to discover the significance of the supernatural elements in the light of what is previously mentioned about the supernatural elements in literature but the text is divine this time and it deals with An-Naml surah in the Holy Quran, the story of Prophet Solomon and this narrowing would be helpful to the reader and the researcher as the surah includes other stories of other prophets and different supernatural elements. The word “story” is used in the title, but the text would be dealt with as a play and this can be shown as the structure is discussed .

The dramatic structure had been a fruitful subject to critics throughout the ages. From Aristotle to Horace and then to Aelius Donatus, they all try to present the appropriate way to form a play. In a well-made play, there should be a logical relationship between the events. At the time some dramatists decided to abandon the traditional five acts structure, Gustav Freytag wrote a very important study about the five acts structure and that leads to what is called Freytag’s pyramid. In Freytag’s pyramid, the plot must consist of five parts; exposition or introduction, rising action, climax, falling action, and denouement or end.¹³ In this section, the researcher tries to examine whether the events of the story of Solomon in An-Naml surah are compatible with Freytag’s pyramid or not and most important of all, the role of supernatural elements in forming the structure of the play. It is found that the events in this surah follow the five parts structure like the following pages show.

In the introduction part, there are two scenes; the first is in verses 15 and 16 :

We gave (in the past) knowledge to David and Solomon:
And they both said: "Praise be to Allah, Who has favored
us above many of his servants who believe!. And Solomon
was David's heir. He said: "O ye people! We have been
taught the speech of birds, and on us has been bestowed
(a little) of all things: this is indeed Grace manifest (from Allah.)¹⁴

In this scene, the character of Solomon is being presented. He is the true heir of David. They are favored by God who had given them knowledge. It is this knowledge that enables Solomon to know the speech of birds and this is a sign of being a prophet.¹⁵⁻¹⁶ It is apparent that he is taught the speech of all the animals but the birds are mentioned only because they are part of his army.¹⁷

The second scene presents Solomon, with his army, verse 17,18, and 19 said :

And before Solomon were marshaled his hosts,- of Jinns
and men and birds, and they were all kept in order and
ranks. At length, when they came to a (lowly) valley of ants,
one of the ants said: "O ye ants, get into your habitations,
lest Solomon and his hosts crush you (under foot) without
knowing it. So he smiled, amused at her speech; and he
said: "O my Lord! so order me that I may be grateful for
Thy favors, which thou hast bestowed on me and my
parents, and that I may work the righteousness that will
please Thee: And admit me, by Thy Grace, to the ranks of
Thy righteous Servants.

It seems that Solomon says this in a huge gathering so that people appreciate his state and obey his order.¹⁸ Then, his army starts marching. His soldiers are too much to the extent that when they march and to keep the order, the vanguard should stop to wait for the rearguard for a long time, so the army becomes together.¹⁹ The scene changes then to the valley of ants. An ant possibly knows that Solomon is a prophet and he is not unfair or unjust. She said, if you don't enter your houses, you would be crushed by Solomon's army and he hears what she said as the wind transfers every sound to his ear.²⁰ 'Without knowing' implies that Solomon's justice is so clear even to the ants because one can understand that he and his army would not crash the weak by their feat.²¹

There is no doubt that the supernatural elements are the cornerstone in the dramatic structure of these two scenes. In the first one, Solomon alleges that he and his father can understand the speech of birds and this is surely supernatural, as only the agents of God have such powers. The matter is much more obvious in the second scene as the audience is to listen to an ant speaking to other ants and a human being can understand what she was saying and smiles for that. In both scenes, the function of the supernatural is to introduce the character of Solomon; letting the readers know more about his traits and powers and this is so important in the process of forming the plot of the story.

The rising action also consists of two scenes that present the development of the conflict between the characters that will lead to the climax. The first is about the missing hoopoe and Solomon's threat that he will kill and torture him if he would not bring an absence argument as verses 20 and 21 affirms :

And he took a muster of the Birds; and he said: "Why is it
I see not the Hoopoe? Or is he among the absentees?
I will certainly punish him with a severe penalty or execute
him unless he brings me a clear reason (for absence)

The second narrates the return of the hoopoe and his absence argument as the verses from 22 to 28 states :

But the Hoopoe tarried not far: he (came up and) said:
"I have compassed (territory) which thou hast not compassed,
and I have come to thee from Saba with tidings true.
I found (there) a woman ruling over them and provided
with every requisite; and she has a magnificent throne.
I found her and her people worshipping the sun beside
Allah: Satan has made their deeds seem pleasing in their eyes,
and has kept them away from the Path,- so they receive no
guidance, (Kept them away from the Path), that they should
not worship Allah, Who brings to light what is hidden in
the heavens and the earth, and knows what ye hide and
what ye reveal. Allah!- there is no god but He!- Lord of the
Throne Supreme! Solomon) said: "Soon shall we see whether
thou hast told the truth or lied! Go thou, with this letter of
mine, and deliver it to them: then draw back from them,
and (wait to) see what answer they return.

The central character in these scenes is the hoopoe; being treated as a member of the army who is about to face the punishment of treason for leaving the camp without permission. The hoopoe defends himself well in the second scene by telling Solomon a piece of very important information about possible threats from a far country ruled by a woman and has no belief in God. Once again, a supernatural element is a key to building the plot of this part of the story as hoopoes mostly do not talk and do not work as messengers between a king and queen.

The climax contains two scenes too. The first witnesses the arrival of the hoopoe and Solomon's letter to the queen of Saba (Yemen). She discusses the letter of Solomon with her people. In the letter, the queen is asked to surrender and obey Solomon's authority. Her counselors said that you know our skills in war and how we can stand against any threat. On the other hand, the queen prefers diplomacy and decides to send a gift to Solomon as it is mentioned in the verses from 29 to 35 :

(The queen) said: "Ye chiefs! here is delivered to me –
a letter worthy of respect. It is from Solomon and is
(as follows): 'In the name of Allah, Most Gracious, Most
Merciful: Be ye not arrogant against me, but come to me in
submission (to the true Religion). She said: "Ye chiefs!
advise me in (this) my affair: no affair have I decided except in
your presence. They said: "We are endued with strength, and
given to vehement war: but the command is with thee; so
consider what thou wilt command. She said: "Kings when

they enter a country, despoil it, and make the noblest of its people its meanest thus do they behave. But I am going to send him a present, and to see with what return ambassadors.

The second scene shows Solomon refusing the gift and threatening them that he will attack them with armies they will never be able to face. Verse 36 and 37 state:

Now when (the embassy) came to Solomon, he said:
"Will ye give me abundance in wealth? But that which Allah has given me is better than that which He has given you! Nay, it is you who rejoice in your gift! Go back to them, and be sure we shall come to them with such hosts as they will never be able to meet: We shall expel them from there in disgrace, and they will feel humbled (indeed).

The conflict now reaches its peak and the war is at hand; the supernatural elements play a significant role in the plot that leads to this coming war. Nevertheless, the supernatural elements would also play an important role in solving this conflict; that is what will occur in the next act.

The falling action starts with a demand and anticipation from the part of Solomon. He asks his followers, who can bring me the queen's throne at the moment? Hence, there was a debate between a Jinn who said I could do that before this gathering is over and the One Who Knew The Book who said I could bring it immediately and he does, as the verses 38, 39, and 40 explain that :

He said (to his men): "Ye chiefs! which of you can bring me her throne before they come to me in submission Said an 'Ifrit, of the Jinns: "I will bring it to thee before thou rise from thy council: indeed I have full strength for the purpose, and maybe trusted."
Said one who knew the Book: "I will bring it to thee within the twinkling of an eye!" Then when (Solomon) saw it placed firmly before him, he said: "This is by the Grace of my Lord!- to test me whether I am grateful or ungrateful! and if any is grateful, truly his gratitude is (again) for his soul, but if any is ungrateful, truly my Lord is Free of all Needs, Supreme in Honor !"

The majority of Quran interpreters think that the person who brought the throne was Assif, the minister of Solomon and probably his heir.²² The jinn and his powers are surely supernatural but what Assif did is more powerful because it is a result of the divine knowledge he had. The scene is a contest between the two of them and this clarifies the great role that the supernatural elements have played in forming the structure.

The end is divided into two scenes. In the first, Solomon orders to transform the appearance of the Queen's throne to test her.²³ It seems that Solomon is sure that she will surrender to God. The verses 41, 42, and 43 describes that :

He said: "Transform her throne out of all recognition by her:
let us see whether she is guided (to the truth) or is one of
those who receive no guidance. So when she arrived,
she was asked, "Is this thy throne?" She said, "It was just
like this, and knowledge was bestowed on us in advance of
this, and we have submitted to Allah (in Islam)
And he diverted her from the worship of others besides
Allah: for she was (sprung) of a people that had no faith.

The last scene shows the queen's arrival at Solomon's palace which is certainly built by his powerful followers. She thinks that the ground is water! Eventually, she admits that she did wrong to herself by abandoning the true God; but now and after all the miracles she has seen She is ready to submit with Solomon to the Lord :

She was asked to enter the lofty Palace: but when she saw it,
she thought it was a lake of water, and she (tucked up her
skirts), uncovering her legs. He said: "This is but a palace
paved smooth with slabs of glass." She said: "O my Lord!
I have indeed wronged my soul: I do (now) submit (in Islam),
with Solomon, to the Lord of the Worlds.

It becomes very clear that the supernatural elements are at the heart of the dramatic structure of the story. They are also the fundamental keys to arousing the conflict between the characters and participating in solving this conflict later. Even the tempo of the events varies in the story and it often depends on the supernatural elements to increase or vice versa, this could be seen when the hoopoe appears in the front, and the tempo reaches its peak by this appearance. Nevertheless; the importance of the supernatural elements is not merely formal or structural, it also has a thematic importance.

The presentation of supernatural elements is very important to introduce and develop many themes and this section of the paper is devoted to discussing these themes and their relationship with the supernatural elements. First, there is the theme of Divine selection. In the beginning, we are told by Solomon that he and his father David are preferred by God, and he is taught the speech of birds; thus, the speech of other animals. There is a divine choice that Solomon should gain the knowledge and the power to be a great king and the supernatural abilities that he had were proof that he is a prophet.

The debate between the Jinn and the One Who Knows The Book is a reflection of divine selection too. Solomon asked his company in verse 38; who can bring me the throne of the queen before she comes to me? A good question might be raised here; Isn't

Solomon able to do that? Definitely, yes. So why does he want someone to do that for him? The logical answer is that he wants others to know the abilities and the status of his hand and possibly his heir! Assif.

Another theme is the theological argument. The supernatural elements are functioned to present religious inferences about the existence of God. This is clear when the hoopoe tells Solomon about what the people of Saba (Yemen) are doing and how they were worshipping the sun, not the true God. It presents what theologians call the kalam cosmological argument to prove the existence of God and he is responsible for finding everything out of nothing in earth and heaven as it is mentioned in verse ²⁴. Moreover, there is the theme of the legitimacy of offensive war in Islam. It is believed that Islam gave the legitimacy for defensive wars only and even the battles that seem as attacking ones, are waged for defensive purposes.²⁴ And the big question is about the behavior of Solomon with the people of Saba and his threat of bringing the war to them in the verses from 30 to 37 as there are no clear defensive purposes.

Two explanations could be mentioned about that situation; the first one is that Solomon has a war law that is different from the Islamic war law, but this hypothesis can be easily refuted by the fact that both laws have the same source so they should be the same. The other hypothesis is that Solomon was not serious about war. As a prophet of God, he partially knows pieces of information about the future and he is sure that there will be no war with the people of Saba and what he was doing is only a power show to make them know his divine power so that they believe in the one who has given him these powers and so it happened.

Furthermore, Many verses in this surah of the Holy Quran have been a subject of a widespread debate about the notion of the scientific miracles in the Quran. Three supernatural elements are the subject matter here, they are the ant's body cover, the hoopoe, and the transportation of the queen's throne. Supporters of the scientific miracles in the Quran claim that the use of the verb 'smash' in verse 18 is often criticized by non-believers as this verb is not usually used in Arabic in such context and it should have been 'killed'; for example. Later on, science has discovered that the body cover of ants is formed by the glass or its forms and this scientific discovery make the use of the verb miraculous.

In the same direction, the hoopoe is been missed by Solomon and he orders his presence because Solomon needed water and the hoopoe can see water underground. Specialists²⁵ say that it is proved that the hoopoe can sense the existence of water 30 kilometers away! But his ability to see water underground still needs to be proved. Also, the transportation of the throne from Saba (Yemen) to the kingdom of Solomon (Palestine) is being analyzed according to Einstein's relativity. However, it is not the objective of this paper to discuss the scientific miracles or to say whether they are found in the Quran or not. The objective is only to explain the thematic value and significance of the supernatural elements in An-naml surah. One more objective is to analyze the characters of the story in the next pages to draw some conclusions later.

There is no doubt that the character of Solomon is the dominant figure in all the events. He is the hero, the center of the plot, and the dynamo of the storyline. In analyzing the character of Solomon, three phases could be found to this character. In the first one, we find a compassionate and kind man with a very kind heart. This side of his personality is reflected in the valley of ants when an ant warns her mates about the coming army that would crush these tiny creatures without intention to do that. It means that if they know, they will never hurt the ants and when Solomon hears that, he smiles and thanks to God for his grace that even the tiny creatures know that he is good, just, and a compassionate king and not a tyrant that crashes the weaker under his feet.

In the second phase, we find a different person. A mighty king threatens to slaughter the hoopoe because he was absent when Solomon asks his presence at the moment. Still, he is not unjust because he says that he will let the hoopoe lives if he brings an absent argument and that is what happens. However, what makes Solomon appear in such an image is his responsibility as a king to keep order and discipline within his army and his kingdom. Another responsibility that makes Solomon appear in this tough image; in his letter to the queen of Saba, is his responsibility as a prophet of God. He must bring people to the true religion and worship the true one God only even this means being cruel and harsh; therefore, he threatens the people of Saba of bringing the war to them if they don't surrender.

In the third phase, Solomon becomes more rational and calmer than before. First, he gives his people a great lesson when he asks 'who can bring him the throne of the queen of Saba.' Two characters suggest that they bring him the throne but at different times. At last, the man who knows the book can bring it in less time than the jinn. Solomon wants his people to understand that power without knowledge is blind so he doesn't allow the jinn to transfer the throne and accepts the suggestion of the person who has the greater knowledge. It is proof that knowledge is more powerful than power itself. Another benefit for this action is to give the queen a chance to accept faith willingly because when she comes and sees this miracle, she will submit to God with Solomon the prophet, not Solomon the king who orders to change the throne to test the power of her mind so that he will know with which person he will deal.

The character of the queen of Saba is one of the most fascinating women characters mentioned in the Holy Quran. From the very beginning, she realizes the greatness of Solomon the prophet throughout the way she is delivered his message by the hoopoe and the way she delivers this message to her people. Her wisdom is reflected in her discussion with her counselors who say that we can face Solomon in war but she refuses that and makes a very smart move. She decides to testify the reality of Solomon by sending him precious gifts and to see: if he accepts them, then he is not a man of God and his intention is gold and materialistic things not guiding them to the true religion. When Solomon refuses the gifts, she becomes sure that he is a man of principles and she decides to visit him in his palace and then to follow him in worshipping God.

Other characters such as the Ant or the Hoopoe or the Man Who Knows The Book are minor characters. They are introduced to develop the plot dramatically and build the main characters as we have seen the importance of the character of ant and the character of the hoopoe to develop the character of Solomon and reflect different sides of his personality.

Conclusion

It is unfortunate that there are such great texts in our holy text and were not performed as plays as Europeans did in the miracle plays in the medieval ages. The play of Solomon could have been better than any miracle play performed in Europe for it has more characteristics of the professional secular plays than miracle plays. For example, it follows the five parts structure; there are many layers of meaning and various themes that are being debated until today.

The supernatural elements are the cornerstone in this dramatic structure as is shown in the second section of this paper. They are mostly used to form the plot, arouse the conflict between characters, and solve that conflict. Moreover, the supernatural elements have the same importance to the thematic framework of the play as it is been discussed in the third section of this paper.

The characters and their development owe a lot to the presentation of supernatural elements in the play. Many things about the character of Solomon would be lost if there are no supernatural elements. The determination of Solomon the king is reflected throughout his behavior with the hoopoe, the wisdom of Solomon the prophet is reflected in his order to his company to bring him the throne of the queen of Saba so that she may believe in the true God and the humanity of Solomon the man is reflected in the valley of ants with that little smile on his face when he hears what that tiny creature said about him.

Notes

¹ George T. knight, *The Definition of the Supernatural*, Cambridge: Cambridge University Press 1910, p .310

² Ibid.

³ A. H. Strong, *Christ in Creation*, Cambridge: Cambridge University Press 2005, p. 55

⁴ George T. knight, p. 311

⁵ Hudson Tuttle, *System of Ethics*, Harvard: Harvard university press 1994, p. 59.

⁶ George T. knight, p.314.

⁷ A. T. Johnson, *Aspects of Supernatural in Shakespearean Tragedy*, Burrow Library Monograph: Memphis 1959, p. 4.

⁸ C. E. Whitmore, *The Supernatural in Tragedy*, Oxford: Oxford university press 2004, p. 21.

⁹ Fredson Bowers, *Elizabethan Revenge Tragedy 1587-1642*, Princeton: Princeton Legacy Library, 1966.p. 68.

¹⁰ A. T. Johnson, p. 6

¹¹ Ibid.

¹² Ibid. , p. 7

¹³ Gustav Freytag, *a definitive study of the 5-act dramatic structure*, University of Illinois: Department of English (2006). [Freytag's Triangle Archived](#) July 16, 2006, at the [Wayback Machine](#).

¹⁴ The researcher used the translation of Abdullah Yusuf Ali of the Holy Quran

¹⁵ Muhammad Al-Alusi : *Rooh Al-Ma'iny* , vol.7, Beirut: Scientific Books House 2004, p. 168.

¹⁶ All the translations of the Quran interpretations in the paper are done by the researcher.

¹⁷ Abu Hian Al-Andalusi, *Al-Bahr Al-Muheet in Interpretation*, vol. 8, Beirut: Intellect House for publishing and distribution, 1998, p.217

¹⁸ Muhammad bin Ashur , *Al-Tahrir* , vol. 8, Tunis: Sahnun House, 2005, p. 216

¹⁹ Nassir Makarim, *Al-Amthal*, vol. 9 Beirut: Al-A'laa Foundation for publishing, 2008, p.422

²⁰ Alaa'-Aldin Al-Baghdadi, *Al-Khazin interpretation*, vol. 3, Beirut: Scientific Books house, 1999, p. 346

²¹ Nassir Makarim, p.424

²² Abu Hian Al-Andalusi, p.240. Muhammad Al-Alusi, p.118. Muhammad bin Ashur, p.271

²³ Muhammad Al-Alusi, p.19

²⁴ The Researcher made a comprehensive academic study about the wars at the time of Prophet Muhammad

²⁵ The researcher asked many specialists at Al-Qadissiya university about the issue of scientific miracles and their relation to their fields of study.

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