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Narrative Pedagogy for Spiritual Empowerment: A Typological Figuration of *Qaṣaṣ* in the Quran

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Abstract

The concept of narrative holds a pivotal position in the Qur'ān, yet it has been subject to inadequate scrutiny and insufficient representation in pedagogical discourse concerning Islamic education. The present work aims to address this knowledge gap by utilising the constructivist grounded theory method to examine the Qur'ān and major exegeses. It specifically focuses on analysing the term *qaṣaṣ*, which conveys the concept of narrative. This paper delves into the profound tracts and *maqāṣid* (objectives) that *qaṣaṣ* hold in the Qur'ān and contemplates their exhortation for education on Islam and modern pedagogy. The analysis reveals that the *qaṣaṣ* present in the Qur'ān serves as a fundamental framework that directs the essence of the narrative pedagogy model of teaching and learning between pedagogue and learner. Through typological figuration, the listener's contemplation leads to a re-evaluation of conventional notions surrounding the dynamics between pedagogue and learner and the dissemination of narrative within a pedagogical setting. The triad of truth, beauty and explication are fundamental pillars within this Islamic framework for narrative pedagogy, representing the essence of the human condition concerning education. Because these domains emerge from the concept of *qaṣaṣ*, the integration of the framework into Islamic education is a matter of utmost importance, given its centrality in the Qur'ān to foster and perfect the principles of Muslims and their sense of self.

Keywords: Al-Qur'ān, *Qaṣaṣ*, *Maqāṣid*, *Qīṣāṣ al-Anbiyā'*, Narrative Pedagogy, Islamic Education, Typological Figuration, Mimesis.

1. Introduction

In a society where information is readily available, imparting knowledge and wisdom from a virtuous being to the masses, as exemplified in the Islamic intellectual tradition, may appear to be a regressive and contradictory step. Amidst the multitude of signifiers that generate diverse contexts, contemporary knowledge practises seeming to be bound by chains. In contrast, the Islamic tradition has preserved a distinct system that strives to uphold its connection to the revered Prophet Muḥammad and earlier prophets. What is the significance of meticulously selecting and fixating on the establishment of these connections? One may ponder how the former can offer insight into the latter's dissonances in contemplating the intersection of premodern knowledge transmission and modern comprehension. The concern for pedagogy, or the method and practice of teaching, has been present since the classical Muslim community. What stands out from the earliest centuries, narrativisation has played an essential role in Islamic teaching, particularly spiritual, theological and ethical learning¹.

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Recently in his ground-breaking study, Cyrus Zargar² demonstrated the use of narrative to transmit ethical, intellectual, and spiritual principles, which are exceptionally frequent in Islamic civilisation. He asserts that narrative connects Sufi and philosophical virtue ethics better than any other. Mohammed Rustom's³ "Storytelling as Philosophical Pedagogy: The Case of Suhrawardī (d. 587/1191)" provides a close reading of Suhrawardī's *Āwāz-i parri Jibrā'īl* (The reverberation of Gabriel's wing) in order to demonstrate the text's employment of symbolic language in conveying its educational communication. In "Muhammad as Educator, Islam as Enlightenment, and the Qur'ān as Sacred Epic," Todd Lawson⁴ sheds light on the literary construction of the Qur'ān as well as its themes of knowledge and education. The study synthesises an exploration of the appearance of epic forms and themes in the Qur'ān with a discussion of Prophet Muhammad's heroic role as the educator of humanity. While Nadja Germann's⁵ "How do We Learn? Al-Fārābī's Epistemology of Teaching" scrutinises an understudied dimension of al-Fārābī's works on education, his epistemology of teaching. Interestingly, she describes al-Fārābī's recognition of teaching as the transmission of an intellectual heritage that consists of an evident corpus of antique and late-antique texts. Moreover, a decent number of Arabic works before and after al-Ghazālī (505/1111) also deal in a most captivating way with various aspects of didactics and pedagogy⁶.

Each attempt to systematise a body of knowledge necessitates preserving, transmitting, and cultivating those efforts⁷. Undoubtedly, scholarly discussions on theoretical and practical concerns in teaching and learning or pedagogy are significant components of various Islamic works from the classical and modern periods. Philosophers, theologians, jurists, ḥadīth experts, litterateurs, and natural scientists were among the Muslim scholars who addressed pedagogical and didactic ethos. To some extent, the question of pedagogy is the product of the various orientations and opinions among scholars who addressed this topic.

2. Methodology

In short, I endeavour to bring to the forefront the narrative pedagogy of Islamic intellectual tradition by redressing the tracts, purposes, or maqāṣid (objectives) of the Qur'ān. Essentially, an educator may view the Qur'ān or ḥadīth and its commentary as a source to construct a didactic ethos. In comparison, an exegete may view it as a scriptural base to postulate a concept over ethical, legal, or religious principles that spans generations of scholars. These two perspectives are not seen as mutually exclusive in this paper. On these premises, this paper offers insights into specific Qur'ānic terms and their interpretations, which due to their scholarly originality, are actual landmarks in the history of Islamic education. A systematic approach to developing a framework anchored in these sources is required to properly place the area of narrative pedagogy in Islamic education and pave the way for future research on indigenous intervention development. Therefore, to contextualise the discourse over the intersection between narrative, pedagogy and the meaning of the Qur'ānic term, the paper delves into the general conceptualisation of narrative pedagogy, early Muslim views on developing didactic method, and Qur'ānic term on narrative by emphasising some of its distinguishing aspects and some interpretative deliberations correlated with Qur'ānic exegeses.

Firstly, I will investigate the topic of narrative pedagogy or storytelling in a broad sense and draw a map of it. Being exposed to the significance of storytelling in the writing of classical scholars, elaborating on the question of didactic or pedagogy brings a reminder of the depiction of narrative in the Qur'ān. In the first phase of any Muslim studies, the question underpinning the research was, "What are the fundamental principles and notions that govern the conceptualisation of the narrative pedagogy deduced from the Qur'ān?" Although there are many possible interpretations and viewpoints on what the Qur'ān says about the narrative pedagogy and how this can be applied to formulate a structure or map of the relationship, it was found that many common foundational factors⁸ emerged as the key in conceptualising a general framework of narrative pedagogy⁹. The question of terms in the Qur'ān towards narrative pedagogy must be addressed from the perspectives of notable exegetes. Likewise, I propose narrative pedagogy as a predicate logic that refers to knowledge representation mentioned in the Qur'ān and includes both general terms and narration terms of a particular didactic, specific verb in connection with the general narrative terminology, and universal reflective lesson that pertain to every dimension of the human experience. Therefore, in the last part, I will focus only on a Qur'ānic term, object or noun that is *qaṣaṣ* for depicting the purpose, understanding and deliverance of narrative pedagogy, and it explains why the term is the scope of narrative pedagogy.

3. Literature Review

The act of introspectively contemplating and analysing the stories that shape one's existence during the educational journey defines the concept of narrative pedagogy¹⁰. Goodson argues further that the philosophy of narrative pedagogy offers a valuable tool for elucidating the narrative mechanisms that facilitate profound transformation and

growth for both individuals and collectives in educational settings and beyond. Over time, a burgeoning collection of written works has come to acknowledge the potency of storytelling in eliciting shifts in belief, furnishing the framework for profound metamorphoses, and conveying knowledge. As we delve into the classical writings of narrative, we come across instances that resemble the initial conception of Islamic literature. It must be noted that a considerable body of literature explores narrativity or literature as a method and medium of instruction^{11,12}. Throughout the vast expanse of Islamic lands from the early to the contemporary era, one can find a plethora of proverbs, aphorisms, and wise sayings that delve into the content, objectives, and details of Islamic education. These timeless expressions encapsulate the wisdom and knowledge that have been passed down through generations of scholars and thinkers. Focusing on narrative literature, Roberto Tottoli¹³ retraces literary legacy and how it has been influenced, or in other words, the mark left by the Qur'ānic narratives on Islamic Arabic literature. The relationship between the Qur'ān and subsequent literature is necessarily composite, and Tottoli evaluates the Qur'ān on one hand and religious literature on the other to identify where the former has influenced the latter or where the latter has absorbed elements of the former. In his exploration, he delves into the vast expanse of Qur'ānic literature, encompassing diverse subjects such as pre-Islamic history, the life of the Prophets, and the eschatological future. This segment of narrative literature contains all of the distinctive typologies in the relationship between sacred text and non-canonical tradition (Shah 2013). In the case of literature about the prophets, the Qur'ān influences the delineation of themes and fundamental roles, providing a narrative outline and frequent references to specific events. A notable development swiftly took place as a chronological framework was established in Islamic literature, spanning from the beginning of creation to the impending arrival of Prophet Muhammad. The clearest example is Ibn Kathīr (d. 774/1373), whose follow-up to his universal historiography *al-Bidāyah wa al-Nihāyah* (The Beginning and the End).

Amir's¹⁴ discourse delves into the intricate realm of early Islamic ethics and the transmission of knowledge as it pertains to the premodern dichotomy of 'ulamā'-quṣṣās. He posits that the dynamic between the qāṣṣ-ʿālim (preacher-scholar) involved a philosophical methodology rather than a contentious one that gave rise to both accurate and erroneous schools of thought. The phenomenon at hand can be viewed through a philosophical lens as a grand premodern exercise in *jadāl* (argumentation) and *munāẓara* (debate), which unfolded gradually within the Islamic tradition. It was not necessarily concerned with the concepts of rupture or continuity, as these are often attributed to modern historians. The distinctions, or rather the criteria for differentiating narratives, are instructive. According to al-Ghazālī (d. 1111 AD), "knowledge of the stories (narrated) in the Qur'ān" is at the bottom and apex of the scale of sciences of the Qur'ān as he defined in his *The Jewels of the Qur'ān*¹⁵. For al-Ghazālī, "knowledge" ultimately signifies a "knowledge of God", and this knowledge has a distinct nature. As a result, one must infer that "the knowledge of the stories" is not only the furthest away from God's knowledge because it delivers just the weakest glimpse but also because it conforms least to the concept of knowledge that led to such a categorisation system. The 'ulūm (knowledge) that follow "the knowledge of the stories," according to al-Ghazālī, include 'ilm al-kalām (theology), fiqh (jurisprudence), and continuing all the way to the "knowledge of God," and appear to be built on the concept of knowledge familiar from the so-called exoteric or 'rationalist' sciences¹⁶. As a result of this categorisation, al-Ghazālī does not consider persons who narrate stories to have accomplished major intellectual accomplishments. This is noteworthy in and of itself because it highlights the vital relationship between storytelling and knowledge and the reality that the significance given to tales for the transfer of knowledge is heavily dependent on our ideas of knowledge.

Among Ibn Sīnā's numerous works, his stories (*qiṣṣas*) or autobiography have a very distinctive place by virtue of their form and of their content¹⁷. Apart from the biography written by his student and amanuensis al-Juzjānī, his autobiography is set within a presentation of the Aristotelian curriculum, which Ibn Sīnā deemed essential to the philosophy of his times¹⁸. According to Dimitri Gutas (2014), the stories serve as an illustration of the symbolical method or allegorical communications employed by the Aristotelian philosopher. He added that "the allegorical method of communication is inferior to the demonstrative and expository" because it is suited for and addressed to inferior minds. In *al-Ishārāt wa al-Tanbīhāt* (Remarks and Admonitions), his last work on metaphysics, Ibn Sīnā alludes,

Those who possess divine knowledge vary in their rank and level, and this sets them apart from others even in their terrestrial existence. It is as if they wear their bodies like cloaks, which they later shed, turning towards the realm of sainthood. These individuals possess both covert and manifest matters, with the ignorant often disapproving of the former while those who are knowledgeable cherish them. We shall disclose such matters to you (*naquṣṣuhā*). Therefore, if among the things that reach your ear and the tales you hear, there is the story (*qiṣṣah*) of Salāmān and Absāl, know that Salāmān is an image (*mathal*) referring to yourself and that Absāl is an image referring to the stage you [have reached] in Knowledge if you are worthy of it. Now follow the hint (*ramz*), if you can¹⁹

However, Stroumsa²⁰ demonstrated that these stories do not fit the symbolic method used by the Aristotelian philosophers; it is nonetheless important to understand them in light of Ibn Sīnā's interpretation of Aristotelian

philosophy. For Corbin²¹, he rejected the designations of mystical allegories or philosophical narratives or tales for a reading of Ibn Sīnā's writings. Instead, he chose "recitals or visionary or initiatory recitals." Perhaps he realised that the "recital" had a mimetic role which is very close to grasping the precise meaning of the *qisṣah*.

4. Result

There is no space here to elaborate in detail, but it is important to observe that at the heart of these writings lies the concept of transformation through recognition and education. They entail acknowledging the spiritual and intellectual poverty caused by the existing condition and recognising the Prophet, who will lead Muslims away from such a state. Here, Lawson²² proposes typological figuration in reading the stories or 'epic', in his term, of the Qur'ān. Lawson draws attention to the role of typological figuration as "it connects the historical process of revelation, extends it to all humanity and renews, authenticates and enlivens it ever time the Qur'ān is recited or read." In its narrowest sense, typological allusion involves relating characters and events to the life of Prophet Muhammad, prophets in the Qur'ān or subsequent figures of religious authority, e.g., four caliphs, companions, etc. However, this technique was more intricate in practice, encompassing the interpretation of history and the creation of narratives that emphasised connections between worldly events and events in the Qur'ān. As a result, the world itself was assimilated into the sacred text. Thus, typological figuration and pervasive and characteristic literary structures within the narrative effectively communicate its message and form to an extensive readership and audience that extends well beyond the confines of the Arabic language.

Ibn al-ʿArabī once said that one should continue to recite Qur'ānic verse until one reaches a state in which one feels as if the Qur'ān were being revealed to the reciter at the moment of recitation^{23,24}. As with many other subjects, evaluating the content of the Qur'ān will not provide straightforward solutions to the concerns that the study of narrative pedagogy attempts to address. Thus, mapping an Islamic narrative pedagogy viewpoint requires additional intellectual and academic work led by a set of procedures and ideas that evolved throughout the course of Islamic history. What is required is a far more fundamental analysis that considers the Qur'ān's deliberation along with the subtlety of Muslims' lived experiences, and the unique characteristics of its community, etc.²⁵. In light of the above, central to the entire representation of narrative pedagogy is the noun *qaṣaṣ* with its derivatives that appear in the Qur'ān. After multiple readings and our humble understanding of the Qur'ānic verses, in which reference was made to *qaṣaṣ* in relation to verses that came before and after them, *asbāb al-nuzūl* (occasions of revelation), the *surah* in which they appeared, as well as interpretations by prominent exegetes, we propose a framework of narrative pedagogy consisting in three domains of narrative pedagogical relationships: (1) Narrative and Truth (Q3:62); (2) Narrative and Beauty (Q12:3); (3) Narrative and Explication (Q7:176, Q12:111, Q18:64, Q28:25). This *qaṣaṣ* word is used here as a noun in the restricted, technical sense, to refer broadly to the narrativity categories. In the context of the *asbāb*, the precise or approximate dating of the revelation of a particular verse holds little significance for the purpose of this paper. Instead, the focal point of analysis lies in understanding the context surrounding the incident described within the verse. The confirmation and expansion of categorisation of narrativity verses, as identified by previous interpretations of Qur'ānic exegetes and studies, speak to the ongoing exploration of the nature of narrative and their significance in Muslim's understanding of the narrative pedagogy. Muḥammad ibn ʿĀshūr²⁶ delved into the intricacies of narrative in the Qur'ān, highlighting three distinct categories that encompass the relationship between narrative and guidance. These categories include narrative with explication, narrative and eternal truth, and narrative that delivers lessons from history. Ibn ʿĀshūr²⁷ alludes,

One of the *adab* aspects of the Sharia is the knowledge of the history of its predecessors in legislation, starting from the prophets and their respective laws. Thus, the inclusion of narratives about the prophets in the Qur'ān serves as an embellishment of the lofty status of Islamic legislation. By mentioning the history of the legislators, Allah says, "Those unto who We have given the Book recognise it as they recognise their children, but a group of them knowingly conceal the truth [The Qur'ān 2:146]."

1. *Narrative and Truth*: The first verse in the Qur'ān that mentions *qaṣaṣ* is in the third chapter, *Sūrah Āl ʿImrān*, verse 62 emphasises the description as well as a theoretical and practical exposition of the truth contained in *al-qaṣaṣ al-ḥaqq*.

This is indeed the true account; there is no god but God, and truly God is the mighty, the Wise. (3:62)

Al-Rāzī²⁸ and al-Qurṭubī²⁹ highlight the phrase *al-qaṣaṣ al-ḥaqq* ("the true account") in this context can be interpreted in two ways. Firstly, it can be understood as a reference to the preceding verses that accurately depict the reality of Jesus and the events that led to the prayer challenge. Alternatively, it can be viewed as a

testament to the veracity of the Qur'ān as a whole and the accounts it conveys. Al-Rāzī adds further that *al-qaṣaṣ al-ḥaqq* refers to “the collected discourse encompasses what guides towards religion, directs towards the truth, and commands the pursuit of salvation. Allah revealed to His Prophet *al-qaṣaṣ al-ḥaqq* to establish confidence in His command. Even if the speech is with someone else, it refers to all.” Al-Qushayrī³⁰ emphasises that the true story means “the dust of confusion has no authority over the witnessing of divine unity. No delusion of any created being reaches the secret of His *ḥukm* (ruling). Nothing that is known in existence can come close to it, and nothing that is imagined can conceive of the *taqdīr* (divine decree).”

2. *Narrative and Beauty*: Verse 3 of *Sūrah Yūsuf* is possibly the most significant corpus that uses the term *qaṣaṣ* in describing the *phenomenon* and *noumenon* of Qur'ānic narrative.

We recount unto thee the most beautiful of stories by Our having revealed unto thee this Qur'ān, though before it thou wert among the heedless. (12: 3)

Contemplating the interpretations of Muslim exegetes on the rationale behind the *Sūrah Yūsuf* as well as Prophet Joseph's stories being deemed the “most beautiful of stories”, may aid in comprehending this notion and illuminating the essence of a “narrative.” This verse implies that the term *qaṣaṣ*, in its Qur'ānic sound, does not only relate to sayings regarding the Qur'ān, religion, or even pre-Islamic prophets but that *qaṣaṣ* may be a part of the Qur'ān in some form. The identification of God's revelation to the Prophet as *qaṣaṣ* here is particularly interesting, as *Sūrah Yūsuf*, at the beginning of which these verses appear, is a long narrative section about a pre-Islamic prophet. Clearly, the Qur'ān is described as the most beautiful discourse, part of which is the tale of Joseph, which is referred to as the most beautiful of stories here,

These are the signs of the clear Book. (2) Truly We sent it down as an Arabic Qur'ān, that haply you may understand. (3) We recount unto thee the most beautiful of stories by Our having revealed unto thee this Qur'ān, though before it thou wert among the heedless.

In relation to the understanding of *aḥsan al-qaṣaṣ* as “the most beautiful of stories,” al-Qurṭubī³¹ alludes the story is characterised in this way because it is a profound amalgamation of both the realities of one's religious life as well as one's worldly truths. Often there is a deeper motive behind this hair-splitting semiotics. According to al-Qurṭubī³² and Ibn 'Ajība³³, the narrative speaks about the divine unity, the essence of celestial beings such as prophets, angels, and saints, as well as the nature of individuals who possess knowledge or ignorance. Fittingly, Ibn Taymiyyah³⁴ restricts *aḥsan al-qaṣaṣ* as narrativisation because in this verse, God does not claim to narrate the most beautiful “narratives” (*qisṣās*) to human beings, but rather the best “narrativisation” (*qaṣaṣ*). Al-Rāzī³⁵ expounds that the essence of a story lies in its gradual revelation of events through narration, hence earning the title “narrative”. In this case, he elucidates that the term “most beautiful” (*aḥsan*, derived from the root *ḥ-s-n*, meaning beauty) pertains to the *ḥusn al-bayān* (artistry of expression) rather than the narrative content. As expounded, the essence of the concept of beauty lies in the unparalleled mastery of language, where vocabulary is so eloquent that it becomes impossible to imitate. He posits that the narrative of the Qur'ān in question is chronicled in historical literature, yet none of these accounts parallels *sūrah*'s *faṣaḥah* (clarity) and *balāghah* (eloquence). Al-Rāzī further explains that *aḥsan* encompasses not only the narrative itself but also the profound insights, ethical principles, and mystical revelations it imparts. This treasure of wisdom cannot be gleaned from any other source, rendering the story a unique and invaluable repository of knowledge. By doing so, he alludes to the reader's own experience of pleasure, whether it is merely aesthetic on the level of language from the stylistic beauty or intellectual pleasure gained on the level of meaning, indicating moral fulfilment from the tales.

3. *Narrative and Explication*: The dictum of a narrative is marked by refinement and sensitivity that lend the narrator their cultured quality that is dependent not only on wit and intelligence but on the profundity of their emancipation as a measurement of these qualities. Building on the concept of narrative pedagogy, I have clustered 4 forms *qaṣaṣ* in the domain of narrative and explication. These forms; (1) Q7:176 *faḥṣuṣ al-qaṣaṣ* (recount the stories); (2) Q12:111 *fi qaṣaṣihim 'ibrah* (in their stories is a lesson); (3) Q18:64 *fartaddā 'alā 'āthārihimā qaṣaṣā* (So they turned back, retracing their steps); (4) Q28:25 *waqaṣṣ 'alayh al-qaṣaṣ* (and recounted his story unto him), are used to convey a range of meanings, including narration, mention, declaration,

explanation, recountment, explication, clarification, and tracking. In his dictionary of the Qur'ānic lexicon, *al-Mufradāt fī Gharīb al-Qur'ān*, al-Rāghib al- Iṣfahānī³⁶. elucidates the form *qaṣaṣ*, saying “*al-qaṣṣu* is *tatabbu' al- 'āthār* (that is to follow the traces or footsteps).” The definition of the word *qaṣaṣ* in Arabic is derived from the verb *qass*, which means to cut, to clip, to cut off, to shear, to curtail, to scissors, chips, cuttings, to match, to retaliate, reprisal; to follow up, to track, tracker; breastbone (Badawi and Muhammad 2008). It is used to refer to the act of following someone's footsteps. To follow their footsteps at night is called “*taqṣaṣ*.” Some people use the word *qaṣaṣ* to mean simply following someone's trail, while others use it specifically to refer to telling stories. One of the precise meanings of “*qaṣaṣ*” is to follow in someone's footsteps at any time, as in Q18:64. The word describes two people who turned back to follow in their footsteps³⁷.

5. Discussions

Regardless of the various possibilities pertaining to andragogy, heutagogy, critical pedagogy, dialogic pedagogy, etc., of the contemporary framework, the teaching and learning of Qur'ān traditionally presupposed a venerable pedagogy of “master-disciple” rapport involving essential prerequisites of needs, special qualities of vision, and many others³⁸. More importantly, the Qur'ān (7:176) imperatively states *fa-qṣuṣ al-qaṣaṣ* (so recount the stories) as the explication of *taqṣīṣ* in the Islamic didactic ethos presupposes the concept of knowledge as “fixed, memorable truth.” Internalising this account, one can assume that the narrativity of the Qur'ān was done with the aim of attaining both significant visual piety and oral piety. The two modes of learning, namely “learning by explicating” and “learning by listening,” symbolise the relationship stemming from *ādāb al-ṣuḥbah* (etiquettes of companionship), which provides a narrative pedagogy model of teaching and learning between pedagogue and learner. Michael Sells³⁹ also suggested another feature we must draw attention to, if only briefly and inadequately,

The experience of the Qur'ān in traditional Islamic countries is very different from Western attempts to read it as a story bound within the pages of a book with a sequence of beginning, middle, and end. For Muslims, the Qur'ān is first experienced in Arabic, even by those who are not native speakers of Arabic. In Qur'ān schools, children memorize verses, then entire Suras. They begin with the Suras that are at the end of the Qur'ān in its written form. These first revelations to Muhammad express vital existential themes in a language of great lyricism and beauty. As the students learn these Suras, they are not simply learning something by rote, but rather interiorizing the inner rhythms, sound patterns, and textual dynamics—taking it to heart in the deepest manner.

Whether deemed classic or contemporary, the manifestation of narrative pedagogy does not arise from a place of pure intellect or a secluded vacuum but rather exists within the confines of history, language, and societal context. The impact of the Qur'ān on narrative has been a topic of discussion, as it is believed to hold significant sway over society's educational and cultural norms. The subject matter at hand, which engages God as the speaker, presents a formidable challenge regarding its measurement. The Qur'ān elucidates that divine text is disclosed in the tongue of the individuals it is designated for. Consequently, it encompasses constituents that reverberate with the storyline anticipations of its proposed recipients. The audience, deeply immersed in Qur'ānic verses and the tradition of narrative literature employed it as a tool to mould and perfect their principles, past, and sense of self. In conveying narrative, then, Qur'ānic stories should be made central and other narratives of Islamic biography or history taught in relation to it. Perhaps through typological figuration, the contemplation of the listener leads to a re-evaluation of conventional notions surrounding the dynamics between student and teacher, as well as the dissemination of knowledge within a pedagogical setting. The Qur'ān tells stories about prophets and their communities, such as Adam, Noah, Abraham, Moses, Jesus and many others. These stories are not just narratives but also representations of how people should live according to God's commandments. Through these stories, the Qur'ān invites its readers to reflect on their own lives and actions. By doing so, they become part of the story themselves. They become actors who are called upon to live out the values and principles that are embodied in the stories. As described by Lawson⁴⁰, in this way, *diegesis* becomes *mimesis* because the stories are not just being told; they are being lived out by those who read them.

6. Conclusions

From the outset, it has been my intention to establish the fundamental conceptual tracts of narrative in the Quran, i.e., *qaṣaṣ*. Through an exploration of the Qur'ān's intricate conceptual networks, I aim to demonstrate how these tracts

are established and how they can be observed in works of Qur'ānic exegeses and Islamic intellectual tradition. By saying this, to successfully construct a religiously suitable theory that includes major features from the Islamic tradition, it is critical to establish the framework for an Islamic paradigm of narrative pedagogy with indirect input from Muslim luminaries, Islamic scientist philosophers, Islamic scholars, and source materials. At this juncture, it is through deep contemplation and reflection that one can gain a deeper understanding and appreciation of the rich philosophical insights contained within these texts. The essence of our discourse was to discern a term that could aptly capture the concept of narrative pedagogy in the context of Islamic education. One may posit that the term *qaṣaṣ* in the form of a noun, as found in the Qur'ān six times, bears the potential to signify the pinnacle narrative pedagogy, as its semantic breath conveys the notion of "the narration, declaration, clarification, explication and tracking" along with the purposes, functions and interpretations of those verses. Furthermore, the concept of narrativisation, also known as *taqṣīṣ*, is widely acknowledged as the predominant explication. In the pursuit of understanding the *qaṣaṣ*, it is imperative to acknowledge the various appellations it is referred to, including *nabā'*, *ḥadīth*, *siyar*, and the like. However, this inquiry aims to illuminate the significance that sets *qaṣaṣ* apart from the rest and certainly creates gaps that further research is needed for other terms. Ultimately, I invite the reader to ponder deeply on the subject of the narrative, taking into account the normative and elaborative on the truth, beauty and explication of the term *qaṣaṣ*. The triad of truth, beauty and explication are fundamental pillars within the Islamic framework for narrative pedagogy, representing the essence of the human condition in relation to education. Because these domains emerge from the concept of *qaṣaṣ*, I conclude by suggesting that narrative has been integral to Islamic education at many points in its history, so that narrative approaches are more traditional than they might seem as can be treasured in light of the verse of the Qur'ān, *fa-qṣuṣ al-qaṣaṣ*.

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