

Ellipsis Features of the Character in the Prophetic Story**Heba Amjad Enad¹ & Asst. Prof. Dr. Hassan Salem Hindi²**^{1,2} *University of Anbar- College of Education for Girls***ABSTRACT**

The Character in the literary works has a significant place which is the basic in the construction of the story's events. Therefore, the author took on his shoulder to create his characters with high technique, consistent with the nature of the events. The author should be aware that all characters require a name, a description and a dialogue. Thus, what concerned us in this research paper is the description of the character. The literary character usually carry material features such as body and age ones and so on as well as psychological features such as sentimental ones like joy and sadness and so on. Upon quainted many of the samples of the prophetic story, we found that the character in them mostly of implicit features particularly the material ones, which do not mention just for a certain purpose related to the narrative event briefly. This led us direct towards actions of the character and its dialogue in order to reach the implicit features of the character.

Keywords: Ellipsis, Features of the Character, Narrative Structure, Prophetic Story.

I. INTRODUCTION

The character has features distinguished it than others through which we discover the nature of this character and its most customs, and all theories that studied the character were seeing the individual as a mixture of the explicit features such as his external behaviour and what implied inside himself. The description of the character does not depend on the psychological features but also each feature has body features distinguished its owner upon others. On the field of the literary writing, the first thing comes to the mind of the writer is his features, and if he could conceal its names, it is so difficult to conceal the features completely even he does not express them directly, but he can let the character through its actions to reveal to the reader some of the features and this is increasing the enjoyment of the reading. The ways of the presentation of the character have been differed and among the ways that concerned us is the descriptive one. This descriptive way may be a material description as mentioning the features of body, age, and type of the gender and so on and he does not let an area related to the character unless filled it. It could be a spiritual psychological description, and the writer can express the psychological state of the character as saying directly that the character feels with sadness, joy or anger, and here he talks on behalf of the character and would be the voice for it or he gives it permission to express its psychological state directly or indirectly. In this latter one the role of the reader highlights to look for the ellipsis to find significances reach him to the truth of the character. Moreover, the features themselves make the character acquire its major and minor roles and would be correlative to the character till the end of the story as well as would be subjected to the changing following to the change of the events, but at all states it has an important place in the narrative structure.

Features of the Character inside the Narrative Structure

When we look for the structure of the character in Aristotle's opinions, we find him focuses on the plot which is at him an essence of the tragedy, and the description of the character at him is an artistic construction, since Aristotle says: "If a person went to install a set of the expressive speeches of the character and those speeches were distinguished with the correct language and proper thought, they could not achieve the right tragic influence as it is achieved by a tragedy of less language and thought than it. Aristotle's opinion in describing the character may approximate to the contemporary theory, but the latter cared about the artistic construction to describe the character in particular. Whereas Vladimir Prop who distinguished among the actions and their actors sees the study of the character does not contain except three titles: the appearance, nominal terminology, and the housing, as he gave features a place in narration but in a limited way; since he thinks that the classification and study of the characters following to their features is not of a great importance. The writer sometimes is forced to stop the movement of the narration to make a description for two goals according to what stated by Jeerer Jennet, the first of two theme: aesthetic, and says: "We know that the conventional rethorics put the description in the same place of other stylistic forms in one formula of the discourse improvements". He gives an example for this is 'The Iliad', since "this function is not found just in ancient nonfictional arts then in the wave of the new novel". Thus, the description of the character is a way by which the writer decorates his work, because it is the first thing that draws the reader's attention. Whereas the second function is described as the grand one because it is a clarifying function, where Janet says: "It is more prominent today as it is imposed itself on the traditions of the narrative gender with Balzac, and this function is of explanatory and symbolic nature in the same time". We understand from Janet's talk that the description is a cause has a result, and making the explanatory accompanied by the symbolic one; in order that the explanation would not to be elaborating showing the facts clearly for the reader. In other words, the description was vanishing in the narration, the writer conceals it behind

the behaviour and functions of the character because the description imposes its existence whether implicit or explicit. Moreover, the narrative text may lose its thought without the description "Since it is easier to describing without narrating, but it is harder to relating without describing". The study of the character's features, in particular, enjoyed with eminent place at Philip Hammond, where he made it of an importance, and named it the ethical description and says in it : "The character through which is a support for a group of the descriptions that the other characters do not possess them, or possess to a lesser extent...surnamed- nicknamed- named or unknown, bodily described, and non-bodily described", where the character has features appearing through the description of the narrator for them.

The description in the classical novel differs from the contemporary novel, as in the first kind we find long contemplative stands in describing character, as the novels of Balzac and Flouber. On contrary to the contemporary narration, the writer gives feature cautiously and carefully as well as conceals large parts of the character's features depending on what the text requires or the general subject of the novel. Thus, the opinions numerated about the importance of existing features inside the narrative structure and there were among them who exaggerated in the description in submissive to the traditional way, and there others who were economic. The ambiguity on this character is raised or it might be rebellion on the traditional way. Meanwhile, there was who chose a middle situation. At all cases what wholly mentioned is considered a mark from the writer to the reader, from which he extracts profound significances.

Ellipsis Features of the Character in the Prophetic Story

The skillful writer is the one who creates in drawing his characters appropriately by his style and rehtorics and making the readers and audience get knowledge about them and sympathy with me as well as like or hate them. Therefore, the construction of the character in the Prophetic Story has attained a significant place more than could be mere characters on papers, but they have become present in the reader's imagination, however; he couldn't see them or realize them by his senses, which were the devise for communicating educational and ethical messages the Prophet Mohammed (Allah prayer and peace be upon him) for the recipient, and this is the characteristic that the prophetic story enjoyed with, i.e., it is of religious meaning. The construction of the character in the prophetic story from the descriptive hand takes from each theory with a party, but we do not find the elaborated description. Since most of the prophetic story seeks for the educational purpose, it was economical in its descriptions and focuses on what could be achieved by the story, as the Prophet (Allah prayer and peace be upon him) sometimes mentions a material description briefly and once again mentions spiritual description, i.e., psychological one. The prophetic story is predominantly has ellipsis of the explicit features such as bodily features and so on which do not mention except for a certain purpose. It is not important as long as portraying the spiritual values of the character and this is what the nature of the prophetic story dictated.

Therefore, the way of designing characters in the prophetic story ranges between two ways: the analytical descriptive way and representative way, which we mean by them "that in the first way the novelist portrays his characters from outside and analyze their emotions, motives, thoughts and feelings and mostly issues his judgments on them, since he stands neutral and does not allow for his characters to discover themselves by the talk and movement and makes them express themselves"⁽¹⁴⁾. In both ways, the prophetic briefing was present accompanying narration till the end of the story. So, there are brief descriptions in the prophetic story and others implicit completely, and the movement and talk ensure to discover the character and among those characters, the character of the man who got his fate close and ordered his household to burn him and collect his ash and throw it in the land and sea, and the Prophet Mohammed (Allah prayer and peace be upon him) says: (A man who did not work any good thing said: if he died burned him and threw his half in the land and the other half in the sea, eventually that Allah destined for him to punish him strongly that no one of the worlds to have such, and that Allah ordered the sea to collect what it has and ordered the land to collect what it has, then said: Why did you do? He said: from you fearing and You knows, so He forgave him). The Prophet Mohammed (Allah prayer and peace be upon him) called on the character a name of man, by the style of indefinite, and concealed the explicit name firstly and the features secondly; because the prophetic miracle based on the briefing and rapid in sequence of the events, and the Prophet (Allah prayer and peace be upon him) wanted from the hearer and reader to put in front of his eyes the work of the man, and his movement inside the narration. The technique of the ellipsis benefited in intensifying the events to prevent the prolonging in the narration, and maintain concentration on the recipient. The first phrase of the story (He didn't do good ever) is an enough summary for describing the man, which gave the recipient a perception concerning the character's past and how was negligent in doing good work, and we notice a skillfulness in linguistic usage in this summary, as he chose a verb of action than other because the story round about the work and nullifying occurrence the past tense, and the negation came certain by (ever), and the style of certainty has a coherent link with the end of the story, and that the narration links between two events, the first of them is the full sedition from the man then the forgiveness from Allah Almighty as emphasizing on the greatness of Allah's mercy that included everything. As the features were implicit we had in front of our eyes to seek the

sentimental state of the characters, through their actions, to find them in an emotional state and there were contrast desires conflicting inside them.

However, the man is a sinner but he fears of Allah and by this his feeling approves the oneness of Allah, Resurrection Day and thought of escaping neglecting of Allah's ability to find him wherever he went. As for his household and as stated in Muslim's context: (The man said he didn't do good ever for his household)⁽¹⁶⁾. Their features also concealed completely and the context of the talk reaches us that these characters pass through a conflicting state as well. They carried out their father's will whether loving or obeying to him, but this will includes burning the body of their father and spread it in the quarters of the earth. They also neglected what their father neglected before and therefore the ellipsis of the characters' material features for this story made the recipient preoccupies with the spiritual features via watching his actions, and focusing on the ellipses of the self that no one but Allah knows about them and among these ellipses is fear of Allah which lies in the heart. Among the stories that included presenting characters in an acting way, which let the character expresses its actions, is the story of the man who entered the paradise because he was a good man, and this latter feature was implicit, but the character talks about good works which made us realize a nature of the man. The Prophet (Allah prayer and peace be upon him) says: (A man from the past, the angel came to take his soul, was said to him: Did you work good? He said: I do not know, and said to him: See, said: I do not know anything except I was selling to people in the life and rewarding them by considering the rich and helping the poor, so Allah entered him the paradise)⁽¹⁷⁾. In this a brief story, a man with implicit name and features and we didn't know anything about him, and that the Prophet (Allah prayer and peace be upon him) didn't show anything of it or gave a brief about it as in the previous story, but he maintained the ellipsis on its position till the story was about to end, and he paved the way to the character to talk about itself to get knowledge about features of the character and these features would determine the destiny of the man who was disclosed about him at the end of the story, and when the man was asked did you work good? His answer was: I do not know, and when asked to reconsider and mentioning, he answered the same reply and added his work that by which he won through helping the poor and waiting the rich. His non knowing of what he did of good work wasn't a negligence from him and this context shows some of the man's implicit features which were forgiving people for not personal benefits, i.e., he didn't spoil his action by hypocrisy. The story witnesses another ellipsis for two kinds of people: the rich and the poor and he didn't mention other detailed features except the material situation, and the man's estimation for this situation was a cause to enter the paradise. As for the angel, there were no details on him, but his entering paradise indicates that the angle was from the angels of the mercy that Allah descends directly to His worshippers.

Like this man who helped people was another man that Allah forgave him because he displaced a branch of a tree from the street, but the way of the presentation is different, where in this story the presentation of the character has come by the analytical way, and the Prophet (Allah prayer and peace be upon him) assumed the task of talking about it completely, as he says: (While a man was walking in a road, he found a branch of thorn on the road, and took it , then he thanked Allah, and Allah forgave him). The man here is the hero of the story and all events round about him and with that the Prophet (Allah prayer and peace be upon him) concealed all his features, and using the adverb of time at the beginning of the story based on the style of the surprise by making the recipient follows the rapid events of the narration to reach the conclusion of the story which is the forgiveness of Allah. The Prophet (Allah prayer and peace be upon him) didn't cut the narration to describe and prolong in narrating the events, and he saw the work sufficient to express the spiritual features of the character, and the work is larger than bearing a branch by the man and throwing it far away, since the prophetic narration wanted to shed light on that high self which fears to make a hurt for unknown Man, and dismantling the character from the sin and surnames as well as the family nickname and made the recipient realizes that the good work does not need the owner of money or possession and even a fame, but need a heart knows the volume of the affection and mercy that Allah made it among them (Allah made among you an affection and mercy)⁽¹⁹⁾. There was behind the ellipsis disciplinary messages that remind the recipient to the inborn nature he created on it, and by the style of the surprise itself, that the Prophet (Allah prayer and peace be upon him) narrates the story of the man who proud himself since the Prophet (Allah prayer and peace be upon him) says: (while a man was walking in uniform that himself admired, as Allah puts him down, so he penetrating till the Resurrection Day)

We notice in this story a difference from than the other stories that we mentioned above, where the features of the character in the narration is clear, as the man walks and pulls his dress and relaxing his hair, that himself admired. He detailed the talk in the features to show the danger of bearing those features, which briefs in the feature of the arrogance, and this feature doesn't bear except the one who suffers from the psychological fragileness trying to offset by the external appearance, and to cover the shortage in it. He hints in the text some artistic features such as: "the usage of the present, walks, admires, refers to his continuity on this bad habit". When Allah knew that his continuity in his elderly, Allah shed on him the earth and it is a great torturing and he described the nature of this rift valley " which

is a vocal image penetrating in it the vibration of the body with the earth in a hole that this arrogant person sinks in it unseen world till the Resurrection Day". The Prophet, by this description wants to alert the recipient the danger of admiring himself and to know that there is no good for a Muslim to the other except by Allah's piety. So, the description performed the explanatory function, by a brief style, clarified why that Allah punished the man this disgraceful punishment. In the story of Jareej Al-Abid, the Prophet (Allah prayer and peace be upon him) says: (There were just three who talked in the cradle: lessa, it was I the sons of Israel a man said about him Jareej, he was praying, his mother came to him and called him, and she said: "replied her or pray, and said: Oh, Allah does not die him till you make him see the faces of the adultery, and Jareej was in his granary, and that a woman came to him and talked to him and he rejected, and she came to the shepherded and she let him makes obscenity with her, so she gave a birth: Who is Jareej, they brought him and destroyed his granary and cursed him" . This story distinguished by sequence of the events in a sequential way, whereas the time, the transfer across it was rapid with the speed of the events, and on this basic, the characters of the story distinguished with the movement and emotion, and we do not find for these characters an accurate description, and presenting them has come quickly, as the beginning of the story was talking about those who were talked by Allah in the cradle, and among them the Prophet of Allah lessa, and we know how Allah made him talking while he was still in the cradle to make his mother acquitted, and the baby that acquitted Jareej, where the Prophet (Allah prayer and peace be upon him) wanted to show "that the divine acquits in the human accusations", and there aren't in the structure a space for material features of physical ones and so on which without a benefit in a mid of the circle between the evil and the right.

When we focus in Jareej's character, the context of the talk shows to us that he is clever in worship for the extent that he neglected his mother, and the reason for making that feature prominent than other because the vents of the story is built from the base for it. Jareej' mother has come to move the events by her praying, through her praying, the recipient knew that Jareej is waiting a hard examination, measures the extent of his worship to his soul to maintain it, and this examination started by coming the adultery woman, and this character never mentioned a description or explicit name, but her role in the story that she has bad features, because her insistence to involve Jareej who rejected her, and found an easy prey who was the shepherd, and this character on the different side totally from Jareej's character, the woman could raise the level of Jareej without any intention, meanwhile she de-estimated the level of the shepherd for his response to her. This woman and her bad features appeared from her actions made us remember the Prophet's Hadeeth in which he says: (What I left behind me of a sedition more hurting on men than women). The events continue and reach its peak till the woman gives a birth, and in the utterance of the boy is a figurative usage, because the actual expression is to give a child, so the prophetic rethorics gave for the character of the birth an appropriate utterance "because it is interpreted to the boy: since a child in a cradle talks, and answers the questions and utters his father's name and makes matters which are not made by just by a one who exceeds the stage of the cradle". The ellipsis features of the character in this story has an aesthetic touch that touches the heart of the believer, which that the Man whatever reaches of the position among his people and they know his moral and religious features, but when the fingers of accusation direct to him, they would forget what know about him and they believe what heard about him, to appear here a fact of these features and what an extent of its owner stillness on the right. The Prophet (Allah prayer and peace be upon him) says: (There was in the sons of Israel a man killed 99 persons, then he exited asking, and he reached a priest and asked him by saying: Is there a repentance? He said: No, so he killed him, and continued to ask, the man said to him: come to a village, and the death defeated him, so he turned towards her, the mercy angels and the angels of the torture conflicted over him, and Allah inspired to this to approximate, and to that to distance, and said: measure the distance between them, they found to this as close as an inch, so Allah forgave him) . The Prophet (Allah prayer and peace be upon him) concealed the man's features and showed his sin that he committed, and this work was sufficient to cover a large area of the narrative construction of the story. When we knew that the man killed 99 persons then he reached 100 persons after killing the priest. This indicates that he was strong and powerful, and his first question about the repentance, refers to the psychological changes that would occur to the man.

The priest, a second character of implicit features as well, and his role is short in the story and what referred by the talk that he was a scholar in religion lest the man came to him to ask him, but this priest intervene by a divine order, never decided except by Allah, and the style of preaching wouldn't be by the intimidation, but by the encouraging and taking by the hand of the repentant. Whereas, the man who sent the sinned man to the village knew that there was nothing divert between Allah and his repentant servant, and this was actually achieved when Allah changed the terrain of the earth for sake of him to survive his servant who was faithful in his intention of the repentance. The aesthetics of the ellipsis here, the character of the implicit man which are the name and features, live inside each human being and it escaped to survive of its sins because it ashamed of Allah, so it heard from the sincere Prophet (Allah prayer and peace be upon him) the greatness of what this man did and the approval of some not to accept his repentance, but the end was the forgiveness, and be assured to come back to the lord of the worlds.

II. CONCLUSION

It was clear to us the Prophet's style (Allah prayer and peace be upon him) of presenting the characters from the descriptive side. He outlined the character's features and descriptions, and made features determined by their actions not by their appearance and this is agreed upon with the prophetic rule that says: (Allah does not look at your bodies nor at your images, but He sees to your hearts, and he referred by his fingers to his chest)⁽²⁸⁾. So, the person is measured on what there in his heart, but not on his external appearance, where the actions and works determine the features of the people and thus, the Prophet (Allah prayer and peace be upon him) gave the character some features and made the others implicit depending on what serves the text and general meaning, in order that the prophetic story would be unprecedented literary work, and unlike another human work in rhetorics and implicit educational meanings.

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