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## Employing Characters in the (Shayout's Novel) By (Hatem Hussein Hatem): Study in Narrative Mechanism

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### Abstract

*The Arabic novel has witnessed great demand at the present time by readers, critics, and researchers. This is due to the importance of the novel; In that it was one of the most famous types of prose literary arts in absorbing reality and portraying it in a brilliant artistic manner. Given the remarkable development that the Saudi novel has witnessed and its prominent position in the Arab literary space; I devoted my studies to talking about a novel from Najran literature (Shayout) by the writer (Hatem Hussein Hatem). In my research, I focused on the personality element. Its role in constructing the novel and presenting its events. It also focused on the mechanisms of recruiting the main characters in the novel, and the relationship of the character element to other narrative elements: (place, time, language, and plot). Based on the structural approach; In that it was the most appropriate method for analyzing and studying fictional works. In this study, I tried to answer the following problems:*

- Mechanisms for the writer's use of novel characters in his novel? □ How were the main characters embodied in the novel? □ The extent to which the writer linked the main characters of the novel to the other artistic elements of the narrative, and how did that linking affect the pace of narration in the novel? Research goals: □ Introduction to storytelling, and clarifying the elements of narrative in the Arabic novel. □ The study of the character in the Arabic novel: its concept, its dimensions. □ Extrapolation of the main characters in the novel (Shayout) by Hatem Hussein Hatem. □ Clarification of the character's relationship - being an essential element of the narrative - to other narrative elements (place, language, events). □ Revive the Najran environment by revealing the accent, and the Najran heritage of the main characters in the novel.

*Research literature: The idea of the project has come to support the link between literature and society, as the specialized studies in Najran literature are almost too few, including: □ The Poetry Movement in Najran in Pre-Islamic times and the beginning of Islam, Fayza Raddad Al-Otaibi, published by the Najran Literary Club 1430 (published master's thesis). □ Boys' games in ancient Arabic poetry and the extent to which they are associated with Najran games in modern times, Dr. Essam Mubammad Qabisi, Dr. Zubair bin Hassan al-Omari, Journal of the Faculty of Science of the University of Fayoum, 2014. □ The Proverbs of Najran region: Objective study, Dr. Zubair bin Hassan Al-Omari, Journal of the Faculty of Dar Al-Ulum, Cairo University, 2016. □ Zaid bin Abdul Madan Al-Najrani: His political role and literary heritage between two times, Dr. Awad bin Abdullah bin Nabi, dr. Essam Mubammad Qabisi, Journal of the University of Pesha for Humanities, 2022. Research curriculum: In my study, I relied on the structural curriculum and the analytical curriculum; In clarifying the mechanisms for the recruitment of narrative elements, the character's relationship with other narrative elements, as well as the use of some other curricula, such as psychological curriculum and descriptive; who help reach the depths of the novelist's character and analyze it. Research Plan:*

- First topic, the concept of narrative, and the definition of its elements. □ The second topic: Character concept, dimensions. □ Third topic: The main characters, and their dimensions in Shayout's novel. □ Fourth topic: The relationship between characters and other narrative elements. □ Fifth topic: Reviving the Najran environment in the Shayout novel. □ Then the conclusion: with the most important conclusions and recommendations, and then indexes.

**Keywords:** *Narration: "Narration is the way in which a story is told, through this same channel (the narrator, the story, the one being told), and the influences it is subject to, some of which relate to the narrator and the one being told, and others relate to the story itself". Personality: "The tangible physical living thing, seen by the attendees, followed by the reader; By observing what he does: behavior, emotions, dialogues. That character derives its roles from the true nature of the human personality, which derives its existence from its interaction and relationships with other people. physiological dimension: the general appearance of personality, its features, height, age, handsomeness, physical strength or physical weakness". Social dimension: personality belonging to a particular class, the type of work it carries out in society, and all circumstances that can have an impact on the life, nationality or hobby of the personality". Intellectual dimension: It is intended as a religious, ideological, political or cultural component; to character. Psychological dimension: It is intended to portray the character internally, in terms of: her feelings, emotions, nature, behaviour and attitude to the issues surrounding her.*

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## **FIRST TOPIC, THE CONCEPT OF NARRATIVE, AND THE DEFINITION OF ITS ELEMENTS.**

The narrative is a method of literary storytelling, which provides an element of imagination of the narrative, and makes the recipient interact with its events, through the availability of an element of "interconnectedness and sequencing of events"; so that each event leads to the next. In his narrative, the literary writer uses a set of elements or components that make up the literary event, such as (time, place, characters, fiction nodes, dramatic conflict and text language), besides the narrative; As an important element of fiction, a powerful influence in the reader's mind.

### **Narrative in Language**

Derived from the linguistic root "s r d", it is said: "Sarada al-haditha yasruduhu saradan." And what is meant by sarada is the sequence, that is, the hadith follows one another, and sarada with an open seen: it is a collective noun for armor and the like from the work of the rings. It is called saradan because it is threaded through the other end, each ring with a nail, and thus the threaded ring is formed. And from it is the saying of Allah the Exalted: (1) "And measure in the sarad" meaning, make those nails according to what was pierced in the ring. (2) So, "sard" means sequence and succession that something progresses and comes consistently one after the other. It is said: "sard al-qira'ah sardan" meaning it followed it. And the thing that is "musard" is the thing that is consecutive. (3) And the thing continues: meaning it follows one another. It is said: the pearl continues. And the Arabs say: tears continue, and the walker continues: meaning he follows his steps. And the tongue is called "al-misrad" or "as-sarrad", and from it you say: a walker who continues: meaning he follows his steps in his walking.

Through pre-narrative definitions; We conclude that the narrative is intended for sequences and succession.

(4)

### **Definition of Narrative in Terminology**

It is the action that involves the comprehensive characteristic of the story process, and it is everything related to the story. (5) Or it is: "The way the story is narrated through this channel (the narrator, the story, the one being narrated to), and the influences it is subject to, some of which relate to the narrator and the one being narrated to, and others relate to the story itself". (1) And Roland Barthes defines it as: "Everything carried by spoken language (whether oral or written), image (still or moving), and gesture". (2) As for Arab culture, we see that the term "narrative" has been transferred to it after being translated from the Latin language, which was concerned with narration. Abdullah Ibrahim defined it as: "The verbal fabric expressing an imaginary or realistic incident, associated with a narrator who issues it". And Abdul Malik Murtad defined it as: "The language achievement in a narrative strip, dealing with fictional events, in a specific time and space, with characters representing it and designing its structure; by a literary author". (3)

**Narrative Elements: The event:** Events are considered the most important component of the narrative structure, as they are closely related to other narrative elements. This is because events are the axis and product of the story's characters, those events that occurred within a specific framework and place, formulated by the writer in his literary narrative language.

**The Narrative Event is Defined as:** "Anything that leads to a change in a matter, or creates movement, or produces something. Or it can be defined as: a game of forces - confronting or allying - involving parts, which in turn form allied or confrontational situations between characters". (1)

**The author follows a set of patterns in constructing his events, which are:** (2)

- **The alternating pattern:** It refers to the writer presenting two events or stories at the same time; where the narrator cuts off one event and moves on to another. This pattern is common in literary genres.

- **The embedding structure:** It is intended to include the narrator - in his story or event - another story or another event.
- **The sequential structure:** It is the most common structure in literary works, and it is intended: the events follow one another in a sequential manner.
- **Language:** It is defined as: "the theoretical system or structure of languages, which is the set of rules that speakers should abide by if they are to communicate with each other". (2)
- **Time:** Time in literary work is different from real time; Real time is subject to logical sequences, while literary time is subject to imagination, and it blends reality and dream. (2)

It is defined as: "A vessel for the realization of reality and events, which is part of all assets, by its movement and manifestations of its conduct". (3)

**The temporal narrative structure of the artwork is divided into:** Type in the time of the story: It is intended: ranking the latest in the novel.

Narrative techniques are divided into:

- **Retrieval Technology :** It is defined as "a narrative process, consisting of an event preceding the narrative's point in time". It's called remembrance. Meaning: Return to an event that occurred before the present time of the event". (1)
- **Preemption technique:** It is defined as: "a narrative process of mentioning or referring to an event in advance". Pre-emption is an expectation of what will happen in the future". (2) Pre-emption is through the author's mention of events that are not present (speech), and transfer to future events. It comes by predicting future events. (3)
- **Durability:** It is intended to have a continuing relationship in reading the narrative by analysing the time taken by the novel's events. (4)
- **Place:** It is the space where events take place in fiction work. The novelist is defined as: "The collection of places that appear throughout the structure of the novel, thus constituting its extensive and comprehensive space".
- Places in literary work divided into closed spaces, open spaces

## **THE SECOND TOPIC: CHARACTER CONCEPT, DIMENSIONS.**

### **Characters:**

The term "personality" is derived from the Arabic root (ش خ ص), which signifies the elevation or height of something. It refers to the essence of a person when observed from a distance. In the context of Lisan al-Arab, "person" refers to a group of individuals, including humans and others. The plural forms of "person" are أشخاص, اشخاص, or اشخاص in the field of literature, "personality" is defined as the pillar upon. (1) which any narrative work stands, and without it, no work can be constructed. (2)

### **Personality in the Term:**

In the terminology, "personality" is defined as: "the column on which any narrative work stands, and no work can be built in its absence". (3) It was mentioned that the characters in the literary work are "the tangible living material thing that is observed by the audience and followed by the reader; through observing what it does in terms of behavior and emotions, dialogues, and those characters derive their roles from the nature of the real human character, which derives its existence from its interaction and relationships with others". (4)

### **Main Characters in Literary Works:**

- **The main character:** This is the central character around whom the events revolve. The narrator focuses on and is interested in this character. The main character is characterized by vitality, frequent appearances, and their presence in the narrative work.
- **The secondary character:** It is the supporting character that assists the main character, and it has a clear and effective role in the development of events. The role played by the secondary character is not fixed; it may end at the beginning of the story or continue until its end. (1)

### **Character dimensions:**

When the narrator is employing his character; It takes into account the dimensions of personality that contribute, in an indirect manner, to the clarification of the character's features to the reader. These dimensions are multidimensional: psychological, social and formal: (2)

- **Psychological dimension:** the collection of qualities and sensations constituting the fiction personality, which dominates the public space of the novel, influencing all the essentials of the fiction's discourse; The narrative is colored by psychological emotion.
- **Social dimension:** intended to describe the character's outer space, related culture, occupation and personal relationship with others in narrative work.
- **Physical dimension:** It is intended to describe the writer's description of the features of the appearance personality of the physical form, the body.

### **Ways to introduce characters in narrative literary work:**

- **Description:** It is a direct way for the writer to present his characters, by describing the dimensions of the character in the folds of his novel.
- **Dialogue:** an indirect way of presenting personalities; Through interpersonal dialogue, the narrator is illustrating different personality dimensions.

### **Third topic: the Main Characters, and their Dimensions in the (Shayout) Novel:**

The study of characters in any novel requires addressing their basic dimensions: physical (external), psychological, social and intellectual); These dimensions are influenced among themselves, the composition of the personality; It is therefore the character who creates: "The language, which makes dialogue and soliloquy, which delivers the event, fills the place and interacts with time, giving it a new meaning". (1)

Shayout's novel deals with three historical eras:

- **The first era:** the time when the Hamrians burned Nassari Najran, forced them to abandon her and go to Jerusalem; At the groove site, by a Jewish king in the fifth century. They wrote this in special manuscripts in Syriac and deposited it in Jerusalem's church.
- **The second era:** Yamin bin Saleh found manuscripts written by Nassari Najran, one of the Jews who forcibly emigrated to Israel in 19 MD.
- **The third era:** the era that included Yamin's flight from London; to try to decipher the manuscripts he found; To know his truth, the truth of his homeland, the truth of the Jews.

Extrapolating Shyout's narrative, we see it as addressing several issues; It is a historically oriented novel, in which the writer presents a different hero than the heroes of other novels; The novel is based on the character of the hero (Yamin), who is the novel's first character. Yamin Ibn al-Dabbah Saleh is the central character of the novel, and the writer has followed the stages of his life, describing him as a young man: "Yamin Ibn al-Dabbah Saleh was only a child who gathered an age with the youth of Al-Djerba neighborhood -- Jews and Muslims -- to play partridge and crutch ... He was not one of the best players, but one of the most determined to win". (1)

In our view, in his novel, the writer did not dwell on the description of the external features of the character, but rather on the social and intellectual dimension of Yamin's character, but he nevertheless developed a clear formality in him: He is Arabic-looking, not suggesting that he belongs to the white-skinned State of Israel. He has waded at his Arabic appearance in more than one place in the novel, including the driver's conversation with him in Germany: "Taxi driver: Are you Arabic? Your features indicate that you are an Arab, especially from an Arabian island?"

Dr. Yamin: Yes, my origins belong to those areas, but I am not Arabic". (2)

In monitoring the physiological dimensions of Yamin's character, we note that the writer did not define the exact features of Yamin until we got to know them further, but merely portrayed his general features, which reflect his Arab appearance and authentic Arab features.

### **Second: Psychological Dimension**

The psychological dimension of Yamin's character is the search for her inner features. Noting the novel, we see that the writer cared about the inner qualities of Yamin's character, where he gave us a set of internal descriptions. That description shows Yamin's psychological condition and his painful internal psychological struggle; He is at a loss about his past and his Arab origin, which belongs to Jews, and what he sees as their heinous acts of killing, bloodshed and desecration of other religions. He wants to get to the truth. Describing this psychological struggle of Yamin's character, the writer says: Many questions, and mysteries have come to pass for these deep times, which led him to resign from the National Israeli Library and return to Germany with his wife Maggie, holding copies of the manuscripts; which sounded the bounds of his thoughts; To begin a new journey in the search for his truth, the truth of his history, the history of his fathers' land, his grandparents in Yemen and Jaran in particular". We also observe the psychological dimension of Yamin's character in the internal monologue, and we see him saying, ". The author has addressed the stages of Yamin's life, considering the novel a history that tells the story of Yamin's escape from Najran. Yamin travelled with his wife to Israel, and was appointed to the Israeli National Library, where he read what he wrote about the Jaran Holocaust, and what Jews (followers of Dhu nawas al-Hamiri) did to the Najran people, beating the bows of ideas to search for his truth, the truth of his history, and the land of his parents and grandparents. He resigned from the Israeli National Library and returned to Germany with his wife.

The writer says: "Yamin had reverted the Suriani language in Germany, yet he never thought he would have the problem of reading it; scarcity of manuscripts; for its difficulty, and for its lack of past and present speakers". So Yamin's personality was characterized by adventure, courage and a desire for truth; This is because the investigation of such cases (from the history of the Jews) and the fight against a serious and major organization (Kalmosad); It's not easy. It is the psychological dimension of Yamin's character that complements our perception of the other two dimensions: (physical, social).

### **Third: Intellectual Dimension**

In the novel, the writer tried to draw some intellectual features of the character (Yamen). We see him described - in childhood - as an obedient child to his father (Saleh), loyal to his Jewish religion, and loving it. As the son of one of the Jewish leaders in Najran. The intellectual convictions of the main character of the novel (Dr. Yamen), lecturer in symbols and eastern languages at the University of Goethe, German Federal Republic, were mentioned by the writer in his dialogue with the taxi driver, when he asked about his Jewish religion and his convictions on the Palestinian issue. "I want to tell you that I am not satisfied with what Zionists are doing to innocent people, and there are many Jews around the world who are not satisfied with what is happening to Palestinians".

We also note some other intellectual dimensions of that hero through the dialogue he had with (Meriam Al Mossad's client): "well done, Doctor, even though I worked hard and trained a lot to not reveal my order, and warned me a lot about your intelligence". Through the intellectual features of Yamin's character, we see him as a political intellectual owner, who rejects violence and injustice in all his conditions, namely, the rejection of the aggression of Jews old against Najran, and what Israel is doing in Palestine at present. The writer also focused on Yamin's intelligence in more than one place, including: his ability to learn German in record time at the

university, enrollment in his specialization in learning eastern languages, methods of writing manuscripts and oriental inscriptions. The writer says: Learning German is difficult, but Yemen has been able to learn it in record time; Because he has the basics of language, and he is fluent in speaking Arabic, Hebrew, and English; Making German less difficult than expected... Yamin bin Saleh's intelligence made him enter the discipline quickly, start work in inscriptions, and soon he was able to learn eastern languages, methods of writing manuscripts, oriental inscriptions, attempt to dismantle pharaonic hieroglyphs, and inscriptions of the backstop line". (3)

#### **Fourth: Social Dimension**

This dimension addresses the social circumstances in which Yamin's personality, class, job, degree of education and interaction with others arise. We see that Yamen is a lecturer in Eastern symbols and languages at Goethe University, in the Federal Republic of Germany. He belongs to the middle class, is married, and has no children. The writer says: Yamin bin Saleh and his wife, Maggie, travelled to Israel after more than four years of study, and took over his work at the National Israeli Library as a Jewish Heritage Officer and archaeological discoveries<sup>1</sup>". The narrator has told us the social features of Dr. Yamin's character with his students, saying: "Dr. Yamin's students always like this kind of extracurricular information And they always ask him about the meanings and origins of their names, some students program his mind that the university curriculum is always boring. Her attendance was a kind of obligation to obtain a university degree, and Dr. Yamin's information always impressed students. But Dr. Yamin knew what his students had in mind". (2) In the end, we conclude that Yamin's character is a distinguished successful figure in her work, who refuses to obey the orders of another, who cares to be followed by another, a figure of superior intelligence; This was witnessed by all those who dealt with him around him: (Meriam, his wife, father, driver), and he is the most present character in the novel; She was present from the beginning to the end, the pivotal character on which the novel was based.

#### **CHARACTER: LAKHAA**

(Lakha'a): The physical dimension: The writer has clarified the formal characteristics of King Lakha'a's personality. Using the (description) technique, we see him saying: "He had angry facial features, cold eyes, and brown skin, and features that were close together. He could deceive anyone in front of him, with his ability to leave an innocent or an evil impression. He had a bald head to the point that it shone as if it were one of the melted onyx Yamani stones." He wears the crown of vassalage on his head, wearing an embroidered cloak, underneath which hides a strong, muscular body". (1) The psychological dimension: The writer made it clear that the character of the king (Lakha'a) is a strong, violent, and evil person who has hatred for the Humays and wants to take revenge on them. The writer says: "He was vile against the Humays; Because they attacked his village in Habsha, killed his parents, in front of a sample.... He had iron memory, shrewdness and physical strength that enabled him to assume the strongest positions in the minors". (3) Social dimension: The writer explained his profession, as King of the Humiri Palace, and explained his way of dealing in office; which represents the social dimension of the personality. He says: " Lakha'a represented a solution to all the state's problems, because of his experience, knowledge, strength, and will, not to mention that he was a son of the ruling palace from an early age, and he also had the personal and military discipline, and the necessary skills to deal with the ruling court, such as tact and wit, that made him A person accepted by everyone who was around the Himyarite Ta`b. except that he is considered to be from the slave or worker class.." (1)

#### **The character: Youssef Al-Hamairi**

Yousef Al-Hamiri: 14 years old; Al-Hamiri concluded from the brutality of lakha'a, and the throne was in his place, and the writer addressed the tenure of Yusuf, and what he did from the brute to get rid of his cousins (Jamhrites). "Yousef ascended the Hamiri throne, a 14-year-old son, while only a group of children, the oldest of whom is nine years old, and some of the women who survived being raped by the guards," the writer says.

The Himyarites called him Dhu Nuwas. This is following of his grandfather Sheba. The writer says: "In a Himyarite ritual, and in the presence of the most senior Jewish priests and rabbis, the crown was placed on Joseph's head. Following the example of his grandfather Sheba, as the first to place the crown on Twitter, the

title of Joseph (The Nawas Al-Himyari) was given in a wonderful election, three months long, that lasted all throughout the country of Himyar. (3)

### **Personality: Sheikh Abdullah bin Filipi**

The author explained the dimensions of the external character, saying: "The plane came out of the plane an unarmed man, clearly in Arabic confusion, with a thick white beard, white skin, and a wide-faced smiley, showing that he was experienced in such situations, showing unparalleled confidence, even though the demonstrators' rifles waved death at any recklessness... He raised his hand to greet those who look at him, addressing them: peace be upon you... I am Sheikh Abdullah bin Filipi". The author explained the identity of that well-known sheikh, whom he knew: "The name was no stranger to the people of the region; Ibn Filipi because he was engaged in the Grand Mosque following the 1948 Al- Hajj season". (1) But the writer comes back and reveals to us the reality of the character of that sheikh of unknown origin, saying: "John Filipi is the real name of Abdullah Bin Filipi; He is originally a British intelligence man, who published his testament in the Arabian Peninsula region as Abdullah Bin Filipi, and it was not strange for Al-Dabbah Saleh Mahetta to know what he is, who sits with him knows that he is not Arabic of his words, and whites his skin". (2) The writer then continues to clarify the dimensions of the social personality: "Abdullah bin Filipi was a former officer and pilot, who participated in the two world wars, had military combat and analytical capabilities that contributed to the attainment of the highest military and intelligence positions; He was therefore entrusted with the most serious tasks in the Middle East by the British Government". (3)

### **Secondary Characters**

The personality of Saint Al-Harith bin Ka'b:

The writer highlighted his courage and loyalty to his religion (Christianity):

"Saint Al-Harith bin Ka'b remained alone in the church - after he realized that the people had left the city - pleading with his Lord to pray safely for themselves and their children, to a place where no one is lurking for them". (1)

His end was in defense of Christianity, to the point that he died crucified on the trunk of a palm tree like Saint Mark in Dhofar, but they did not burn him as they did with him, but rather they let him first see the burning of the people of Najran himself, then they ordered the guard to set fire to the palm tree in which he was crucified. (2)

### **Odai's Character**

The Mass boy with Saint Al-Harith bin Ka'b. The writer reflected - in that character - the Christians' respect for the Mass in the church, and their respect for the saints in it. The writer says: "The young man Odai rose from his sleep fastly, feeling that he was late for Mass with Saint Al-Harith bin Ka'b, dressed in his clothes, quickly headed to the church, asking God, and praying to Christ and his virgin mother that he had not been late.... With all satisfaction, the same move is made by Adani towards the work ordered by the Saint". This character participated in the development of events. After the departure of the Christians of Najran and their fear of the oppression of Yusuf al-Himyari, Odai was at the head of their protectors, he and Asaad bin Fahm. The writer says in describing the escape trip: "The crowds of women and children - led by Asaad bin Fahm and Odai moved west towards the mountain slopes at sunset, so no one could cross" (2)

**Saint Mark's:** He is the saint of the Christian Church in Dhofar, and his position became clear when matters became conflicting, and it became common in Najran for Jews to travel from Najran, and Christians asked him to reveal what was happening in Najran. The writer explained some dimensions of personality in his saying: Saint Mark was not that stupid. He understood the delay in correspondence and the successive pressure attempts since the arrival of Haber Haroon as a conspiracy being hatched against the Christian Church in

Dhofar". (1) He also described him as intelligent; Where he absorbed the anger of the Christians who were revolting in front of his church in Dhofar. Saying:

"Saint Mark's words absorbed something in their hearts. However, he is aware that the recklessness of their youth will not last long without a disaster befalling him and the church. Haber Haroon has become clear that he is planning to destroy the church and displace its followers with his sights in mind". (1)

### **Character: Asaad bin Fahm**

The writer explained the dimensions of his social personality, saying: "Saint Mark's came out of the church, and a group of followers were waiting for him, led by Asaad bin Fahm, who was considered one of the bravest knights of Dhofar, and Ibn Sullalh Malik bin Fahm, who ruled Oman for a long time". (2)

In our view, the writer has explained some of the psychological dimensions of his character; He described him as courageous, original seamless and a Knight of Dhofar.

The character of Asaad bin Fahm played a role in the succession of events and changing the course of events. Saint Mark's used him to protect Christians. He ordered him to go to Saint Al-Harith bin Ka'b in Najran and ask him for advice and support. The writer says:

Saint Mark's: Our escape from Dhofar will make us an easy prey. We do not have the simplest tools to defend ourselves, not to mention that we do not have the means to escape, which makes the task of rescuing women and children difficult, and almost impossible. I want you to go now - without anyone seeing you. - To Najran, you meet Saint Al-Harith Bin Kaab, and ask him for advice and support. I will try to calm the situation until you return.

Asaad bin Fahm: Sir, can you last more than a month?

Saint Mark's: I don't know, my son. "May Christ, his mother, and the Virgin be by our side".

### **The character of Ikrimah Al-Absi**

The writer has explained his job; Where he worked in the silk trade in the Najran market. The writer says: "Ikrimah Al-Absi used to bring silk and swords from India to sell them in Mesopotamia and Arab countries because of their love and popularity among those peoples". (1) The author explained the dimensions of Ikrimah's intellectual personality, stating that he was not Jewish, not Egyptian, but unconvinced by any inclination. This is clear in his conversation with Adi in the church: "Ikramah laughed: Who said I was Jewish to believe in this story as well? I worship money wherever it goes, and when I collect enough money, I will build a mansion for me, fill it with neighborhood and drink, and I will never get out of it.

Odai: If your life is useless; I help people, I try to be helpful to myself and to those around me, and you crack, and then you die and you're surrounded by sins".

### **Character: Saint Luke**

He (Saint Elmar; higher ranks in the Christian faith); He received those fleeing Najran, who numbered four hundred and forty-two after a four-month trip, received them in the church in Jerusalem, and ordered the story of Najran Christians to be written in papyrus paper, hiding it in the nativity church corridors.

### **Personal: Adonis: or Meriam**

She is one of Dr. Yamin's students at the University of Germany, the writer explained her external dimensions, in Dr. Yamin's description of her: "I saw you from your income: your back is straight, your strength is strong, the angle of your feet is stretched, and then you sit in the chair in an official manner, as if you had been trained a lot, especially in your German, which is not without the Arabic Hebrew accent..." The writer explained her real name, in Adonis' description of herself, and revealed what she was to Dr. Yamin: "My name is Meriam, and I am an agent of the Israeli Mossad, I have been entrusted with several tasks here in Germany, one of which: trying to convince you of a mission to serve your religion".



### **Personal: Hadi Bin Ali**

The writer mentioned his social status in the personal description of herself:

"I am Hadi Bin Ali, representative of the Tourism and Heritage Authority of Saudi Arabia".

### **Taxi Driver: Ali Bhuli**

The writer explained the dimensions of the character by describing Dr. Yamin and his dialogue with him in the car: "Your name is Ali, which is originally a surrealist name, means altitude or altitude, and it seems to me from your name and shape that you are from the State of Iran, which is inspired by the Aryan race, or the indigenous peoples of the Fars region".

### **Personal Saleh/Al Dabbah**

Yamin's father, the protagonist. The writer explained his social status as the religious leader of Jews and Christians in the city of Najran, where Jewish and Nasari tribes meet at his home every Saturday; Let them forget and pray and recite verses from their Bibles, and they called him the Al Dabbah.

### **Monk Henead**

He is the assistant of saint AL-Harith Bin Kaab Al-Yamani

The writer said: " Sanit Al-Harith Bin Kaab came out to the house of the monk Henead, who was the arm of saint Al-Harith Al-Yamani, on which he relies and consults most of the Church".

As for the physiological dimension, the narrator focused on his age, and did not specify the exact features of it, saying: "Although the monk Henead is older than Saint Al-Harith Bin Kaab; However, Saint Al-Hearth Bin kaab is a higher religious rank than monk Henead". (1)

The character had a role in the service of Christianity; Saint Al-Harith bin Kaab instructed him to go to the Church of Axiom in Abyssal, and communicate his message to them, even if it cost him to hide his religion.

Character of David Bin Gurion:

He is the Prime Minister of Israel, and he is one of the secondary characters who did not continue in the novel. His role was limited to meeting Jews fleeing Najran across the coast. Where he was the first to meet Sheikh Saleh Al-Dabbah and those with him.

The writer mentioned the dialogue that took place between them: "David Bin-Gurion: Welcome to the Jewish state of Israel, where people of your religion come from all over the world to build the dream of our Prophet Suliman Bin Dawoud (David).

Al-Dabbah Saleh spoke: Hello, sir, and thank you for protecting our trip to you, and we will not forget your kindness as long as we live.

David Bin Gurion: This is our nation, you and we, all of us coming from the extremes of the world to serve this great religion". (1)

### **Third topic: Relationship Between Characters and other Narrative Elements**

Language is a template that contains personality dimensions, expresses concern, and is not consistent, subject to the narrative moment; Language is a depiction of the character's interaction with things, and this is evident in the excerpts we mention in the character dimensions of the selected anecdotal collection.

### **First requirement: Relationship Between Personalities and Language**

In fiction work, language is closely linked to the elements of literary work; Through the language, the reader recognizes the sublime and depths of the fiction characters, which carry the thoughts, trends and insights that



rooms, a courtyard..." This shows that he belongs to a middle social class, which is reflected in the direct description of where he lives, while we see the writer's description of where the merchant lived as a symbolic description; Revealing that he is a lower class, the writer says: "Ikrama arrived at his trick, beneath his nest made of running the land palm, walls made of Najran Valley clay, stretched out with his body exhausted by travel, and trying to persuade people to buy his goods..." (2) The author described the palace where he lived (Yousuf Dhu Nawas) Al-Humiri; Which shows his stature, the power of the State of the Humayrs, and the immunity enjoyed by the King, he says: The very guarded gate of the Nawas Palace; Because the palace contains precious things, perhaps the most important of all: the life of followers Yousuf is captivated, and that is why the strongest men and their cousins stand day and night to guard this little shrewd... The two main gatekeepers stood by with gestures, the two spinners intersecting preventing anyone from entering the minors, and the palace was also held by a group of professional darts shooters and trainers to hit targets from long distances".

#### **Fourth topic: Reviving the Najran Environment in the Novel of Shyut**

In his novel, the writer incorporated Najran heritage and history.

Among those flashes in which the writer saluted the Najran environment:

1. We see the writer has included his novel History of Granny; In terms of the congregation of Jews and Christian, in 1949. "In the city of Najran in 1949, the tribes of Jews who had inhabited Najran since they invaded as King of Saba more than 3,000 years ago," the writer says.

2. The writer referred to the Jerusalemites: he stated that their religion was Christian, and that they had embraced the Christian religion; Following their grandfather (Abdullah bin Al-Thamir). (

"The Jerusalemites in Najran had embraced Christian religion; As their grandfather Abdullah bin al-Thamir is one of Femon's associates in the dissemination of the Christian religion in Najran and the rest of the country".

3. The writer noted that the Jews of Najran were originally from manufacturers, traders. He says:

"The Jews of Najran were among the richest industrialists in southern Arabia. Rather, they were distinguished by their fruitful cooperation and their support of each other's projects. Despite their decision to leave, financial matters were not a problem. The real problem was the length of the journey and the security risks..." (1) The writer included in his novel many traditional songs and chants specific to the Najran environment, including: what he mentioned about the singing of the people of Najran at the end of the novel, when he arrived at Najran airport. The writer says: "The plane landed on the runway at Najran Airport, then Dr. Yamen bin Saleh descended at the airport, to be received by Professor Hadi bin Ali and a group of Najran people, performing the popular dance called (Al-Zarf) consisting of two rows of young men holding hands, with a distance between them, and in the middle, two people dance to the rhythm of the chants chanted by the two rows, waving their hands holding daggers on which the sun rays reflect: O Allah, fulfill the request, O the One who hears the caller, and greet the Bedouins who took care of a man from Hamdan. And tell them that Najran has beautified its valleys. (2)

#### **CONCLUSION**

Having spoken -- in my study -- about the narrative curriculum in the study of the Arabic novel, what it is and its elements, and having defined the character's technique in the narrative works, its dimensions, and providing an extrapolation of the character types in the Shyut novel and the dimensions of each character; I have reached the following conclusions:

The narrative is the verbal fabric that expresses an imagined or real-life incident, and that linguistic fabric is associated with an account of it, and the narrative expresses those events with a set of narrative techniques: events, time, place, characters, language, and narrative plot. All narrative techniques combine together, consisting of narrative language or fiction literary text that the recipient watches and interacts with. The characters are the column on which any narrative work stands, and no work can be built in its absence; Because it is the living, tangible thing about events, and the recipient interacts with them, no fiction, storytelling or

theatrical work can be imagined without characters. In literary works, the characters are divided into: secondary, main, and each character has its own dimensions that explain what they are: (physiological, social, psychological, intellectual). It is the physiological dimension that illustrates the personality from the outside; So that it distinguishes itself from the other characters in the novel, and its appearance is shaped by the reader as if he were watching it in kind. It is the psychological dimension that manifests the inner aspect of the personality, reveals the character's inherent desires, and psychological knots, and helps us interpret the character's behaviors and actions in the novel. The social dimension of the character shows us the social status of the character, as well as the character's interaction with other characters in the fiction environment. It is the intellectual dimension that shows us the intellectual structure of the personality, its intellectual, cultural or political orientation. Shyout's novel elaborated the qualities of Jews from ancient times: treachery, betrayal, and injustice. It also depicted the historical events that took place in old Najran, from the forced displacement of Jews and Nazaris by Humayrs, and the killing and torture of Jews and ancient Nasaris. The characters in Shyout's novel varied between main characters, and minor characters, representing the painful Granny reality that abounds with a lot of painfully intertwined political, religious and social realities. The writer was keen to clarify the social and intellectual dimension of Yamin bin Saleh's character; To give credibility to the information he translated from the manuscripts he found in the Jewish Church, and to persuade the reader for investigating his history, religion, and Jewish past. In the novel, the writer blended two aspects: the first: the historical events of the Humayrians, from the killing of a marrow by Yusuf (Dhu Nawas) to the seizure (Dhu Nawas) of a carpenter and his displacement of Jews and supporters, and their burning in the carpentry. The other side: the life of Jews (Saleh Al-Dabbah) in Najran, Yamin's childhood, and his acquisition of the manuscripts, which is large. The novelist has an important role to play in the construction of the novel text, the development of events, and there are no events without time and place So, the character is the origin of the literary work.

I recommend at the end of my research: The need to study the legacy of the Shuoyt novel; As it has mentioned many Najran heritage in the invisibility of the novel.

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