

## The Virtuous Character In The Novel "Al-Ruz"

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**Abstract.** *This study seeks to shed light on the concept of the virtuous character in the novel (The Rose) at two levels: the mono-typical, and the complex, transformative, by presenting the course of events specific to the character, of which the character is the primary focus in moving it, which requires examining the path of this character's transformations or fluctuations between goodness and goodness. And evil or virtue and vice. As well as revealing its patterns and levels of presence in terms of simplicity or typicality, complexity or composition, in a way that reveals its references and social, humanitarian and moral backgrounds, in a poor, backward society - as depicted in the novel - which is the village of (Imam Askar) located on the western bank of the Rose River. The novel follows the approach of modern novels in its adoption of multiple voices, or collective heroism, in terms of depicting the social agency influencing the course of events, away from the stereotypical image of depicting the single heroic character, which placed all the work's characters on the same level in terms of influence and effectiveness.*

**Keywords:** *virtuous character, the novel (Rose).*

### First: the concept of personality

The character is considered an essential element in the novel. In fact, some critics say that the novel, according to their custom, is (the art of the character), and this is not surprising, as the character is the focus of the event, whether in the novel, reality, or history itself, and even in its first forms represented by the fairy tale. And the epic, and the art of personal biography, the character plays the main role because it is the one that produces events by interacting with reality or nature or struggling with it, as the character represents a pivotal element in every narrative such that it is not possible to imagine a beginning without characters. The word character in the novel has acquired multiple concepts.

### A- Personality in Language

It was mentioned in Lisan al-Arab by Ibn Manzur, (the person): the plural group of the person of a human being and others, and the plural is persons, and the person is the same as the person and others, and I saw his person means I saw his profile.

The word personality was also mentioned in the Al-Waseet dictionary: it is the characteristics that distinguish a person from others, and it is said: that person has a strong personality, distinguished qualities, will, and an independent entity (Ibn Manzur, 1997: 356).

That is, each person has his own personality that is distinct from others.

As for modern dictionaries, we find the dictionary (Arabic Terms in Language and Literature) that says: (The fictional character, whether positive or negative, is the one who moves and develops the events in the novel and is one of the fictional or realistic individuals around whom the events of the story or play revolve) (Wahba, 1984: 308).

As for the dictionary of (literary terms), character refers to (congenital and physical characteristics, moral standards and principles, and in literature it has other qualitative meanings, especially what relates to a person represented by a novel or story) (Fathi, 1998 AD: 15f9).

We conclude that character is the characteristics that distinguish a person from others, meaning that each character has an advantage over the other, and character in literature is all the actions and behaviors that characters perform for the sake of the process of narrative work.

## **B - Personality in Terminology**

The conventional concept of personality has taken on multiple and different definitions depending on the viewpoints of researchers. The concept of personality represents: the totality of traits that constitute the nature of a person or a living being, and it extends to moral qualities, standards, and moral principles (Zourob, 2015: 117). That is, the external appearances through physical and moral characteristics are what build personality.

There are also those who believe that personality is: (a being gifted with human characteristics and committed to human events) (Barnes, 2003: 42).

It has also been defined as: (a human being made of flesh and blood who walks in a specific place and time, and others see it as a hollow structure and an empty vessel that gains its meaning from narrative construction, as it is what provides its identity) (Zourob, 2015: 117). That is, a character is a human being with human characteristics that interact with time and place. It is a construct that is formed within the work of fiction.

Likewise, some see it as “a unique paper entity of features, signs, and signs from which a mistake can be made. Therefore, the personality is the world of literature, art, and imagination, and it is only attributed to that world of its own” (Al-Hujailan, 2009: 52).

As for terms such as: (narrative character, narrative character, narrative character), they carry one meaning, and Abd al-Malik Murtad defined the psychological personality by saying: (The character is an artistic tool that the author creates for a function that he is drawn to draw, and it is the relative character above all else, as It does not exist outside of words because it does not become a paper entity) (Murtada, 1990 AD: 67-69). The character is a creation of the imagination, created and invented by the writer in order to perform different roles and deliver a message to the reader. In the novel (The Rose) by Hossam Khawam Al Yahya, we shed light on the aspect of the virtuous personality in terms of the psychological, social, psychological and moral composition, in the context of the characters' relationship with each other, relying on the historical orientation of these characters on the one hand, and on the personal traits, qualities or values that they possess. In this context, we stand at two prominent types of virtuous personality: the stereotypical personality and the transformed personality.

### **Second: The image of the virtuous character in the novel (The Rose)**

The audience may imagine that dealing with the topic of (the virtuous character) in the novel (The Rose) is limited to the unilateral meaning of the character, meaning the good qualities and virtuous morals that characterize the character in general in a stereotypical manner that brings us back to talking about the values and ideals that are consistent with the image of the virtuous society that occurs. philosophers and dreamers, and here we point out that the concept of the virtuous personality expands to reveal its transformations and its different and varying behavioral manifestations depending on the self's relationship with reality, on the one hand, and according to the self's relationship with the other, on the other hand, and according to the self's relationship with itself, meaning the separation that occurs between what the self declares in words and what it represents in objective behavior, from a third party. Personality means (the psychological and social integration of the human being, which is expressed by customs, trends, and opinions) (Masoudi, 2009/2010: 130).

That is, personality is the sum of customs and traditions that express human actions and thoughts in society. According to Femkov and Dagion, it means (the psychological and social integration of behavior in an organism) (Al-Saati, 1983: 118). One personality is a general society through which several different personalities are produced, as they show general characteristics.

Accordingly, we shed light on the path of personality transformation and its fluctuation or oscillation between virtue and vice. With these linguistic and terminological insights into the structure and character, we conclude a definition of the character structure, which is: (a term used by the critic to indicate a hypothetical interpretive concept deduced from some behavioral manifestations that reveal a set of tendencies and motives deduced from the actions of the hero or character present in the text of the story or novel that is characterized by its development throughout... The development of time in the story or novel) (Al-Hijazi, 2001 AD: 124).

Perhaps the talk about the virtuous artistic personality in the novel is fundamentally attributed to the nature of art in general and the novel implicitly, as a kind of balance between ideology and art, or reality and imagination, or realistic vision and artistic vision, in terms of the effective dialectical relationship between the subject and the subject, with the facts that the subject entails. Realistic events, including the intellectual and emotional attitudes within the self, a vivid and creative imagination, and the ability to influence reality and be affected by it. The logical interpretation of the novel's writers' quest to reveal the path of the character's transformation in reality is also attributed to an inner desire to break the constraints of reality and transcend it towards a more beautiful reality, without this meaning disavowing reality and jumping over it as the romantics were accustomed to doing, but rather in a way in which the echoes of reality are strengthened. As a comprehensive context for all events, or the framework in which the various intellectual and artistic streams, reality and imagination, meet. Thus, the concept of the virtuous personality opens up to include within it the deep psychological conflicts between thought and reality, the self and the other, in a way that achieves an aesthetic value with a functional significance in the novel.

Therefore, the virtuous personality is considered an open structure through which meaning is multiplied and the artistic quality is enhanced, by presenting brief scenes of a human reality that is renewed in every time and place, with the call it carries to incite souls, insight, and tap into the sources of awareness of self and reality alike, (Kazim, 2003, 237).

This is as the character structure appears in general in the novel (*The Rose*), which deals with events taking place in a specific place, which is the village of (Imam Askar), located on one of the western banks of the Rose River, and in which the characters represent structures that relate to each other semantically at the level of major transformations on the level. Implicit psychological and overt behavioral, in a way that clearly reveals the psychological implications and behavioral references of this or that character.

In his narrative, Al Yahya takes the direction of revealing the psychological and social aspects of the formation of his characters, in a shifting timeline that includes scenes in which he mixes the past and the present, relying on the technique of mnemonic and monologue in the process of building the features of his characters, which he intends in shaping them to the structure of the contrast between the real characteristics of each character, which It is often revealed within the context of the historical event, and the apparent behavior of this character, which often stands in contrast to his personal characteristics.

In this way, he resorts to two methods to reveal the nature of the character in the course of the narrative event. The first: deluding the recipient with virtuous qualities of the character in such a way that the course of the event reveals - in a shocking way - qualities that are the opposite of them, or the truth of this character. The second: highlighting the level of personality transformation at the level of its characteristics between good and evil, between truth and falsehood, or between virtue and vice.

One researcher in the field of psychology says: (The study of personality means paying attention to those special characteristics of each individual, which make him a distinct unit different from others) (Al-Hujailan, 2009: 54). That is, every person has a special personality that distinguishes him from others.

While Morton Budness believes that (personality is the sum of innate and inherited aptitudes, inclinations, motives, and powers, in addition to acquired traits, aptitudes, and inclinations) (Al-Hujailan, 2009: 54).

Two basic features stand out in the novel that give it a character of distinction and uniqueness. The 1<sup>st</sup> is that the recipient may imagine that the personality in general, in the context of its relationship with the place (the village), will take on the character of a simple personality, whether positive or negative, but we are shocked by a completely contradictory path, which is that we are faced with complex personalities that have a common effectiveness in shaping the general impression of the place. The second: We are facing collective, not individual, heroism, in the way that most of the characters are revealed as main characters, which gives the novel an artistic modernity that is at odds with the classical constructivist conception of the novel in general.

Almost all of the characters in the novel are variable and complex, except for a number of characters who show a degree of stability or unilateralism in terms of their general character, including: the character of (Imran), the owner of the only shop in the village, and (Imran), the

husband of (Hasna), the daughter of (Mullah Munif). And the character of (Professor Hassan), Ibn Al-Mukhtar, who embodies virtuous qualities on the personal and social level, and the character of (Nawara), the second wife of Mullah Munif, who surrendered to her miserable luck throughout her life, content with her division without thinking, even once, of departing from what she is. Perhaps the narrator intended to adopt this type of characters in the context of highlighting the level of contrast or contradiction between them and the other party or the rest of the characters, in a way that fuels the dramatic tendency in the text.

### **1- Transforming Virtuous Personality**

What is meant by a transformed personality is that complex personality that involves clear discrepancies between its words and actions, or between what it claims outwardly and what it hides inwardly, in the context of its relationship with others, in a way that highlights its transformation and hesitation between virtue and vice, or the positive trend and the negative trend, or highlights its introversion into the two aspects of Ann together. The Russian critic "Thomas Shevsky" made (the concept of the hero is the concept of the character through his exclusion of it from the story, as a variable, but he does not exclude it in terms of it being an element without which the narration cannot be completed) (Al-Humaidani, 1991 AD: 53). Through the concept of "Thomas Shevsky", it can be said: The concept of character is the concept of the hero in itself, considering the character as a variable element of the narrative.

In this context, the characters of Jamil Jbara and Mullah Munif stand out as clear examples of virtuous and transformed personalities. They are among the most prominent characters in the novel, that is, more than the other characters, as they determine the role that the event plays in determining the effectiveness of the character, and they are called the central character (considering that he is a central person who is the center of the event and is accompanied by other characters who help him and participate in the event) (Salama, 2007: 27). That is, it revolves around a main or pivotal person with whom events begin and take place, and it is also (the artistic character that the storyteller chooses to represent what he wanted to portray, or what he wanted to express in terms of ideas and feelings. This character will be strong and effective whenever the storyteller gives it freedom and makes it move and grow according to... Her abilities and will, while he disappears away, observing her struggle, victory, or failure in the midst of the social or political environment) (Shareet, 2009: 45).

### **A- Jamil Jabbara**

A grain merchant, considered one of the upstarts who try to forget and cover up their past to no avail, due to his wife's constant reminders of him and her constant reproaching of him for his old thefts, which doomed their relationship to tension and loss of trust. Jamil's character appears to be one of those with a dual, complex, or transformative character, and this transformation can be observed through various situations. As he prepares for prayer, we see him cursing his wife with obscene words: (He left her after cursing her - in a whisper - with an obscene tongue, and he carried in his hand the copper water jug that was placed outside his family's bedroom next to the mud wall of his house, and he headed to the pomegranate orchard behind his house to relieve himself and prepare for prayer.)

This position reveals the nature of the male relationship between the man in the context of his dealings with the female or the wife in general, especially in a rural society in which the man appears to be the guardian of the woman, not in the sense of financial power, but rather in the sense of male domination. This is demonstrated by the fact that Jamil's wife (Moser) She is one of the stingy wealthy women who counts her husband's money and rations his expenses. Rather, she is responsible for providing him with money to meet his necessary needs. Accordingly, the nature of the relationship between Jamil and his wife appears to be a confrontational relationship, similar to fire under the ashes, with what he claims of the virtue of adhering to religion - in a way - not interceding for her. What the witness proves - that he regularly performs the obligatory prayer.

Perhaps his position on the death of Mullah Munif, at a time when he was preparing to go to the Baladrus market to sell the wheat crop for double the price at which he bought it from the villagers, reveals the falsity of his claims of moral virtue, upright social behavior, and sincere human feeling, so we see him in the funeral gathering heaping insults. For the deceased according to the number of beads of his rosary, without the slightest moral or religious deterrent, and in a paradoxical context that raises wonder and astonishment at the nature of this character's transformation and hypocrisy: (Jamil Jabbara and his eldest son Suleiman were among the prominent figures in the funeral gathering throughout its three days. But a malicious boy among the boys gathered, eavesdropping on conversations near the tent, heard Jamil cursing an honorable mullah - in a low voice - as he moved the beads of his black rosary, after he heard that... The merchant who missed his appointment with him had contented himself with what he had bought of other grains for this year, and the news of him cursing a noble mullah over his rosary beads spread to the people.

This position reveals the materialistic nature of Jamil's personality, who loves money and clings until the last breath to the enjoyments, pleasures and desires of the world, to the extent that there is no motive for taking a lesson or consideration from the death incidents that have continued to spread in the village, despite the apparent claim of adhering to social customs based on solidarity and solidarity. From the misfortunes of his neighborhood, family and relatives, as revealed by his formal presence in the funeral gathering, without the sincere feelings of sadness and spiritual sympathy penetrating his depths.

This confirms his lack of humanitarian tendencies, which is evident in his preference for his trade on the day of the death of his close neighbor (Mullah Munif) over attending the funeral: (No, really, Jamil replaced this new dress that he was saving for market trips with this one patched with the burning embers of his cigarettes, and he reclined for a long time in the funeral room, setting up another seat in which he lamented his bad luck after missing his appointment with the grain merchant). We can imagine the feelings of contempt that Jamil had for the deceased (Mullah Munif), who - according to what the witness indicates - only befits him except a patched dress that expresses the look of contempt and hidden hatred that he had for him even in the most sensitive and sad moments, in a way that exposes his deliberate attitude. To show virtue.

These positions of (Jamil) cause shock to the recipient after his persistent attempts to forget his bad past in a way that makes us think that he is implicitly deciding to transform into a virtuous person, through the pressing justifications that come from his tongue for his disgraceful behavior that he was. If he stole, he stole from hunger in days. War and poverty: (You accuse me of stealing and hold me accountable for the dirham. I am not a thief. Hunger is an infidel. I used to steal eggs and chickens to eat and satisfy my hunger when I was poor and in need. I am better than you. Even if I was a thief in the past, I no longer steal today. I have wealth, pride, and children.)

This justification that Jamil tries to convince himself of is a form of camouflage, lying, self-deception, and deceptive justification. It is behavior that indicates the weakness of the moral principle in the soul, and reveals the truth about the bad personal qualities that he possesses, meaning that the character contains the seeds of moral corruption at the time. Who intends to delude us with virtue and good intentions, under the title: Whoever is compelled, without wanting or transgressing, there is no sin on him, and necessities make forbidden things permissible.

Perhaps attention to the psychological and social characteristics of Jamil Jbara's personality, as indicated by previous evidence, reveals to us the motives that led his personality to be in this form,



and these motives can be identified with the love of money, lack of harmony with his previous personality, and masculinity tendencies. These psychological motives cast their shadow on the social trend that results in social hypocrisy or duality in the personality, attachment to material matters at the expense of spiritual and moral values, and the quest to crystallize the image of his new personality after he has become one of the upstarts of grace, in a breathless attempt to forget his past and push those around him to forget the history of his previous personality. The semiotic feature of a character is highlighted through an important idea, which is the character achieving the factors of his existence or his sense of his existence after he was marginalized and had a defective feature in the past, which was constantly pushing him to show a lack of attachment to others on the social level, and to try to impose his authority on the level of the relationship with his husband. Also, proving that he is the best and richest among his peers or members of his gender in the village.

### **B- Mullah Munif**

The character of Mullah Munif appears to be one of the most complex characters in the novel, as the basic characteristic of its structure or transformation does not emerge except near the end of the novel, which the writer opens with the news of Mullah Munif's suicide by hanging without knowing the reason. This Mullah Munif does not hesitate to blaspheme everything sacred for his own material benefit, as is mentioned in Jamil's words: (He gets ready for the latecomer, bored, near his car at the station junction at the head of Al-Hawash Street. He grabs his watch with a spring and its strange alarm clock to show him with his own eyes that he is late for the agreed-upon appointment. He blasphemes every holy thing for which God has not sent down any authority... and forces the latecomer to unjustly pay double the fare. As a late fine).

This position reveals the character's tendency to prefer his material interests, even in an immoral and illegitimate manner, over spiritual values and moral virtue. The writer intends to highlight the paradox in the character of Mullah Munif. While he claims to be religious, we see him as being far from it: (The evening comes and he spreads his keffiyeh over his head and leads you in prayer in the village mosque as an imam of the worshipers after Harran the muezzin flatters him and presents him to the leadership on the grounds that he is more knowledgeable than him in matters of jurisprudence and religion. You all forget to blaspheme him during the morning market trip and straighten your ranks and pray behind him with reverence. You make him perform the marriage of

your children while you know. His disbelief, atheism, and intermittent prayers, both in the mosque and at home alike.)

This position completely exposes the character of Mullah Munif, who on the surface appears to adhere to the customs and laws of religion, and clearly indicates that the villagers' adulation of him is due to two factors: the first is that he has money, and he hopes for what he has and is feared, and the second is that his religious authority, which may give him a character trait. Virtue, in fact, is derived from his social position as a mullah who inherited from his father the task of contracting the marriage of married couples.

Despite this complex duality of Mullah Munif's personality between religion and the world, or truth and falsehood, the main feature of his transformed personality emerges in the context of his relationship with (Imran), the husband of his daughter (Hasna). It was reported that Mullah Munif was the one who sponsored Imran, after the death of his parents, to be executed in prison. (Nokra Al-Salman), and his father was one of the officers who participated in Rashid Ali Al-Kilani's revolution against the regime, and Mullah Munif was a prison guard at the time. On top of that, he bought him his shop so that he could live from it and married his daughter (Hasna) in without a dowry or any other costs, as highlighted in the character of Mullah - apparently - is a virtuous character on the human and moral level, and this is what is stated in the words of (Imran) himself: (Whoever is next to me in the village, may God have mercy on him. He picked me up from prison - Nakra Al-Salman - after the execution of my parents, and adopted me when I was a boy and I had not yet reached the dream. He raised me as his child after he brought me to the village on the day I was retired... after many years of my case, and when it became severe... Come back, my uncle, Mullah, opened this shop for me, after he had built it with his own hands and equipped it with his goods from his own money, and he married me to his daughter, Hasna, after taking care of all the expenses. His kindness to me is what made me endure the oppression of his daughter, Hasna, towards me, and her constant humiliation of me by a man - despite his stinginess and rudeness towards everyone. However, I have a memory of a cool, gentle wind on a hot July day. However, the course of the event reveals the fundamental reason behind Mullah Munif's behavior and his kindness to Imran in this way, which is highlighted in the context of his conversation with his young second wife (Nawara) and his confession to her of his past hidden from everyone, and his request from her to be frank with everyone and Imran in particular about what he revealed. He might give her peace of mind. The mullah was not a prison guard, but rather the one responsible

for wrapping the rope around the necks of many people, including Imran's parents, whom he did not know at the time because he was masked when the death sentence was carried out: (The first time I felt fear. I wrapped this rope that I saw on the necks of many people, and I did not feel the same fear when I wrapped it around the neck of my father, Imran. At that time, I saw the boy's eyes almost popping out of their sockets to eat me up when he saw me dragging his parents away from him towards death. As I looked at the innocent child as he bid farewell. When his parents took them from him to the execution chamber, I had made the decision to adopt him... Year after year, Omran grew up like my son and became a boy, so I married him to my daughter, Hasna, but my feeling of guilt towards him grew as the days passed. Omran certainly did not recognize me as I dragged his parents to their death. I was masked at the time with this black veil.)

In this way, the feeling of guilt remained with Mullah Munif, and even began to grow, something that he could not free himself from despite everything he did for Imran. This explains his decision to commit suicide by hanging, similar to the death to which Imran's parents were subjected. Perhaps he would thus atone for his sin, which he had never forgotten. This includes what was stated in his letter that he wrote with his own hand before his death and put it under the door of the police station in a white envelope: (I committed suicide for a reason that no one in the village had anything to do with. Nawara, Imran, Hassana, and all the people of the village are innocent of my blood. I have a special reason for committing suicide. On my right hand is an acknowledgment of the validity of this letter. I hope that you explain this to everyone, Commissioner. I ask God to forgive me for my sin).

On the social level, the personality of Mullah Munif appears to be a personality that inspires in the recipient a dual, contradictory feeling. If he is the source of everyone's respect, it is because of his money and religious authority that have a social origin as a Mullah. However, in reality, he is not a source of wonder or interest among those around him, for himself or for his person.

This is for the main reason which is his strong inclination for money at the expense of spiritual and moral values, which is something that everyone around him is aware of. On the psychological level, we see a structural division in his personality between the cruelty represented by his being a prison guard and a torturer of prisoners on the one hand, and the mercy represented in the way he dealt with his second wife, "Nawara," on the one hand, and with "Imran," the husband of his daughter, "Hasna," on the other hand. This division is the main motivation behind his suicide, as he failed to reconcile with himself and overcome this tragic problem.

## **2- Stereotypical Virtuous Personality**

It is the personality that maintains its virtuous image in a way in which its moral aspect is compatible with its outward behavior, or in which its outward and inward aspects, form and content, are compatible. Various characters appear in the novel that fall within this pattern, and the fixed character carries several names, such as the rigid character, or the stereotypical character, (which is built around a single idea, does not change throughout the novel, lacks order, and never surprises the reader with what she says or does) (Zourob, 2015 AD: 121) That is, it is a fixed personality.

Abd al-Malik Murtad defines it as (the simple personality who goes on in a state that hardly changes and does not change in his emotions, attitudes, and phases of his life in general) (Murtad, 1998: 89), meaning that he is a static personality that does not make any movement or development.

We also find Izz al-Din Ismail defining a fixed character (as the ready-made or complete character that appears in the story without any change occurring in its composition, but rather the change occurs in its relationship with other characters, and as for its actions, it always has one character, as it lacks a crisis of internal conflict) (Ghani (2010 AD: 181) That is, the character does not undergo changes, but rather remains stable, and her role in the novel brings about change in her relationship with other characters.

Muhammad Hilal says: (The simple character has uncomplicated conflicts, represents one trait or emotion, and remains prevalent from the beginning of the story until the end) (Hilal, 1973 AD: 565), meaning stable, clear, and clear, never changing, and remaining prevalent from the beginning until the end.

### **A- Imran**

Imran's character appears to be one of the characters who maintained his virtuous qualities throughout the novel. He maintained his marriage relationship with Mullah Munif's daughter (Hasna), despite her hatred for him and her assault on him most of the time, by beating him, out of respect for her father and appreciation for his kindness to him since he was a young boy. And despite her insulting him as "the bastard," this nickname that spread on the tongues of everyone in the village, despite his knowledge of (Hasna's) disgraceful behavior in many situations, and his disregard for her love for Professor (Hassan), the son of Al-Mukhtar (Taha Al-Nawshi).

In general, Imran's virtuous qualities are evident in three situations: with his wife (Hasna), with his uncle (Mullah Munif), and his attitude towards the reprehensible qualities that the people of his village had. What is mentioned in the context of his relationship with his wife in a way that reveals his nobility and virtuous morals in dealing with her:

(You know that I am strong, and the power belongs to God. She is as small in body as a muzzle, and I can carry her with one hand to throw her from my house towards the Rose River, but my love for her is what prevents me and makes me look beautiful when she hits me, like a huge bull being driven by a skinny boy. I love her and I cannot harm her.) This position expresses the man's respect for the woman, his wisdom, and his attempt to accommodate her psychological and emotional transformations, in a way that ensures the continuation of the marital relationship with the least possible losses and the preservation of this bond, which is the foundation of the unity of society. The witness also embodies the nature of the relationship between power and love, or between the physical aspect and the spiritual aspect, and clearly shows the extent of the power of love and its ability to bend force to its advantage, even if this bending is outside the concept of virtue in which the relationship must be balanced materially and spiritually between the spouses. In the context of his relationship with his uncle, Mullah Munif, Imran tells us another virtuous attitude, which is evident in his indifference to knowing the truth about his uncle regarding his parents:

(When Nawara told Imran the story, he was silent for a while and did not say a single word. He showed indifference to the news and did not say anything. The people of the village know that Imran is kind-hearted and tolerant of everyone in everything. It would not matter to him if Mullah Munif was the one who executed his parents or someone else.) Here the concept of tolerance emerges in its most beautiful manifestations. There is no virtue greater than the virtue of pardoning the murderer of one's family, and leaving his matter to the one in charge to retaliate for him with justice and kindness. The witness also reveals a profound aspect of wisdom, forethought, and reasoning. If Mullah Munif is not the one responsible. Regarding the killing of Imran's parents, the state will not stop him and will find others who will carry out the sentence.

Imran shows a decisive stance towards the people of his village who glorify money at the expense of honor, dignity, and standards of manhood. This is a feature that the writer reveals in a wide space that depicts for us Imran's virtuous personality in detail. Among these stances that come from his words are:

(There is no good in your village at all. A village in which the vile people are revered and the pious are humiliated. They value people for what is in their pockets and do not look at the essence of men... I am not better than you. I admit that. But I am better than you anyway. I do not look at people's pockets. Like you, I am not afraid of Marhoun, the homosexual. You are also afraid of him when I mock him and his homosexuality - in full view of him - when he comes to the store. I drink alcohol and sell it in my store to those of you who are addicted to it, but I do not pray to people's hypocrisy like you... I do not backbite Hanouna Al-Badawiyya because she is compassionate. Ali, in particular, is inferior to everyone else. Rather, because she deserves reverence and praise, she is pure and has not been tainted by your vile dispositions or your village infested with gossip... A sufficient and benevolent man is above my evil, and I do not harm an ant. Accordingly, Imran's moral qualities and outstanding qualities are revealed by his distance from clinging to money and its glorification, and his lack of fear of those who commit sins simply because they enjoy power and influence, and his distance from hypocrisy and pretending to be virtuous, contrary to what the people of his village are, and his innocence from backbiting and gossiping, which has been likened to someone who eats his brother's flesh, and he values kindness. People and reciprocate the same kindness, characterized by abundant feelings of love and human affection without return.

The physical characteristics of Imran's personality appear to be compatible with the moral or spiritual qualities. Just as he has a strong physical structure, he also has a strong moral and spiritual stance. Perhaps the origin of this goes back to the state of poverty and orphanhood that he lived in since his childhood, after his parents died by hanging in prison. Add to that what He received the strengthening of his balanced psychological trend after Mullah Munif sponsored him and supervised his care and adoption from a young age, marrying his daughter, and securing his future living, which improved his behavior and preserved his virtuous personality with its stability without change.

## **B- Boss Hassan**

The description of Hassan, the village Boss, is given by two prominent characters in the novel, Imran and Nawara. Hassan appears to be characterized by various virtues, as revealed in the course of the novel, such as honor, morals, manhood, integrity, wisdom, and jealousy for the people of his village. Imran said:

(The best of you is Hassan, the Boss, even though he was supposed to be my sworn enemy. But the truth should be said: He is the last of you, the purest of you, and the purest of you. Despite the goodness and beauty of my wife's good deeds, he could have easily exploited her passion for him and won her over in private, but he refused to do so.) This has an important moral feature, which is represented by chivalry and chastity. As for chivalry, it is Hassan's appreciation of Imran's relationship with his wife, and his effort to preserve it without deliberately influencing her negatively.

As for chastity, it means curbing the lustful tendency that may control a person and obscure his mind in the midst of forbidden emotional outburst.

From the testimony of Nawara, who harbored her love for Hassan:

(I do not deny that I thought of Suleiman as my husband, but I did not speak to him in any way... One time, my chosen uncle saw him watching me there, inspecting the dangerous fight with rifles, had it not been for the wisdom and prudence of my cousin Hasan. He took my uncle's weapon from him and wisely averted the strife. I saw him like a lion roaring in the faces of those present. I encourage him! He did not hit Suleiman, even though he took his stick from his hand when Suleiman wanted to hit him in the head with it... Since his childhood, I have never seen him make mistakes or lie. Even when we were playing, he played like a man I did not see A child one day... Hassan is honorable and chaste. He did not accept to betray Imran, and I am certain that even if she - Hasna - was an unmarried girl, Hassan would not have desecrated her at that time.

Here (Hassan) represents a model of a virtuous personality whose good exterior is consistent with his good interior, which is consistent with the nature of his profession as a Boss to the people of the village, in the same way that he embodies the model that must be emulated in order to build a virtuous society.

### **C- Hanouna Al-Badawiyya**

She seems to have a special (caring) personality. She is a fortune-teller who reads people's fortunes with an innocence - almost miraculous - that everyone attests to. In addition, she is a skilled midwife and doctor who treats people with cauterization and herbs. Although she practices some of the capabilities of magic and divination for the benefit of some, but without harm, such as the magic she performed on behalf of (Moser), the wife of (Jamil), so that (Rima) the daughter of Majeed Al-Hayek does not marry her, and despite the doubts that arose about the death of

(Numan the policeman) by hanging in a police station. The village on the same day he beat her with a club, followed by his mother two months later.

In general, Hanouna seems to have an abundance of love and jealousy for the people of the village, even though she is a stranger to them, along with her daughter (Samira), who inherited her profession after the river flood demolished her house adjacent to the shrine of Imam Askar:

(Therefore, the people of the village of Askar, since Hanouna the Bedouin arrived in their village, have been keen for her to be the first to prepare their dead for their final journey, like a knowledgeable doctor who has no alternative. Her well-known spells and rituals have proven their worth - through experience - in keeping the specter of death away from the homes of the village after it arrives. - With his terrifying behavior - with someone in the neighborhood, and she told people about a death that had occurred in the village, taking the lives of five people from one house in a row, had the old Bedouin woman not advised them of what to do.

The contrast between (Hanouna) and the people of the village in general is evident, at the level of hidden and declared characteristics and positions, in a way that reveals the chivalry, jealousy, and honorable struggle in life in life to earn her livelihood, and this is what is stated in the words of (Imran):

(You hypocritically hypocrite Hanouna the Bedouin and fear her despite your intense hatred for her and your envy of her because of the abundant wealth she earns from her labor and misery. You venerate her as a prophet when she comes to your homes, treating your sick, giving birth to your women, reading your horoscopes, writing for you proven prayers for sustenance, and after she leaves, you hurl various accusations and gossip at her.)

The wisdom of (Hanouna Al-Badawi) is highlighted in managing matters and monitoring them with the balance of reason and wisdom in a way that intersects with the character of the Boss Hassan, and this includes her positive and effective role in resolving the confusion surrounding (Nawwara) against the background of her marriage to Mullah Munif and Hassan lurking about her: (Had it not been for Hanouna Al-Badawiyah, who solved the dilemma on the day she witnessed that Suleiman bin Jamil Jabara was measuring wheat that his father had bought from her in her house, and that she had left him there with the company of their insane worker, Sattar, there would have been a murderer and a murdered in the village that night. And to add to the confirmation, Hanouna Al-Badawiyah took a noble guardian to her house to reassure himself of that. And his mind calms down.)



What proves Hanouna's kindness to the people of the village - in addition to her ensuring that the deceased was shrouded and cut off the traces of death from those around him - is that she warned them of the coming flood, which enabled them to avoid it as much as possible:

(I am not from the village and its people. But I am a neighbor of our master Imam Askar. And I know what you do not know. The rose runs to his resting place, and you, people of its villages, are heedless, and those who drink its clear water are heedless of that.)

Thus, the social and psychological aspect of Hanouna's character is revealed. She is one of the characters with fairly normal behavior in the context of her relationships with others. Perhaps this is due to her religious tendency or adherence to religious heritage and sacred manifestations, which reveal her committed and conservative nature without any change.

### **Conclusions**

From presenting the nature of the virtuous character in the novel (The Rose) by Hussam Khawam Al Yahya, we reach the following results:

- 1- The novel (The Rose), in terms of form, constituted an artistic dramatic path in which the character's merits were highlighted on the social, psychological, and moral levels. These levels combine to reveal the nature of the work's personalities, and reveal the motives and reasons that led to their formation.
- 2- The fictional characters in the work were numerous, and they received a large share of heroism, meaning that they were all main characters, and this multiplicity is due to the nature of the place and the nature of the relationship that unites them, which is generated from a common historical and geographical context, centered around the village (Imam Askar).
- 3- The novel's characters are classified between what is shifting and what is stereotypical and fixed. The virtuous character dominated the stereotypical characters with one direction in the course of the novel's event, such as the character of (Hassan), (Hanuna), and (Imran), while the transforming or complex character centered around About the rest of the characters, such as the character of (Mullah Munif), (Jamil Jabbara), (Noman), and (Hasna), and other types of generalizations that the writer intended to include in his speech the people of the village in general, without specifying their names.

- 4- The composite characters were not devoid of the characteristics of virtue, meaning that they carried positive qualities on the human level and on the level of social relations in the village, even though these characters ranged between the two extremes, good and evil, truth and falsehood, vice and virtue, especially the characters of (Mullah Munif) and (Beautiful Jabbara).

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