

Ellipsis In The Narrative Structure Of Ghassan Kanafani's Men In The Sun

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Abstract

Ellipsis in language is not just the dropping of words or phrases but rather a means of condensation and suggestion, as it allows the reader to reconstruct the meaning and explore what lies behind the words. Ghassan Kanafani invested this method in his novel to express the loss and disorientation experienced by his characters and to create an open space for contemplation of the suffering and pain of the Palestinian people. The novel *Men in the Sun* by the Palestinian writer Ghassan Kanafani is one of the most prominent literary works that deals with the issue of displacement and the Palestinian struggle in a unique artistic style. In exploring this distinctive text's creative and semantic aspects, ellipsis emerged as one of the linguistic methods the writer relied on to express meanings indirectly, adding deep aesthetic and suggestive dimensions to the text. The current study aims to shed light on the manifestations of and analyze its linguistic and semantic functions in the text and how it enhanced the humanitarian and political messages the writer wanted to convey. Moreover, the impact of ellipsis on the reader's experience and the extent of its success as an artistic tool in enriching the novel's narrative structure is reviewed.

Keywords: Ellipsis; Novel; Narrative Structure.

INTRODUCTION

The context of the speech, the speaker and the listener are very important factors in everyday communication (Hazem and Mohammed, 2021: 519). Articles are typed Deleting something from a phrase does not affect the understanding when there is something that indicates the deleted part from its verbal or semantic context (Al-Hashimi, 1960). In this sense, deletion was mentioned in the hadith of the Messenger of Allah (may God bless him and his family and grant them peace) when he said: (Deleting the greeting in prayer is a Sunnah). It is lightning and avoiding prolongation in it. If the meaning indicates the deleted part, it is considered as spoken, and it is known that the Arabic language tends towards brevity and abbreviation of speech (Ibn Manzur, 2003). Ellipsis is used when some words from a sentence are deleted but the meaning is not affected in Arabic as well as English, among others (Al-Hashimi 1960; Quirk and Crystal, 2010). If the omitted word is indicated by the meaning, it is considered as if it was stated. It is known that the Arabic language tends towards brevity and abbreviation of speech. There are many evidences of ellipsis: That reason indicates the deletion and the most apparent intent is to specify what is deleted, as in the Almighty's saying: (Forbidden to you are dead animals, blood, and the flesh of swine) (Al-Ma'idah: 3), for reason indicates the deletion and the most apparent intent guides to the estimation: It is forbidden to you

to eat dead animals, blood, and the flesh of swine because the purpose of the most apparent of these things is to eat them. Another reason indicates the deletion and custom indicates the specification, as in the Almighty's saying, narrating the story of the wife of Al-Aziz (This is what you blamed me for) (Yusuf: 32), so reason indicates the deletion in it because a person is only blamed for his earnings, so the estimation may be: (In his love) as the Almighty said: (He has passionately loved her) (Yusuf: 3), and that it is in his affair and matter, so it includes them, and custom indicates the specification of what is intended because excessive love is not usually blamed for a person due to his overpowering and overpowering his companion. Rather, he is blamed for the seduction that falls under his earnings, which he can repel from himself. Thirdly, the mind indicates deletion and designation, as mentioned in the Almighty's saying: (And your Lord and the angels have come) (Al-Fajr: 22), meaning the command of your Lord or His punishment or His wrath. Because the mind indicates the impossibility of the coming of the Almighty Lord and that I will resort to His command. Whereas the correctness of speech is impossible rationally except by estimating an omitted thing, because Allah Almighty is like nothing.

أن يدل العقل على الحذف والتعيين، كما ورد في قوله تعالى: (وجاء ربك والملك) (الفجر: ٢٢) أي أمر ربك أو عذابه أو بأسه. لأن العقل دل على استحالة مجيء الرب تعالى وعلى أن إلجائي أمره. حيث يستحيل صحة الكلام عقلاً إلا بتقدير محذوف، لأن الله تعالى ليس كمثله شيء.

Commencing an action, such as the believer saying: "In the name of Allah, the Most Gracious, the Most Merciful" when starting to read or any work, the omitted thing is estimated by what you made the naming a subject for it, whether it was reading or an action. If it was when starting to read, you would estimate (read), or eating, you would estimate (ate). The correctness of the first is indicated by its explicit statement in the Almighty's saying: (And he said, Embark therein, in the name of Allah is its course and its anchorage. Indeed, my Lord is Forgiving and Merciful) (Hud: 41), and it came in the hadith that he - may Allah's prayers and peace be upon him and his family - said: (In your name, my Lord, I lay down my side and with you I raise it).

الشروع في الفعل، كقول المؤمن: (بسم الله الرحمن الرحيم) عند الشروع في القراءة أو أي عمل، فالمحذوف يقدر بما جعلت التسمية مبتدأ له قراءة كان أو فعلاً. فان كانت عند الشروع في القراءة قدرت (اقرأ) أو الأكل قدرت (أكل). ويدل على صحة الأول: التصريح به في قوله تعالى: (وقال اركبوا فيها بسم الله مجراها ومرساها إن ربي لغفور رحيم) (هود: ٤١)، وجاء في الحديث قوله صلى الله عليه واله وسلم: (باسمك ربي وضعت جنبي وبك أرفعه). صحيح البخاري ١٤٢/٤، والإيقان: ٣/١٣٢. ورواية البخاري وهي (باسمك اللهم أموت وأحيا.....).

Coupling speech with a verb: It indicates its estimation, such as saying to someone who got married: I got married with prosperity and children.

اقتران الكلام بالفعل: فانه يفيد تقديره كقوله لمن أعرس: بالرفاء والبنين أعرست. الإيضاح: القزويني، أعادت طبعه بالآلوفست مكتبة المثنى بغداد، (د-ت)، ج ١، ص ١٩٣.

Ghassan Kanafani was born on April 9, 1936 in Acre. He spent his childhood in Jaffa, which he was forced to leave due to the 1948 Nakba and the effects of the Deir Yassin massacre that took place on his twelfth birthday, which made him refrain from celebrating his birthday since that day. He lived for a short period in southern Lebanon, then moved with his family to Damascus, where he took refuge in the national struggle. He then began his working life as an art teacher in the schools of the United Nations Relief and Works Agency for Palestine Refugees in the Near East (UNRWA). He also worked as a literary editor for the weekly newspaper Al-Hurriya in Beirut and a number of magazines. He then founded the newspaper Al-Hadaf, which he remained its editor-in-chief until his martyrdom on July 8, 1972, when a mine exploded on his car, killing him and his niece. Ghassan's writings dealt with the suffering of the Palestinian people, and he represents a special model for the political writer, novelist, short story writer, and critic.

غسان كنفاني من مواليد ٩ نيسان ١٩٣٦ ولد في عكا عاش طفولته في يافا اضطر الى عنها بسبب نكبة ١٩٤٨ وأثر مجزرة دير ياسين التي وقعت في عيد ميلاده الثاني عشر التي جعلته يمتنع عن الاحتفال بعيد ميلاده منذ ذلك اليوم. عاش فترة وجيزة في جنوب لبنان ثم انتقل مع عائلته الى دمشق حيث لجأ الى النضال الوطني ثم بدأ حياته العملية معلماً للتربية الفنية في مدارس وكالة غوث اللاجئين الفلسطينيين (الانروا)، كما عما محرراً ادبياً لجريدة "الحرية" الأسبوعية في بيروت وعدد من المجلات ثم أسس صحيفة "الهدف" التي بقي رئيساً لتحريرها حتى استشهاده في ٨ تموز ١٩٧٢ بانفجار لغم على سيارته الذي تسبب بقتله ومعه ابنة شقيقته. تناول غسان في كتاباته معاناة الشعب الفلسطيني وهو يمثل نمواً ذجا خاصاً للكاتب السياسي والروائي والقاص والناقد، رجال في الشمس: غسان كنفاني ١٩٦٣/بيروت، ٤.

The story is about three Palestinian men "Abu Qais, Asaad, and Marwan" who meet while trying to escape the miserable life in the Palestinian camps after the Nakba, in search of a better life in Kuwait.

1. Abu Qais: An elderly man who dreams of improving his family's situation.
2. Asaad: A young man escaping his harsh reality and persecution.
3. Marwan: A young boy trying to support his family after his father abandoned them.

The three resort to Abu Al-Khaizuran, an exploitative truck driver, who offers to smuggle them into Kuwait across the border inside an empty water tank. During the journey, the three are forced to remain inside the closed tank while crossing checkpoints. As a result of the intense heat inside the tank and the silence imposed on them by Abu Al-Khaizuran, the three suffocate to death. In the end, Abu Al-Khaizuran throws their bodies in a garbage dump and asks himself in despair: "Why didn't they knock on the tank's walls?"

"رجال في الشمس" تروي قصة ثلاثة رجال فلسطينيين (أبو قيس، أسعد، ومروان) يجتمعون أثناء محاولتهم الهروب من حياة البؤس في المخيمات الفلسطينية بعد النكبة، بحثاً عن حياة أفضل في الكويت.

١. أبو قيس: رجل مسن يحلم بتحسين وضع أسرته.

٢. أسعد: شاب يهرب من واقعه القاسي والملاحقة.

٣. مروان: فتى صغير يحاول إعالة عائلته بعد تخلي والده عنها.

يلجأ الثلاثة إلى أبو الخيزران، سائق شاحنة مستغل، يعرض عليهم تهريبهم إلى الكويت عبر الحدود داخل خزان مياه فارغ. خلال الرحلة، يضطر الثلاثة إلى البقاء داخل الخزان المغلق أثناء عبور نقاط التفتيش. نتيجة الحرارة الشديدة. داخل الخزان والصمت الذي فرضه عليهم أبو الخيزران، يموت الثلاثة اختناقاً. في النهاية، يلقي أبو الخيزران بجثثهم في مكب نفايات ويسأل نفسه في يأس: "لماذا لم يقرعوا جدران الخزان؟"

The novel reflects the tragedy of Palestinian refugees and exposes the Arab silence towards the Palestinian cause. Death inside the tank symbolizes the oppression and suffocation experienced by Palestinians as a result of the occupation and Arab neglect, while Abu Al-Khaizuran's question represents the blame directed at those who accepted defeat without resistance. In a skillful way, the text is loaded with a symbolic dimension, leaving room for the reader to contemplate and search for the deleted details. Deletion, in this novel, occurs on different levels and serves multiple goals related to sacrifice, suffering, and the tragic Palestinian reality.

The importance of Ellipsis in the novel: deletion in the novel reflects the state of Arab helplessness and silence towards major issues such as the Palestinian cause and asylum. Deletion is employed to highlight the psychological suffering of the characters and the constant tension experienced by displaced Palestinians. These aspects can be used to explain how Ghassan Kanafani used this technique to convey deep messages in an intense and suggestive literary style. The phenomenon of deletion in *Men to the Sun* is not limited to deleting details or scenes but rather reflects the complex and challenging Palestinian reality. By using this narrative technique, Ghassan Kanafani succeeds in creating an atmosphere of mystery and tension, which makes the reader participate in building the meaning and understanding the novel more deeply.

أهمية الحذف في الرواية: الحذف في الرواية يعكس حالة العجز والصمت العربي تجاه القضايا الكبرى مثل القضية الفلسطينية واللجوء. يُوظف الحذف ليبرز المعاناة النفسية للشخصيات والتوتر الدائم الذي يعيشه الفلسطينيون المهجرون. يمكن توظيف هذه المظاهر لتفسير كيفية استخدام كنفاني لهذه التقنية لتوصيل رسائل عميقة بأسلوب أدبي مكثف وموج. ظاهرة الحذف في *رجال إلى الشمس* لا تقتصر على حذف التفاصيل أو المشاهد، بل تعكس الواقع الفلسطيني المعقد والمليء بالتحديات. باستخدام هذه التقنية السردية، ينجح غسان كنفاني في خلق جو من الغموض والتوتر، مما يجعل القارئ يشارك في بناء المعنى وفهم الرواية بشكل أعمق.

The following are the most prominent manifestations of deletion in the novel:

1. Deletion in the narrative; narrative deletion appears in the rapid transition between events without an accurate description of the temporal or spatial details, which leaves a void for the reader to fill by contemplating the situations. For example, the writer avoids describing scenes of murder or death directly, relying on the reader to understand the tragedy from the context. The text "And when Abu Al-Khaizuran

opened the door of the tank, they rolled one after the other... They did not scream... They did not ask... They did not beg... Why did they not knock on the walls of the tank? Why?"

The deletion appeared in the text as follows: the narrative avoids precise details: the writer does not describe the painful scene of suffocation, nor does he mention precisely how the three men died, but rather leaves the reader to fill the narrative void with his imagination.

Focus on the result rather than the process: the writer does not elaborate on describing the characters' feelings during death or the precise circumstances they faced, but rather focuses on the shock of discovering their death.

The technique of allusion: the use of the repeated question "Why didn't they knock on the walls of the tank?" highlights the main idea he wants to convey about surrender and silence. This example shows how Kanafani uses ellipsis to provoke thought and emotional reactions in the reader rather than providing direct answers.

Many of the dialogues in the novel are short and truncated, reflecting the hesitant or ambiguous nature of the characters. For example, sentences stop at a critical point or are abbreviated, leaving room for self-interpretation or to clarify feelings that the characters are unable to express in words. Deletion in dialogues is used prominently to convey deep meanings without directly revealing them. An example of this appears in the dialogue between Abu Al-Khayzuran and one of the characters when they discuss the issue of crossing the border and being transported in the tank: Text: Abu Al-Khayzuran said: the issue is simple.

- a. But...
- b. I said it is simple!
- c. OK

They are many conditions for ellipsis: the presence of verbal evidence: which is a statement that indicates what is deleted, as in the Almighty's saying: (And it will be said to those who feared, "What has your Lord sent down?" They will say, "Good.") (An-Nahl: 30), meaning: He sent down good, so the verb was deleted for verbal evidence. وجود دليل مقالي: وهو كلام يدل على المحذوف، كما في قوله تعالى: (وقيل للذين اتقوا

ماذا انزل ربكم قالوا خيرا) (النحل: ٣٠) أي: انزل خيرا، فحذف الفعل للدليل المقالي

2. The presence of situational evidence: This is understood from the context of the speech and the state of the speakers, as in the Almighty's saying: (They said, "Peace.") وجود دليل حالي: وهذا يفهم من سياق الكلام وحال المتكلمين، كما في قوله تعالى: (قالوا سلاما).
3. Clarity of meaning and freedom from ambiguity: This is one of the most important conditions that must be observed with everything related to linguistic activity and its various phenomena, such as abbreviation, dispensing with, presenting, delaying, inclusion, and carrying in its various types, and others. وضوح المعنى وأمن اللبس: وهذا من أهم الشروط التي يجب مراعاتها مع كل ما يتصل بالنشاط اللغوي وظواهره المختلفة، كالاختصار والاستغناء والتقديم، والتأخير، والتضمين، والحمل بأنواعه، وغير ذلك.
4. It should not be confirmed: because deletion is incompatible with confirmation, since deletion is based on abbreviation and confirmation is based on length, such as Al-Farsi responded to Al-Zajjaj in his statement regarding (that these two are magicians),

that the estimate is these two are magicians, so he said: Deletion and confirmation with the letter lam are incompatible, and either deleting something for evidence and confirming it, then there is no contradiction between them because the deleted for evidence is like the established.

5. Unless its deletion leads to the abbreviation of the abbreviation: The name of the verb was not deleted, because it is an abbreviation of the verb, Ibn Jinni said in Al-Muhtasib: Abu Ali told us that deleting the letter is not by analogy, because the letters only entered the speech for a type of abbreviation, so if you went to delete them, you would have abbreviated them as well, and abbreviating the abbreviation is an injustice to it by deletion.

Ellipsis and its manifestations are common in most chapters of Arabic grammar and morphology, because the Arabs have deleted the sentence, the individual, the letter, and the movement, and there is nothing of that except for evidence for it, otherwise there would be a type of obligation in knowing it. The importance of the statement of deletion comes from the fact that it is "one of the usage requirements, as it may be exposed to the structure of the spoken sentence that one of the elements that make up this structure or the written sentence is deleted - and this is not done unless what remains in the structure of the sentence after its deletion is sufficient in meaning and sufficient in conveying the meaning, and one of the elements may be deleted because there are semantic or verbal indications that point to it." Therefore, Ibn Jinni says: "If the Arabs delete a letter from a word - or delete the entire word - they take into account the condition of what remains of it, and if it is something that their examples accept, they will approve it as it is", because "deleting what is deleted from the word leaves what comes after it as an acceptable example, you have no choice but to intend to do so and approve it as it is at all".

The reasons for deletion in the Arabic language are many and range between grammatical reasons and rhetorical reasons. Grammarians have taken various approaches to this, as grammarians have tried through these reasons to explain the phenomenon of deletion in its various locations and types. It can be said that the most important reasons for deletion mentioned by grammarians are:

تتلخص شروط الحذف في النقاط التالية:

١- وجود دليل مقالي: وهو كلام يدل على المحذوف، كما في قوله تعالى: (وقبل للذين اتقوا ماذا انزل ربكم قالوا خيرا) (النحل: ٣٠) أي: انزل خيرا، فحذف الفعل للدليل المقالي.

٢- وجود دليل حالي: وهذا يفهم من سياق الكلام وحال المتكلمين، كما في قوله تعالى: (قالوا سلاما).

Frequent use: this explanation is common among grammarians, and it is the most common reason they explain the phenomenon of deletion. Examples of this include: deleting the predicate of the negative la frequently, such as: La ilaha illa Allah, La dharīb, La shakā, La mafar, La khima, and sayings that are frequently used, such as saying: The neighbor before the house. That is: Choose the neighbor before the house. And the companion before the friend. And saying: In the name of God, that is: I began in the name of Allah.

كثرة الاستعمال: وهذا التعليل كثير عند النحاة، وهو أكثر الأسباب التي يفسرون بها ظاهرة الحذف، ومن أمثلة ذلك: حذف خبر لا النافية للجنس كثيرا مثل: لا اله الا الله، لا ريب، لا شك، لا مفر، لا

سيما، ومثل الأقوال التي كثر استعمالها، كقولنا: الجار قبل الدار. أي: تخير الجار قبل الدار. والرفيق قبل الصديق، وقولنا: بسم الله أي: بدأت بسم الله:.

Length of speech: when the structures are long, deletion occurs to lighten the burden, such as the long relative clause, and the conditional style, and the oath style, including the Almighty's saying: (And when it is said to them, "Fear what is before you and what is behind you that you may receive mercy") (Yasin: 45), the answer is not mentioned, and its estimation is "turn away" as evidenced by the context of the verse following it.

طول الكلام: وذلك عندما تطول التراكيب، فيقع الحذف تخفيفاً من الثقل، كجملته الصلة التي طالت، وأسلوب الشرط، وأسلوب القسم ومن ذلك قوله تعالى: (وَإِذَا قِيلَ لَهُمُ اتَّقُوا مَا بَيْنَ أَيْدِيكُمْ وَمَا خَلْفَكُمْ لَعَلَّكُمْ تُرْحَمُونَ) (يس: ٤٥)، فالجواب لم يذكر، وتقديره "أعرضوا" بدليل سياق الآية التالية لها.

Poetic necessity الشعرية الضرورة

1. Deleting a letter or a vowel within the word. Including the saying of Ibn al-Zubayri: When Quba threw her pools ***** the killing became fierce in Abd, no doubt. He means Abd al-Ashhal. They are a group of the Ansar, where the ha' was deleted and its vowel was placed on the shin before it, so it moved after it was still.
2. Parts (cutting). It is the deletion of most of the words, including the saying of Hakim bin Mu'ayya al-Tamimi: with goodness, good things, and if evil, then ***** and I do not want evil except You.
That is: If evil, then evil, and I do not want evil except if You will. This type of deletion is called cutting or one of the dialects of some tribes.
3. Deletion of a letter of meaning and from that is the saying of Hassan bin Thabit
Ellipsis for parsing as deletion in the case of jussive, including deletion of the movement such as: (I did not write), and deletion of the letter, such as: deleting the nun from the five verbs when accusative and jussive such as: (They did not play), and deleting the lam of the defective verb in the case of jussive and such as the saying of Allah: (And do not invoke with Allah another god) (Al-Qasas: 88).

مثل الحذف في حالة الجزم ومن ذلك حذف الحركة نحو: (لم أكتب)، وحذف الحرف، مثل: حذف النون من الأفعال الخمسة عند النصب والجزم نحو: (لم يلعبوا)، وحذف لام الفعل الناقص في حالة الجزم ونحو قوله تعالى: (ولا تدع مع الله إلهاً آخر) (القصص: ٨٨).

Deletion for composition as deleting the tanween in the additional composition such as: (I saw the teacher's student) instead of (a student), or deleting the nun, such as: (The Muslims of India are cooperating) instead of (Muslims). Deletion for standard morphological or phonetic reasons, including: (i) Meeting of two consonants: If two consonants meet in one word or two words, it is necessary to get rid of their meeting by deleting the first one or moving it, including deleting the lam of the defective verb when connected to the group waw, such as: (saskatoon), and deleting the 'ayn of the hollow verb in the case of its jussive, such as: (لم يصم). (ii) Successive examples: One of the examples is the meeting of the nominative nun of the five verbs with the nun of emphasis, where the nominative nun is deleted and the nun of emphasis remains. (iii) Deletion of

vowels due to heaviness: The example verb whose first letter is a waw is deleted in the present tense due to heaviness, such as (وَدَّ - يَدُّ) instead of (يُودُّ), (وَقَفَّ - يَقِفُّ) instead of (يُوقِفُّ).

Ellipsis for standard syntactic reasons is, in the grammatical structure, where a word, a sentence, or more are deleted. There must be current or verbal evidence that indicates what is omitted, such as the omission of the subject and the omission of the predicate... and other than that, and from our saying: (Had it not been for God, we would not have been guided) the meaning is: (Had it not been for God, we would not have been guided) and our saying: (In the house) for someone who asks: (Where is Zaid?). So the omission must have an accompanying context that indicates what is omitted, and the context can be current or verbal.

Deletion is a manifestation of interpretation among grammarians, and rhetoricians have taken it as a subject for studying the areas of beauty in the structure. It is considered "one of the important issues that grammatical, rhetorical, and stylistic research has addressed as a deviation from the normal expressive level. Deletion derives its importance from the fact that it does not provide the expected words, and thus it detonates in the mind of the recipient a charge that awakens his mind and determines the deletion is present in the previous text.

The ancients' opinion on the ellipsis; the grammarians studied deletion from the grammatical point of view, and they used grammatical interpretation to subject some linguistic phenomena to their rules. They seek the correctness of the structures from the grammatical point of view without looking at their eloquence, and what deviated from the original is a departure from the grammatical rule. As for the rhetoricians, they looked at the phenomenon from the point of view of matching the article to the situation, and what deviated from the original is an artistic use.

Sibawayh (d. 180 AH) spoke in many places in his writing about deletion in nouns and verbs, and he drew attention to the occurrence of deletion in the language in the chapter on what the word is in the purposes and explained how to infer the deleted, and considered the original to be the male. Ibn Jinni mentioned (d. 392 AH) Types of deletion with examples for each type. He emphasized that deletion occurs in the sentence, the singular, the letter, and the movement, and it is not done except by evidence indicating it. Ibn Mada al-Qurtubi (d. 592 AH) mentioned that deletion exists in the language, but he objected to the issue of grammarians' estimation of the deleted words. As for Ibn Hisham (d. 761 AH), he explained the deletion in detail, mentioned its conditions, explained the place of the estimated word, its amount, and how to estimate it, and mentioned places of deletion in which the grammarian practices, including the preposition that is frequently deleted with (an – in), and he emphasized the issue of the existence of evidence for deletion, and this evidence is either current or written. As for the rhetoricians, Abdul Qaher Al-Jurjani (d. 471 AH) described deletion as "a door with a subtle approach, a delicate approach, a strange matter, similar to magic, for you see in it the omission of mention, more eloquent than mention."

Yahya Al-Alawi (d. 745 AH) believes that the basis of brevity is deletion because its subject is an abbreviation, and that is because it is by deleting what does not distort the meaning, nor does it diminish eloquence. Rather, I say that if the deleted thing appeared, the value of the speech would fall from the height of its eloquence, and it would become something hidden and contemptible... and it is necessary to indicate that deleted thing, for if there is no indication of it, then it is idle talk. Al-Zarkashi (d. 794 AH) defined it as:

"The omission of a part of speech or a word with evidence." In light of these opinions, the following can be concluded:

1. Deletion is a type of deviation from the original.
2. It does not occur unless evidence indicates it.
3. It is a grammatical phenomenon with the purpose of Rhetorical.
4. 4-The linking tool can be deleted to create a kind of speed of rhythm and dynamism of expression.

The neogrammarians' point of view for ellipsis; ellipsis is one of the manifestations of textual cohesion in modern linguistic studies. Deletion, according to De Beaugrand, depends on the linguistic and situational context, as he says: "It is the exclusion of superficial expressions whose conceptual content can be established in the mind or expanded or modified by incomplete expressions. De Beaugrand tends towards grammatical incompleteness because he sees it as useless and unclear. Taher Suleiman Hamouda says about deletion: It is "a linguistic phenomenon that human languages share and its manifestations appear more clearly in some languages. We see that proving this phenomenon in Western languages and its clarity surpasses other languages because of the innate characteristics of Arabic in its tendency to brevity." Subhi Al-Faqih believes that "the relationship between deletion and reference...is clear, and it is one of the aspects that confirm the importance of deletion in achieving textual coherence, and the consideration of existence is a mentioned evidence that contributes to estimating the deleted (this indicates that) deletion by its nature is a reference relationship to what came before. He believes that deletion has a previous internal reference and another mutual external one. As for the first: it is what achieves coherence, and as for the second: it is not achieved in its light, because it is available at the level of a single sentence. Coherence through deletion in a single sentence is not achieved. Deletion is divided into three sections: nominal deletion, which occurs within a nominal compound, verbal deletion, which occurs within a verbal compound, and verbal deletion, which occurs within a quasi-sentence and is called the deletion of a letter. Ali Abu Al-Makarem defined it as "the projection of formulas within the structural text in some linguistic situations, and these formulas are assumed to exist grammatically for the integrity of the structure and application of the rules, then they exist or can exist in different linguistic situations. Here, Abu Al-Makarem presented two important results: the soundness of the structure and the correctness of the rules. However, he did not specify the amount of the deleted word, but rather he was satisfied with saying (dropping formulas). These formulas were not specified as being a letter, a word, or more. Deletion is one of the usage requirements in construction, as an element is not deleted from the sentence unless the rest of the elements in it are semantically sufficient, as the element is deleted if it is indicated by semantic or verbal clues.

The current study aims to shed light on the manifestations of and analyze its linguistic and semantic functions in the text and how it enhanced the humanitarian and political messages the writer wanted to convey.

METHOD

This study uses the content analysis research method. This method is one of the social sciences methods used to study and reveal deeper meanings and dynamic processes behind the content components of a particular literary work or manuscript. Using this

method, researchers interpret and try to understand the contents of the messages and main ideas in the novel.

RESULTS AND DISCUSSION

The deletion appeared in the text as follows:

Lack of details: The dialogue does not clarify "what the issue is" or "why it is simple". Details related to the real danger they will face inside the tank are deleted, leaving the reader to realize the tragedy behind this dialogue later.

Tension and confusion: The second character's hesitation in his responses (using "but..." and then "okay") reflects anxiety and fear without expressing them directly, and highlights the nature of the dialogues based on ambiguity and non-confrontation.

The omission suggests a greater tragedy: The absence of a deep discussion about the consequences highlights the state of surrender and submission to a fate that seems inevitable, symbolizing the silence of the Palestinians towards the oppression and tragedies they face. This omission in the dialogue enriches the text with symbolism and reflects psychological and political dimensions, as it shows human weakness in the face of compelling circumstances in an indirect manner.

Omission in the final scenes> The tragic ending of the novel, where the three men in the tank die from the heat, is presented in a manner that suggests the event without a detailed description. The writer leaves the reader room to think about the dimensions of the incident and its moral and political effects. The omission is clearly evident in the way the writer describes the moment of discovering the death of the three men in the tank. The scene is full of suggestion and allusion, with the absence of any direct description of the details of the death or pain.

"Abu Al-Khayzuran opened the door. They fell in front of him, one after the other. He looked around him right and left, then said in a faltering voice: Why didn't they knock on the walls of the tank?" The deletion appeared in the text as follows:

1. **Lack of details about the moment of death:** The writer avoids describing the scene of the three characters dying inside the tank or their final struggles. The reader does not know what their last moments were like, but is left to guess the extent of the suffering they experienced.
2. **Skipping the description of the physical condition:** the description of the men's bodies after their death or the signs of dehydration and suffocation that may be clear are not addressed. The writer is satisfied with the phrase "they fell in front of him, one after the other", which increases the impact of the shock without the need for painful details.
3. **Focus on the reaction;** The deletion deliberately focuses the narrative on Abu Al-Khayzuran's repeated question: "Why didn't they knock on the walls of the tank"? instead of describing the tragedy, which makes the question carry symbolic dimensions that go beyond the physical event to the political and social meaning.

This deletion in the final scenes highlights the absurdity of the tragedy, and enhances the novel's ability to emotionally and symbolically influence, which makes the reader interact more deeply with the message. The novel is full of symbols that delete the direct meaning in favor of deeper interpretations. For example, the silence of the characters or their refusal to talk about the details of their journey reflects the oppression and suffering they are experiencing, as well as the dream of escaping reality. Semantic deletion is used to

convey deep meanings and symbols without explicitly mentioning them, allowing the reader to deduce different dimensions of the events and characters.

“The three men climbed into the tank, and Abu Al-Khayzuran closed the door tightly, then drove the truck across the border”.

The Semantic Deletion Appeared As Follows

1. Hiding the inevitable fate: the text does not state what will happen inside the tank, but leaves the door tightly closed as a sign of the siege and helplessness that awaits them. The absence of any reference to air or high temperatures implicitly suggests the dangers that the writer avoids mentioning directly.
2. Symbolism of the tank: the writer does not explain the meaning of the tank as a symbol, but suggests that it represents the state of oppression and repression that the Palestinians are experiencing. The deletion here enhances the depth of the symbol, as the reader is left to interpret the tank as a sign of the political and social situation.
3. Silence about internal motives: the three characters do not discuss their feelings or fears upon entering the tank. This deletion highlights the apparent surrender and indifference that reflects a deep despair from reality.
4. Absence of talk about the great defeat: the novel does not provide any direct commentary on the fate of the Palestinians or the cause of their tragedy, but it employs symbols such as the tank, the road, and the heat to express the exclusion and suffocation that they suffer from, which makes the deletion a tool to convey meanings intelligently.

There is a clear skipping of some time periods, such as the sudden transition between one stage and another in the characters' journey, which focuses on the main stations only and leaves unnecessary minor details. This temporal deletion contributes to building an atmosphere of anticipation and tension, and gives the reader a sense of inability to keep up with time or realize the details that lead the characters to their tragic fate. In a novel. Semantic deletion is also used to convey deep meanings and symbols without explicitly mentioning them, allowing the reader to deduce different dimensions of events and characters. Temporal deletion also appears clearly in the writer skipping some temporal details, which leaves gaps between events that the reader must fill in himself.

Text: “Then the truck set off on its long road through the desert... It arrived at the border after hours”. Temporal deletion appears as follows:

1. Skipping the actual time of the journey: the writer does not describe what happened during the long hours that the truck spent in the desert. We do not know the details of the feelings, sensations, or dialogue between the characters during that period, but rather the jump is made directly from the beginning of the journey to its end.
2. Focus on critical points: deletion makes the reader focus on specific stations only, such as the start of the journey and reaching the border, ignoring details that may be secondary but carry implicit meanings about the characters' suffering during the journey.

This transgression in time highlights the sense of monotony and emptiness experienced by the three men, and also reflects the harsh conditions they go through in silence, without the need to prolong the narrative. Ellipsis here is not only a narrative technique, but rather expresses the state of confusion experienced by the Palestinians, where time is shortened by major events while the daily details that constitute their ongoing suffering are marginalized. By analyzing the manifestations of deletion in the

novel, it becomes clear that this technique was not just a narrative tool, but a means of engaging the reader in exploring the dimensions of the Palestinian tragedy and understanding its psychological, social and political repercussions and an invitation to reflect on the suffering of the Palestinian refugees, which has become a symbol of the suffering of the oppressed human being in general, represented by the following:

1. Symbolism of the Palestinian cause: the novel reflects the tragedy of the Palestinian people after the Nakba in 1948, and embodies the suffering of the Palestinian refugees in their search for a better life away from their homeland.
2. Human Dimension: the novel discusses deep human issues such as despair, surrender, dispersion, and alienation, which makes it express the state of the oppressed human being in every time and place.
3. Criticism of Arab Silence: the novel carries critical symbolism towards the Arab regimes and peoples who left the Palestinians to suffer alone. This is evident in Abu Al-Khayzuran's repeated question: "Why didn't they knock on the walls of the tank"?
4. Artistic innovation in the narrative: the novel uses innovative narrative techniques such as Ellipsis, allusion, and symbolism, which enhances its literary strength and places it within the literature of resistance.
5. Cultural influence: the novel is considered one of the most important works in Palestinian resistance literature, and is studied in Arabic literature as a model for the art of the politically and humanly committed novel.

Finally, "Men in the Sun" remains a witness to a critical stage in Palestinian history, and confirms the importance of literature in documenting catastrophes and raising awareness of the issues of oppressed peoples.

تحليل مظاهر الحذف في الرواية، يتضح أن هذه التقنية لم تكن مجرد أداة سردية، بل وسيلة لإشراك القارئ في استكشاف أبعاد المأساة الفلسطينية وفهم تداعياتها النفسية والاجتماعية والسياسية ودعوة للتأمل في معاناة اللاجئين الفلسطينيين التي باتت رمزاً لمعاناة الإنسان المقهور بشكل عام متمثلة بالآتي:

١. رمزية القضية الفلسطينية: الرواية تعكس مأساة الشعب الفلسطيني بعد النكبة عام ١٩٤٨، وتجسد معاناة اللاجئين الفلسطينيين في البحث عن حياة أفضل بعيداً عن وطنهم.
٢. البعد الإنساني: ناقش الرواية قضايا إنسانية عميقة مثل اليأس، الاستسلام، التشتت، والاعتراب، مما يجعلها تعبر عن حالة الإنسان المقهور في كل زمان ومكان.
٣. نقد الصمت العربي: الرواية تحمل رمزية نقدية تجاه الأنظمة العربية والشعوب التي تركت الفلسطينيين يعانون وحدهم. يتجلى هذا في سؤال أبو الخيزران المتكرر: "لماذا لم يقرعوا جدران الخزان؟".
٤. التجديد الفني في السرد: الرواية تستخدم تقنيات سردية مبتكرة مثل الحذف والتلميح والرمزية، مما يعزز قوتها الأدبية ويضعها ضمن أدب المقاومة.

٥. التأثير الثقافي: تعتبر الرواية من أهم الأعمال في أدب المقاومة الفلسطيني، وتُدرس في الأدب العربي كنموذج لفن الرواية الملتزمة سياسيًا وإنسانيًا. ختامًا، تبقى "رجال في الشمس" شاهدة على مرحلة حرجة من التاريخ الفلسطيني، وتؤكد أهمية الأدب في توثيق النكبات وإثارة الوعي بقضايا الشعوب المظلومة.

CONCLUSION

The study of Ellipsis in Ghassan Kanafani's novel *Men in the Sun* shows the great importance of this phenomenon as an artistic tool that goes beyond the boundaries of language to add deep semantic and stylistic dimensions. The writer used deletion in a way that reflects his ability to manipulate meaning and suggest what goes beyond direct speech, which contributed to enhancing the aesthetics of the text and contributed to conveying the messages behind the narrative. The study concluded that deletion in the novel was not just a linguistic technique, but a tool to provoke contemplation of the reality of the characters and their harsh circumstances, and an expression of the silence that looms over the suffering of the Palestinians under occupation and displacement. Deletion also reflected the existential frustration of the characters, and embodied the idea of loss and absence in an artistic way that is in line with the theme and message of the novel. Based on what was reached, it is recommended to study this phenomenon in other literary texts by Ghassan Kanafani, to explore the extent of its presence in his works and its impact on the recipient. The same approach can also be applied to other Arabic novels to expand understanding of the use of deletion in modern Arabic literature. Through this presentation, we hope to reveal the artistic and semantic dimensions of the phenomenon of deletion, and we emphasize the importance of studying it as part of the analysis of modern literary texts, due to its impact on deepening the understanding of texts and highlighting their hidden aesthetics.

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