



# Ellipsis as a Linguistic discourse technique in Qur'anic Narratives

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## Abstract

The practice of using ellipsis as a linguistic discourse technique is visible in the form of omitting segments of time. These segments represent a time frame in which the text discovered events and facts that did not affect the style of narration or the story's development. This study examined this time frame from the Qur'anic narratives to analyze how a quick progression of events increased the reader's sense of pleasure, interaction, excitement, and tension. The stories sampled for the study were selected through random sampling from the Qur'anic narratives. The only criterion was the mention of these stories at more than one place in the holy Qur'an. This research relied on the descriptive analytical approach of ellipsis as a linguistic model of omission in the narrative time in the Qur'anic stories. The purpose was to analyze how varied Quranic stories being mentioned frequently, helped the recipient focus on the meaning and the continuity of the message. The study also aimed at examining the effect of deletion and summarization techniques on the recipient and the repercussions these techniques reflected in his feelings and imagination. The primary data was collected from the Qur'anic stories itself, while the secondary data was taken from the opinions of critics and commentators who had given their interpretation to these narratives and the usage of the time techniques, particularly ellipsis in a linguistic setting. The study found that ellipsis as a linguistic discourse model was visible in techniques like implicit omission, summarization, linking scenes artistically and visualization; some of which were identical to the work of a film director or editor, who cuts and pastes scenes and links them together with the help of the montage. This technique of linking and integrating images and scenes in a distinctive artistic manner is evident of the optimal use of language, the lesser use of words, and leaving a lasting impression on the reader. The study is expected to open up new avenues for studying more linguistic patterns in the Qur'anic narratives.

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**Keywords:** Qur'anic narratives; omission; recipients; recital, influence; summarization.

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## Introduction

Stories occupy an important place in the Holy Qur'an, as they are used in various parts and Surahs in the Glorious Book of Allah (Ab Halim, 2016). Qur'anic stories make a great impact on exhortation, guidance and comforting hearts, as they address historical events that occurred with prophets and messengers in the past and narrated for the purpose of recording and documentation (Yadkar Latif, 2010; Yaqubi, 2012). These stories also deal with the attitude towards the events narrated in these stories, during those historical periods. They are evident of the attitudes of the humans towards the heavenly messengers and their messages; they

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depict how messengers reacted to those events; they describe how Allah rewarded them for their faith at times. A few stories even narrate how their enemies disbelieved Allah's messengers and prophets; how they were stubborn and arrogant; and how they avenged the prophets and believers of those times.

Most Qur'anic stories carry a distinctive chronological style within the narrative (Al-Hamdani, 2000). In fact, the Qur'an used various rhetoric techniques and narrative methods to present these events in the form of storytelling or narratives. One of the most prominent techniques of narrative construction in general, and the Qur'anic narrative, is the narrative time of a story by making use of ellipsis as a linguistic discourse model (Gerard Genette, 2000). The narrative time signifies how events develop chronologically within a story. This time is used in the text to create more impact on the recipient and his interaction with what he reads, or between the viewer and what is presented to him. Several methods are used to align the narrative time with the events of the story, such as foregrounding, backgrounding, understatement, ellipsis and reiteration (Al-Hamdani, 2000). Each of these methods can make a significant impact in terms of the unity of time in the story, giving shape to the recipient's (readers') interaction with the event.

Several past studies have dealt with the use of time in the Qur'anic narratives in its various connotations (Hajar, 2020; Ibin Katheer, 1998; Qutb, 2000; Yadkar Latif, 2010; Yaqubi, 2012), but there is a dearth of studies on ellipsis or its implementation in the Qur'anic perspective. Hence, to fill this research gap, the current study aimed to analyze the use of ellipsis as a tool of narrative time in the Holy Qur'an, as depicted in its various stories. It also examined the impact of ellipsis on the recipient's attention and to what extent the recipient could link scenes with one another for a continued comprehension of the story events. The study made use of the analogy of cinematography where the film editor would cut and paste scenes with modern photographic and directive means in order to enliven the recipient's interest and excitement throughout the story narration (Saudi, 2004). The study is expected to contribute to the learning about the impact of linguistic elements, particularly ellipsis, in analyzing narrate tales.

## Literature Review

Often there may be a difference between the real time of the events of a story, and the narrative time mentioned in the Holy Qur'an. The French writer G. Genette, Lewin, and Culler (1983), in the book *The Discourse of the Story*, stated that the chief temporal components of the narrative time of the story are: arrangement, continuity and frequency. Arrangement deals with temporal retrievals and anticipations; continuity is related with methods of accelerating the events (i.e. ellipsis and summarization) and slowing them down (i.e. recalculation, pause and scene); and frequency, the third component is represented in the cases that deal with reiteration in the story (G. Genette & Lewin, 1988).

The omission of narrative time in a story, which is the discarding of a period of the story's time, including events and facts that do not affect the growth and development of the narrative, in order to speed up the pace of the story's events (Bahrawi, 1990; Qutb, 2000, 2004) referred to the term "gap" as the deleted time within the Qur'anic narrative. These time gaps are regarded as technical characteristics in presenting the story, often used between the scenes, created by dividing and cutting the scenes. It is often noticed that between every two scenes or two episodes, a time gap is left to be filled by the imagination of the recipient who enjoys erecting the bridge between the previous scene and the next scene. This elliptical method is followed in almost all Qur'anic narrative (Qutb, 2000, 2004).

There are two types of ellipsis: the apparent or explicit ellipsis and the implicit ellipsis. Yadkar Latif (2010) addressed this classification and explained that apparent ellipsis is explicit and prominent, has a specific or unspecified reference to the omitted time (a few years ago or years later, for example). This type of ellipsis is not widely used in the Qur'anic narrative, he further added. On the contrary, implicit ellipsis used more often than the former type, is the deletion of an event or episode that is understood from the context. The recipient infers the implicit ellipsis from a gap in the chronology, or the dissolution of narrative continuity. It is the most used type in Qur'anic narrative and used in narrative transitions without presenting the events while moving from one scene to another. It also gives a wide space for an imaginative reader to fill the gaps and imagine the omitted time periods, and work on the temporal convergence between events and folds of larger periods of time (Al-Hamdani, 2000; G. Genette & Lewin, 1988; Yadkar Latif, 2010).

Several research studies have analyzed ellipsis in their description of narrative time in Quranic events. For example, Hajar (2020) in his study *Time in Quranic narrative: Surat Joseph as a model*, examines all the temporal bases in a story, especially the temporal anomalies represented by retrieval and anticipation, and the temporal acceleration represented by recalculation and ellipsis. Moreover, the study also analyzed the concept of time at the beginning of the research and explained the difference between the natural time and psychological time in a story (Ab Halim, 2016).

Another study that dealt with time in Qur'anic narratives is *Aesthetics of narration in the story of Zakaria, (PBUH) in the Qur'an*, by Dr. Mansour bin Abdul Aziz Al-Mahwis, (2000). The study dealt with narrative and narrativity as main characteristics of the Qur'anic narrative. It specially highlighted the element of surprise

and characters, different aspects of narrative time like recalls and anticipations on one hand, and speeding up events by ellipsis and recalculating, on the other hand. Moreover, the study also examined the setting and its types in the Qur'anic narrative. In another study, [Yadkar Latif \(2010\)](#), in research entitled *Aesthetics of receiving in the Qur'anic narrative*, analyzed the narrative construction of discourse and the process of receiving in a time situation. The first study was devoted to time construction in the narrative discourse in terms of arrangement, permanence, and narrative speed, all three representing elements like recalculation, ellipsis, scene and pause. These studies deserve attention in the study of time narratives, as a few of them dealt with the elements of time in Qur'anic narratives represented in various stories such as those of Joseph, Mary, Lot or of Zakaria.

Previous studies have not dealt with ellipsis or its implementation in the Qur'anic stories as a linguistic discourse ([Gerard Genette, 2000](#)). Hence, to fill this research gap, the current study aimed to analyze the connotations of ellipsis in the narrative time in the Holy Qur'an, with an eye on the recipient as he envisaged the scenes of what he understood from the events or a group of stories in the Holy Qur'an. The current study also focused on the repercussions of ellipsis in some scenes and events, and how the recipient interacted with them and sought them, and what methods were adopted in linking scenes with one another to overtake what was omitted, without interrupting the recipient's continued interaction with the events. Thus, this research also focused on methods adopted for connecting tale scenes without disrupting the reader's comprehension of the removed scene. An attention was drawn to the field of cinematography where a similar activity is performed by the editor on the movie tape where a few scenes are cut from one place and connected with others. These scenes are combined with modern photographic, and directive means, which makes the recipient interact with more interest and attention, and remain excited throughout the story narration.

## Theoretical framework

[G. Genette et al. \(1983\)](#) differentiated between the time of writing a story, which is its real time, and the time of the story's actions or events, when the narrator arranges events or temporal passages in the narrative discourse of the story, calling it the narrative time. At the same time, there is another dimension of time, in which events and scenes of a story are arranged in the recipient's imagination when reading, as if he is watching a cinematic movie that its sights and events move in succession in front of his eyes ([Sedighi Liqvan & Alavi Moghadam, 1975](#); [Shirvani Shahenayati, 2000](#); [Yaqubi, 2012](#)). It is a time higher than the time of writing a story and the time of its events, which can be called the time of watching the imagined presentation of events. This type of time and the focus on the recipient are like the time that a movie editor as he cuts and pastes movie scenes in the production of cinema. Montage is the process of assembling and arranging clips, canceling, or deleting some clips from the film in a way that guarantees the viewer the sequence of clips and their connection to each other to express a certain idea according to a dream desired by the director ([Saudi, 2004](#)).

The Qur'anic narratives, the subject of the current study, have two main purposes to achieve, namely the religious purpose on one hand, and the technical and aesthetic purpose on the other ([Qutb, 2000](#); [Yadkar Latif, 2010](#)). The recipient's awareness of the technical beauty or its aesthetic quality improves his willingness to receive the religious message intended in the Qur'anic story. Hence, the technical purpose is often given priority as it influences the recipient's willingness to achieve the greatest amount of religious impact represented through artistic and technical devices of exhortation and guidance. Technical beauty is thus an intended tool to impact the sense of religious conscience. The current study adopted this framework in its study of ellipsis and the narrative time. It aimed to find out the extent to which the technical or aesthetic element helped in the achievement of the religious purposes ingrained in the Qur'anic narratives. Secondly, the framework of this study also recognized the narrative structure of the Holy Qur'an, where there exists inter-relationship between the narrated, the narrator, and the narratee ([Scholes, 1960](#)). Each component is linked with the other and is indispensable to one another, in a way forming a vital spontaneous relationship ([Yadkar Latif, 2010](#)). The process of composing or drafting is not complete without the presence of the recipient, as he is an essential party in the narrative structure ([Sedighi Liqvan & Alavi Moghadam, 1975](#)). Furthermore, the interaction between the world of the text and the world of the reader is essential to the success of any work and to ensure its acceptance by others.

## Methodology

- *Research Design*

The study adopted the descriptive and analytical approach method of analyzing ellipsis in the narrative time. A few stories from the Holy Qur'an were sampled for this study with the effort to clarify key facets of the use of ellipsis as a linguistic discourse model in the Holy Qur'an. The present study tackled the connotations of ellipsis in the narrative time in the Holy Qur'an, with an eye on the recipient as he envisaged the scenes of what he read from the events of a group of stories in the Holy Qur'an.

- *Instrument and Data Collection Methods*

The data was collected from randomly selected Surahs, which became the units of analysis and instruments of the study. There was a focus on the repercussions of ellipsis in some scenes and events, and how the recipient interacted with them. The data was collected by identifying scenes and events that were connected with each other despite omissions and deletions and time gaps between their occurrences.

- *Sampling and Procedure*

A few narratives and didactic tales were randomly selected through purposive sampling method. The main purpose of the selection of these stories was to analyze the usage of Ellipsis and a linguistic discourse technique used to keep the interest of the recipients alive and the excitement of a higher level. The procedure involved finding out how the reciter could maintain the recipient's continued attraction despite omissions

- *Data Analysis*

This research focuses on how to connect tale scenes without disrupting the reader's comprehension of the removed scene. The data was analyzed using the comparison method, and the content analysis approach, to uncover the thematic constructs. The findings were presented as a list of stories. This was done like what the editor does in the movie tape when he tries to cut some scenes and connect others or combine them with his modern photographic and directive means, in a way with which the recipient interacts and becomes more and more excited with the story

## Results and Discussion

- *The story of Mary(PBUH) (Holy Qur'an: Surah Al Imran: Verses 35-60)*

The Qur'anic verses (*Surat Al Imran: Verses 35-60*) narrate when the angels brought the message of Allah regarding the birth of a son to Mary whose name will be Christ Jesus, she had said: "O my Lord! How shall I have a son when no man hath touched me?" He said: "Even so: Allah createth what He willeth: When He hath decreed a plan, He but saith to it, 'Be,' and it is! (47) And Allah will teach him the Book and Wisdom, the Law and the Gospel, (48) And (appoint him) a Messenger to the Children of Israel, (with this message): "I have come to you, with a Sign from your Lord, in that I make for you out of clay, as it were, the figure of a bird, and breathe into it, and it becomes a bird by Allah's leave: And I heal those born blind, and the lepers, and I quicken the dead, by Allah's leave .... (49)" (Surah 'al Imran: 47-49). (All Qur'anic citations in this paper are from Yusuf Ali's translation and cited as Ali (2001)).

We find that this section of the story contains two scenes, a scene that represents the dialogue between the angel and Mary (peace be upon her) before the birth of Jesus, and another scene that brings Jesus together with the Children of Israel. The omitted time difference is great between the two scenes, representing the stages of Jesus' inception until he reached his maturity and began to convey the message. This long-time interval has been addressed in the text through the angel's conversation with Mary (peace be upon her).

When one recites the beginning of the blessed verse of the Surah, one finds oneself in the scene of events, and imagines Mary (peace be upon her) and the angel sitting next to one announcing the birth of the great prophet. It is the first scene that brings them together in a place dedicated to worship, which was described as a place towards the east in another position in the Holy Qur'an, as the Allah said: "when she withdrew from her family to an eastern place (Mary: 16) referring to her going to the east of the holy mosque (Ibn Katheer: 5/194), the ellipsis in the text leaving it to the imagination of the recipient to draw its dimensions, colors and details. The recipient also imagines the emotions of fear that appear on the face of that chaste girl from the horror of what she hears, since she is the virgin who has never been touched by humans. However, the angel's talk, the glad tidings that it bears, the promising future of the blessed newborn, and its significance to the whole world and the events then after, bring one nearest to Allah's calm shown to that pure girl.

The recipient also imagines the first scene with the angel's continuous talk about the origin of Jesus, and how Allah teaches him the Book, wisdom, the Torah and the Gospel to send him as a prophet to the Children of Israel, and how this boy grows, learns, and raises a good upbringing until he reaches his maturity. The image of the first scene disappears and the image of the second scene gradually becomes clear, with the continuation of hearing the voice of the angel talking about the emergence of Jesus. Jesus grows up and becomes qualified to carry the message, and appears as he advances to a group of the Children of Israel, so that the image becomes completely clear. The image and the voice of the angel end. Then the camera lens is shed on Jesus as he tells them that he has brought them a sign from their Lord, so time moves to a new scene, folding for many scenes and events. In this way of directing and linking the scenes, the recipient notices that there are deleted events between the two scenes when this story is presented in the Holy Qur'an but in a way that does not disturb the feeling.

A good example of ellipsis is the story of Zakaria (peace be upon him) in Surah *Mary* (The Holy Qur'an, Surah *Mary*: Verses 2-15), which narrates how Zakaria prayed to his Lord to bless him with a son, and after Allah Almighty gave him good tidings of Yahya (peace be upon him), we find that the text omitted this part which includes Yahya's birth and upbringing until his youthful age, in order not to repeat the contents of the scenes in the text which (Allah knows best) may have been found affecting the scenes of the birth of Jesus in the same surah. The story of Zakaria has been entailed in the story of Mary, whose surah was named after her, and it was she who was presented with the text in some detail. The Almighty said: "(This is) a recital of the Mercy of thy Lord to His servant Zakaria (2) Behold! he cried to his Lord in secret (4) He said: My Lord! surely my bones are weakened and my head flares with hoariness, and, my Lord! I have never been unsuccessful in my prayer to Thee" (4) (Mary: 2-4) till the Almighty saying: "(Zakaria) said: 'O my Lord! give me a Sign.'" "Thy Sign," was the answer, "Shall be that thou shalt speak to no man for three nights, although thou art not dumb (10) So Zakaria came out to his people from his chamber: He told them by signs to celebrate Allah's praises in the morning and in the evening (11) (Mary: 10-11). He immediately moved to a scene depicting Yahya as a boy and Allah had given him the ruling and the Book: "(To his son) came the command: 'O Yahya! take hold of the Book with might': and We gave him Wisdom even as a youth (12) And piety (for all creatures) as from Us, and purity: He was devout (13)" (Mary: 12-13).

So, the story of Allah, glory be to Him, about Yahya (peace be upon him) and his fate begins after Zakaria came out to his people from the chamber and ordered them to glorify them. Then the narrative was interrupted and moved to a new unit that begins with a long-term gap "O Yahya! take hold of the Book with might". Thus the speech shifted directly from third person pronoun to second person pronoun as direct address by the stylistic device *iltifat* (shift) and by merging two scenes by cutting and pasting, to show the image of Yahya as a boy carrying the Book after the image of Zakaria with his people (Yadkar Latif, 2010).

The miraculous ability of the barren to be born again is an important part of Zakaria's story (Yadkar Latif, 2010), and not about how to have a baby without a father. This part is the climax of the events in the story of Mary in which the text gives details after several verses of the blessed surah by the Almighty saying: "So, she conceived him, and she retired with him to a remote place (22) And the pains of childbirth drove her to the trunk of a palm-tree: She cried (in her anguish): 'Ah! would that I had died before this! would that I had been a thing forgotten and out of sight! (23) But (a voice) cried to her from beneath the (palm-tree): 'Grieve not! for thy Lord hath provided a rivulet beneath thee (24) 'And shake towards thyself the trunk of the palm-tree: It will let fall fresh ripe dates upon thee (25)' (Mary: 22-25) till the end of the blessed verses. The birth (the miracle) is the climax of the event in the story of Mary and Jesus (peace be upon them), and it is the one on which the text focuses on in this surah of the Noble Qur'an.

- *The story of Lot (Lut) (PBUH) (Holy Qur'an, Surah Hud: Verses 69- 83).*

The second story to cite the use of ellipsis is the story of Lot (Lut)(peace be upon him) in the Holy Qur'an (Surat Hood: Verses 69- 83). The Messengers said to him: "O Lot! We are Messengers from thy Lord! By no means shall they reach thee! now travel with thy family while yet a part of the night remains and let not any of you look back: but thy wife (will remain behind): To her will happen what happens to the people. Morning is their time appointed: Is not the morning nigh? (81) When Our Decree issued, we turned (the cities) upside down, and rained down on them brimstones hard as baked clay, spread, layer on layer (82) (Hud: 81-82).

In this story readers contemplate the first scene that brings Lot together with the Messengers while they tell him what will happen to his people tomorrow morning. The setting of the events in this scene is Lot's house. Then it moves to the second scene, which is the scene of torment, how Allah Almighty turned their village upside down and how stones of crushed shale rained upon them. We notice between the two scenes that there is an omitted scene, which is the scene of Lot's exit and his salvation – a scene that the text did not depict directly but it made the recipient imagine it while hearing the conversation of the Messengers with Lot before the torment descended.

When looking at their conversation with him and how they recommend him to go out at night and that none of them turn back, the shadows of the images deduced from this conversation draw in the reciter's imagination, as if they were images of shadows presented with images of the basic scene, which is the first scene that depicts the Messengers with conversing with Lot. These images continue to be imagined by the recipient, as he keeps imagining what he heard what they were saying when they told Lot to go out at night and stay away from the people in that village. When he moved away a certain distance and when the morning came, the time of torment also came. The text moved to filming another clear scene of torment as previously mentioned. This is somewhat similar to a film director's work when moving from one scene to another, using modern photography techniques and accelerated montage methods in cinema. It increases the interaction of the recipient with what he recites and what appears in front of his imagination of images and events.

In a counterpart scene that we find in the story of the Companions of the Cave (The Holy Qur'an, Surah the Cave: Verses 9- 26). The text avoids the repetition of the act or scene that was previously referred to during the dialogue and made it a foregone conclusion. When the youths woke up, "a speaker from among them said: How long have ye tarried? They said: We have tarried a day or some part of a day, (Others) said: Your Lord best

knoweth what ye have tarried. Now send one of you with this your silver coin unto the city and let him see what food is purest there and bring you a supply thereof. Let him be courteous and let no man know of you (19). For if they should come upon you, they would stone you or force you to return to their cult, and in that case ye would never attain prosperity." (20) (Al-Kahf: 19-20). Here, the text moved directly to another scene, depicting the disclosure of their case, and the people's knowledge of them, overtaking the depiction of the omitted scene, which depicts how one of them went to the market with that banknote more than three hundred years ago. What happened after those scenes and events, it is left for reciters to imagine and paint its events with the images, knowledge and capabilities stored, each according to his ability and imagination.

The narrative also did not mention the conversation among each other inside the cave and how they suggested that one of them go to the city to bring them food – one of them actually left the cave and went to the city and the events that happened to him after that. But the text only referred to that during the dialogue, moving to the scene of their disclosure and the knowledge of the people of the city with their story (Yadkar Latif, 2010). This shortening of the narrative is an interesting method of the collection of images together, one on top of the other, similar to the technique of photography and montage in cinematography. This makes the style of the Qur'anic text more technical, eloquent, and miraculous.

- *The story of Joseph (PBUH) (Holy Qur'an, Surah Joseph: Verses 3- 111)*

Likewise, there is another method of ellipsis and linking images and scenes in the Holy Qur'an, which includes analyzing a group of scenes that narrate a section of the story of Joseph (peace be upon him) (The Holy Qur'an, Surat Joseph: Verses 3- 111). This section narrates the dream of the King and how Joseph (peace be upon him) interpreted it through a group of scenes that depict those events. Those events of the story are not discussed through any narrative techniques, but it is clear how the Creator linked those scenes and events with each other. The ellipsis is depicted in the scenes of the Messenger or Joseph's companion moving from the palace to the prison and vice versa several times (Hamid Qassem Hajar's Time in Qur'anic Narrative: Surat Joseph is a Model).

This part of the story begins with the King speaking of his dream, when he saw seven fat cows being eaten by seven lean cows, seven green ears of corn, and another dry cow. This part ends with Joseph's meeting with the King following his release from prison, the emergence of his innocence of the deception of women, and how the King made him the prime minister of Egypt

These scenes belong to two different settings where key characters such as the King, Joseph and the Messenger, and others mentioned in the text are present. Among others who are present include the King's followers or the women whom the King gathered with Zulekha. Although the temporal development in this narrative is the standard for linking scenes and their succession, we focus on other links added by the Creator and used in this text. The Creator does not only adopt the cut and paste method of the images and scenes to connect the scenes that come in succession quickly when the film tape is rotated, but also it depended on the optimal use of language that raised the recipient's suspense as he recited the text, interacted with it and imagined its presence in front of him.

After omitting the scene of the Messenger going from the King's palace to the prison to meet Joseph, there is a second scene mentioned in the text, which presents the meeting of the Messenger with Joseph in the prison. It begins with the Messenger's request to Joseph to interpret the King's dream, and then the depiction moves to Joseph as he explains the dream, while the recipient imagines the image of Joseph talking to his Companion, as if the camera had moved from the Messenger to him.

Table 1 presents .are six consecutive scenes according to the development of the events and their chronological sequence, occurring in two main places: the palace and the prison.

Table 1: *Example of six consecutive scenes according to the development of events and their chronology*

	<b>Description of Event</b>	<b>Chronology/ Sequence</b>
1	The King (of Egypt) said: "I do see (in a dream) seven fat kine, whom seven lean ones devour, and seven green ears of corn, and seven (others) withered. O ye chiefs! Expound to me my dream if it be that ye can interpret dreams." (43). They said: "A confused medley of dreams: and we are not skilled in the interpretation of dreams." (44) But the man who had been released, one of the Two (who had been in prison) and who now bethought him after (so long) a space of time, said: "I will tell you the truth of its interpretation: send ye me (therefore)." (45)	The first scene (in the palace) shows the King with a group of followers, including the companion of Joseph, who tells them that he knows who interprets that dream for them.
2	"O Joseph!" (he said) "O man of truth! Expound to us (the dream) of seven fat kine whom seven lean ones devour, and of seven green ears of corn and (seven) others withered: that I may return to explain the dream to him. to the people, and that they may understand." (46).	The second scene ( in prison)/ gathers Joseph with his companion

Description of Event	Chronology/ Sequence
3 (Joseph) said: "For seven years shall ye diligently sow as is your wont: and the harvests that ye reap, ye shall leave them in the ear, - except a little, of which ye shall eat. (47) "Then will come after that (period) seven dreadful (years), which will devour what ye shall have laid by in advance for them, - (all) except a little which ye shall have (specially) guarded (48)	The third scene (in the palace) depicts the King after he heard the interpretation of the dream from the Messenger.
4 "Then will come after that (period) a year in which the people will have abundant water, and in which they will press (wine and oil)." (49) So, the King said: "Bring ye him unto me." But when the Messenger came to him, (Joseph) said: "Go thou back to thy lord, and ask him, 'What is the state of mind of the ladies who cut their hands'? For my Lord is certainly well aware of their snare." (50)	The fourth scene (in prison) brings the Prophet with Joseph.
5 (The King) said (to the ladies): "What was your affair when ye did seek to seduce Joseph from his (true) self?" The ladies said: "Allah preserve us! no evil know we against him!" Said the 'Aziz's wife: "Now is the truth manifest (to all): it was I who sought to seduce him from his (true) self: He is indeed of those who are (ever) true (and virtuous). (51) "This (say I), in order that He may know that I have never been false to him in his absence, and that Allah will never guide the snare of the false ones. (52) "Nor do I absolve my own self (of blame): the (human) soul is certainly prone to evil, unless my Lord do bestow His Mercy: but surely my Lord is Oft-forgiving, Most Merciful." (53)	The fifth scene (in the palace) gathers the King with the women.
6 So, the King said: "Bring him unto me; I will take him specially to serve about my own person." Therefore, when he had spoken to him, he said: "Be assured this day, thou art, before our own presence, with rank firmly established, and fidelity fully proved! (54) (Joseph) said: "Set me over the store-houses of the land: I will indeed guard them, as one that knows (their importance)." (55)	The sixth and final scene of this part (in the palace) gathers King Joseph (peace be upon him).

The third scene immediately occurs which takes place in the palace. It is a quick snapshot of the King's image asking to bring Joseph to him without repeating the words of the Messenger, which is supposed to include Joseph's interpretation of the King's dream. Without mentioning the scene of the Messenger's return from prison to the palace, and there was a merging between the two scenes, the camera fixed on Joseph's face as the second scene moves directly to the King's face as he speaks in the third scene. Thus, there is an elimination of the scene depicting the messenger's return to the monarch and sharing the interpretation of the dream. The ellipsis as a linguistic device is clearly imprinted in the mind of the recipient, including the two episodes, despite their spatial and temporal separation, taking place in the same location and at the same time.

The text omitted the Messenger's conversation with the King in the third scene in order to avoid repetition, or perhaps it was found in its undesirable lengthening and overstatement. This could be because it was proven in the first and second scenes that that Messenger had conveyed to Joseph the King's dream literally - as indicated in the Qur'anic text. It was also obvious in the mind of the reciter that the messenger did not fabricate words, but rather repeated what he heard faithfully, perhaps out of fear of the King's punishment in this sensitive issue. Accordingly, the text overtook that to the third scene, and combined the two scenes in this beautiful manner.

This same image is repeated in the fourth and fifth scenes. After deleting the scene of the Messenger's return to prison again, the text also omitted the part of the dialogue of the Messenger with the King, which included what Joseph said to him in the fourth scene. This method of omitting (ellipsis) was repeated when the Messenger came to Joseph in the prison, and conveyed to him the King's order to bring him to the court. The dialogue moved to Joseph, with the lens of the imaginary camera also moving to Joseph's face as he asked the Messenger to return to the King and ask him about the condition of women who had cut off their hands. This scene ended and moved directly to the other scene, after omitting the scene of the Messenger's return again. Moreover, the Messenger's speech with the King regarding Joseph's request was omitted, moving immediately to the King as he asks the women to explain the truth of the matter. The appearance of the women was quick in the scene in an indication of the speed of their complying with the King's order. This transition of the dialogue, as if from the tongue of Joseph directly to the King, makes us feel that the camera moved directly between the two characters and merged the two scenes that are distant in place and time, as if they happened at one time and in one scene, which is a beautiful method adopted by the Qur'anic text in narrating these events.

The narrative relied on the style of summarization and recalculation to accelerate the events in the part that deals with what happened in the story after Joseph became the prime minister of Egypt. The Almighty said: "Thus did We give established power to Joseph in the land, to take possession therein as, when, or where he pleased. We bestow our Mercy on whom We please, and We suffer not, to be lost, the reward of those who do good" (Joseph: 56). This is the method that He had previously used at the beginning of the narrative, when he omitted the scene of the caravan of travelers and their journey from Canaan to Egypt, carrying with them that boy whom they found in the well, and after they had bought it from them at a cheap price, the Almighty said: "The (Brethren) sold him for a miserable price, for a few dirhams counted out: in such low estimation did they hold him! (20) The man in Egypt who bought him, said to his wife: "Make his stay (among us) honorable: maybe he will bring us much good, or we shall adopt him as a son." Thus, did We establish Joseph in the land, that We might teach him the interpretation of stories (and events). And Allah hath full power and control over His affairs; but most among mankind know it not. (21) (Joseph: 20-21). The scene moved immediately to the scene that depicts Joseph who had reached his maturity and who was tempted by the woman at her home but he firmly refused.

In the story of Joseph, we also find that there is an ellipsis and a link between two scenes through the talk of one of the characters of the first scene, represented by the Prophet of Allah Joseph. This scene took place when Joseph asked his brothers to return to their father and tell him that their younger brother stole the King's drinking cup in Egypt. The text omitted depicting the journey back from Egypt to Canaan, and it left the conversation of Joseph's brothers with their father about what Joseph asked them to tell him. Thus the second scene began in the land of Canaan with the talk of the Prophet of Allah Jacob, in response to the talk of his sons, which was overtaken by the text briefly on the one hand, and a method that linked the different scenes on the other hand. The Almighty said: "Turn ye back to your father, and say, 'O our father! behold! thy son committed theft! we bear witness only to what we know, and we could not well guard against the unseen! (81) "Ask at the town where we have been and the caravan in which we returned, and (you will find) we are indeed telling the truth (82)" (Joseph: 81-82). The first scene ends in Egypt, but the recipient draws images and shadows before his imaginary eye for that journey that extends from Egypt to Canaan, where the Prophet Jacob (peace be upon him), and then the scenes continue and the riders reach the father's house, and convey to him what happened in Egypt. After that the second scene starts with the father's answer: "Jacob said: "Nay, but ye have yourselves contrived a story (good enough) for you. So patience is most fitting (for me). Maybe Allah will bring them (back) all to me (in the end). For He is indeed full of knowledge and wisdom" (Joseph: 83).

This method of narrating events does not depend only on the temporal development, as in the story of the birth of Jesus (peace be upon him), which was mentioned earlier, but it relies on the method of linking scenes and images as if they were presented in front of the recipient's eye as a live image – the thing that distinguishes this this great text. The return journey has been completely omitted here, unlike their journey back again while carrying the good tidings from Joseph to their father after they knew him and he asked them to throw his shirt on their father's face so that he would return his eye-sight. The narrative here refers to some of the scenes of this journey: "When the caravan left (Egypt), their father said: "I do indeed scent the presence of Joseph: Nay, think me not a dotard." (94) They said: "By Allah! truly thou art in thine old wandering mind." (95) Then when the bearer of the good news came, He cast (the shirt) over his face, and he forthwith regained clear sight. He said: "Did I not say to you, 'I know from Allah that which ye know not?'(96)" (Joseph: 94-96).

This text depicted a part of the beginning of the journey, so the "caravan left" means came out of Egypt as well as the text mentions the end of the journey "when the bearer of the good news came, He cast (the shirt) over his face" (Al-Tabari, 2000; Al-Tabarsi, 2005; Al-Zamakhshari, 2003). A few scenes between events of the journey were omitted, which is proportional to the importance of the event and increasing the anticipation and suspense of the recipient, as he longs for the sight of the arrival of the caravan travelers, and the image of the shirt being thrown over the father's face so that he regains his eye-sight.

- *The story of the Solomon (PBUH) (Holy Qur'an, Surat al-Naml: Verses 15-44)*

Another story from the Holy Qur'an sampled for this study is the story of the Prophet Solomon in Surah *Al-Naml* (The Holy Qur'an, Surat al-Naml: Verses 15-44). The Almighty said through the tongue of the Prophet Solomon, addressing the hoopoe: "Go thou, with this letter of mine, and deliver it to them: then draw back from them, and (wait to) see what answer they return" (Al-Naml: 28). The text did not narrate how the hoopoe flew and traveled to Sheba, nor how it threw the letter and hid to see what they were doing, nor how Bilqis noticed the letter and took it and read it and then gathered her people to tell them about this great event and what is the content of the letter, but the second scene came directly. It started with a talk of Bilqis with her people. It is inferred from this talk that she read the letter and knew its content. The Almighty said: "(The queen) said: "Ye chiefs! here is delivered to me - a letter worthy of respect (29) "It is from Solomon, and is (as follows): 'In the name of Allah, Most Gracious, Most Merciful (30) (Al-Naml: 29-30).



Linguistically, the reciter is said to have used the narrative devices of contemplated meanings, connotations and images and visualized the scene of Solomon talking with the hoopoe in his palace. The recipient also can imagine the dimensions of the image and the scene that unites Solomon and the hoopoe. Moreover, the shadows of one composite picture appears above the first, which becomes clear little by little with Solomon's speech as the reciter visualizes how the hoopoe flies and travels and arrives at Sheba and throws the letter. The image of the first scene disappears in the Solomon's palace. The setting of the next events is Bilqis' palace, as the text announces the start of the second scene. This narrative strategy has been repeated in the Qur'anic text, as the elliptical method of omission and giving imagery and scenes greater emotion and significance.

Perhaps the omission of the details of the hoopoe's journey from Solomon's palace and the rapid transfer of photography to Sheba indicate that God Almighty granted His Prophet Solomon this extraordinary ability at Solomon's request [He said: "My Lord: forgive Thou me, and give Thou me a dominion such as behaves thou one after me; Thou art the Bestower!"] (Sad: 35) and Allah gave him what he asked: [So We made subject to him the wind — running by his command gently whithersoever he directed And the Satans, every builder and diver] (Sad: 36-37).

The Holy Qur'an described in detail a model for this ability that God granted to Solomon, as well as Solomon's request to his followers [He said: "O eminent ones: which of you will bring me her throne before they come to me submitting. A mischievous one among the domini said: "I will bring it to thee before thou canst rise from thy place; and I am for this strong and trustworthy, said one with knowledge of the writ. "I will bring it to thee before thy glance return to thee." And when he saw it set before him, he said: "This is of the bounty of my Lord, that He might try me, whether I am grateful or ungrateful; and who so is grateful, he is but grateful for his soul; and who so is ungrateful, then is my Lord free from need and generous (Al-Naml: 38-40). So, the scene here does not have an omission; rather, it is what became a reality for Solomon and those with him. The throne of Bilqis was transferred to him from Sheba in the blink of an eye, so this power and speed in this scene and others mentioned in the Holy Qur'an's story of the Prophet of God Solomon came to perform a function related to the belief and miracle that he granted God for some of his prophets, in addition to what he found in them omitting harmony with the general atmosphere of the story, the text wanted to be in this form and output.

- *The story of Moses(PBUH) (Holy Qur'an Surah Al-Nazi'at: 15-26)*

Another example of the ellipsis is what we find in the Almighty saying in surat al -Naza'at: "Has the story of Moses reached thee? (15) Behold, thy Lord did call to him in the sacred valley of Tuwa (16) Go thou to Pharaoh for he has indeed transgressed all bounds (17) and say to him, 'Wouldst thou that thou shouldst be purified (from sin)? (18) And that I guide thee to thy Lord, so thou shouldst fear Him? (19) Then did (Moses) show him the Great Sign (20) But (Pharaoh) rejected it and disobeyed (guidance) (21) Further, he turned his back, striving hard (against Allah) (22) Then he collected (his men) and made a proclamation (23) saying, I am your Lord, Most High (24) but Allah did punish him, (and made an) example of him, - in the Hereafter, as in this life (25) Verily in this is an instructive warning for whosoever feareth (Allah) (26)." (Al-Nazi'at 15-26)

This Qur'anic text in this part of the blessed surah deals with the story of Moses peace be upon him), the Prophet of Allah. The text begins with the scene of the sacred valley and the moment of commissioning the message, moving to the scene of Pharaoh's call to worship the One and Only God, and how the disobedience of Pharaoh increased and the miracles that Allah Almighty performed at the hands of Moses did not affect him. Lastly, the text ends with mentioning Allah's revenge on Pharaoh to be a lesson to those who fear. It is noticeable that the story of Moses is very short here, and introduced by choosing selected scenes from it. Despite the short length of the surah, this story has been mentioned more than once in the Holy Qur'an, with some details in its parts in various Qur'anic Surahs, based on the purpose of using this story in the context. Additionally, its general theme revolves around the horrors of the Day of Resurrection, and Allah's revenge on criminals and liars.

What is distinguished here in this story can be analyzed in two important positions. The first is the omission of certain scenes that were overridden by the text, focusing on the important scenes only in the story. The second depicted an important scene in a reduced form, leaving the recipient to imagine and draw it in his imagination by relying on what he stores in his mind from the scenes of the story of Moses and Pharaoh and after perusal of it in other parts of the Holy Qur'an. The recipient may also envisage its scenes according to what the text presented at the beginning of the surah, or in the parts that preceded this part of it. In both positions, we find the splendor of the Qur'anic text and the accuracy of its selection of sections and parts during the depiction of this story is in the Holy Quran.

The omitted scene that the text has overtook is the scene between the first scene represented by the scene of the holy call to Moses in Towa valley, and the second scene that depicts Moses' meeting with Pharaoh in Egypt. It is clear that the text did not mention the scene of Moses' journey from the Holy Valley to Egypt to keep the story short, and because there is no important significance in using this scene in this position of the Qur'anic narrative. However, it is important to analyze how the first and second scenes were linked in a

technical way, and reflected in the reciter's imagination as he read this part of the story and interacted with it, as if it was presented to him, or he had watched it live and realistic, tightly directed and arranged, as found in films and cinema.

Like in a film, the first scene cuts to the reciter's imagination of Moses, the Prophet of Allah, listening to the holy call that asks him to go to Pharaoh and invite him to faith. The recipient concurrently imagines the image of Moses and the meanings of the words that are mentioned in that call. Then he envisions the journey to Egypt, where Pharaoh, his palace and other features of the king that surround him. It appears as if the deleted photographs from the trip had been combined with the first photograph of Moses in the Holy Valley. As a result, these images move in the mind of the recipient in a manner similar to the process of combining two images together in the cinematic direction when the scene begins with a basic scene and then moves with the implications of the dialogue with what it contains of meanings and images to other scenes that first appear as shadows with the first image and then begin to become clearer with the disappearance of the first image little by little in front of the eye. This is a clear example of the blend of linguistic media with the film media.

The second scene also begins and its picture moves to the setting of a new place; while the sound of the dialogue heard by the recipient disappears. The transition takes place with this technical image to see the greatest sign and the one whose detail the text also left, depending on what is stored in the recipient's memory of images of those signs and miracles, which are mentioned in detail as in the Almighty saying: "So (Moses) threw his rod, and behold, it was a serpent, plain (for all to see)!" The scene continues, in another place in the Holy Qur'an, "And he drew out his hand, and behold, it was white to all beholders!" After this scene, the text adopts the linguistic method of narrative summarization, in which many of the events are shortened in order to speed them up to suit the general atmosphere of the surah. The Almighty said: "Further, he turned his back, striving hard (against Allah) (22). Then he collected (his men) and made a proclamation (23) Saying, "I am your Lord, Most High" (23) (Al-Nazi'at: 22:24).

The Almighty is the one who detailed the scenes of this story elsewhere in the Holy Qur'an saying: "And We showed Pharaoh all Our Signs, but he did reject and refuse (56) He said: "Hast thou come to drive us out of our land with thy magic, O Moses? (57) "But we can surely produce magic to match thine! So, make a tryst between us and thee, which we shall not fail to keep - neither we nor thou - in a place where both shall have even chances. (58) Moses said: "Your tryst is the Day of the Festival, and let the people be assembled when the sun is well up. (59) So Pharaoh withdrew: He concerted his plan, and then came (back) (60) (Taha: 56-60) to the last blessed verses of Surat (Taha) in the Holy Qur'an, which came before Surat Al-Nazi'at.

We also find the details of this part of the story in Surat *al-Shu'ara*, when the Most High said: "(Pharaoh) said to the Chiefs around him: This is indeed a sorcerer well-versed (34) His plan is to get you out of your land by his sorcery; then what is it ye counsel? (35) They said: "Keep him and his brother in suspense (for a while), and dispatch to the Cities heralds to collect (36) And bring up to thee all (our) sorcerers well-versed (37) So the sorcerers were got together for the appointment of a day well-known (38) (al-Shu'ar': 34-37 onwards). It is what we did not find detailed in this part of the Holy Qur'an, in proportion to the atmosphere of shortness and cancellation that pervaded all parts of the surah.

The second distinctive thing of this story is that part that relates to Allah's revenge on Pharaoh and how He made it a warning lesson in this world and the hereafter. This part that the text also summarized, and did not refer to its details and scenes, especially the most prominent part of it, which is represented by a scene Pharaoh and his soldiers drowned in the sea, after Allah divided it to Moses. This scene of drowning is not elaborated in the text, as if it also depended on the memory of the recipient and what was stored in it of images of this incident when it was mentioned in another place of the Holy Qur'an, or that the text relied on the scene's depiction to the recipient, which remained stuck in his imagination and feeling from the beginning and front of the surah.

The surah began with five sections that are found in the Almighty's saying: "By the (angels) who tear out (the souls of the wicked) with violence (1) By those who gently draw out (the souls of the blessed) (2) And by those who glide along (on errands of mercy) (3) Then press forward as in a race (4) Then arrange to do (the Commands of their Lord) (5) (al-Nazi'at: 1-5). In five equal lines, the words have a violent rhythm that stays the same. The interpreters differed in its interpretation, whether what was intended by angels, stars or planets (Al-Tabari, 2000). This is the method that the text deliberately used with the intention of evoking the meanings of taking out with ease, taking out with violence, floating along, hastening along, and arranging of affairs in the mind of the reciter as soon as he begins to recite this surah and enter into its setting.

The strong and quick connotations of these concepts surprise the recipient and shock him from the beginning of the surah, and shake him violently to the sudden feelings that will befall him when the horrors of the Hour arise while he is unaware of it. The context causes a variety of strong rhythms on the heart strings. They are rhythms and touches that pave the way for the reality of the afterlife and prepare for its reception. The start evokes a feeling of intuition, dread and apprehension. It is introduced in a breathless, trembling musical rhythm, as if breathing is cut off due to panic, trembling, surprise and fascination (Sayyid Qutb: 30/22).

When the reciter enters the atmosphere of the second part of the surah, after the oath part, which includes the horrors of the Day of Resurrection, as the Almighty says: "One Day everything that can be in commotion will be in violent commotion (6) Followed by oft-repeated (commotions) (7) Hearts that Day will be in agitation (8) Cast down will be (their owners') eyes (9) They say (now): What! shall we indeed be returned to (our) former state? (10) What! - when we shall have become rotten bones? (11)" (Al-Nazi'at: 6-11). Towards the end of this part of the blessed surah, we find that the reciter enters and is deeply affected and shocked by the emotion and tension that hit him at the beginning of the surah, and in a way excites him with the atmosphere he reads and the images he sees. This is the distinctive aspect of this sacred text. The reciter enters the atmosphere of the surah and moves between its parts and sections while he is excited by the impacts that shocked him at the beginning of the surah.

The reciter subsequently moves to the third part of the story of Moses (peace be upon him). He enters the atmosphere of that story that is presented to him quickly and is prepared for it, so he gets excited by its events impacted by the connotation of the speed and strength remaining in his feeling from the introduction. He reads the story and imagines its scenes under the impact of the force of the associations of taking out with ease, taking out with violence, floating along, hastening along, and arranging of affairs.

The process here is similar to those sound and visual effects in a film with which the director shocks the audience at the beginning of the show and moves him with force or shock into an atmosphere of excitement and fear, or to get excited by what he sees and hears, and is affected by what is presented to him. This is the impact of modern cinematography. As for the linguistic text, the process of selecting these scenes with their multiple images and different connotations, which are composed of linguistic words only, are miraculously cast and organized, to give something similar to that effect and emotion. For instance, the choice of the word *gharqa* (lit. drowning) in the first verse of the surah in the Almighty's saying: "By the (angels) who tear out (the souls of the wicked) with violence (1) instead *wa al-nazi'ati naz'a* (lit. taking out with a violent taking) is different from the following cognate object constructions *nashta, sabha, sabqa* in verses (2,3,4).

This difference from the format of the rest of the verses may have been intended to occupy the reciter's mind with this different choice, the reason for this use. This preoccupation with this issue will continue with him until he reaches the story of Moses, and the mentioning of Allah's revenge on Pharaoh. Thus the images and associations are mixed in his mind, and a scene the Pharaoh's drowning is delineated in front of him, as if it was mentioned in the text, watching it in his imagination, so he visualizes it as if presented before his eyes quickly and impressively. In doing so the text achieves its goal without paying attention to the omitted scene, or the lost image, and this is the beauty of the use of language in the Holy Qur'an, and its rhetorical miracle that dazzled Arabs and non-Arabs alike.

Referring to the story of Moses (peace be upon him) again, it is found that the scene of Moses and Aaron's journey from the Holy Valley to Egypt were omitted more than once as these were mentioned earlier in the Holy Qur'an in surah *Taha* (47-50) when the Almighty says: "So go ye both to him, and say, 'Verily we are messengers sent by thy Lord: Send forth, therefore, the Children of Israel with us, and afflict them not: with a Sign, indeed, have we come from thy Lord! and peace to all who follow guidance! (47) Verily it has been revealed to us that the Penalty (awaits) those who reject and turn away (48) (When this message was delivered), (Pharaoh) said: "Who, then, O Moses, is the Lord of you two? (49) He said: "Our Lord is He Who gave to each (created) thing its form and nature, and further, gave (it) guidance (50)" (Taha: 47-50).

The second scene in the story of Moses from surah *al-Nazi'at* begins with the image of Moses showing miracles in front of Pharaoh "Then did (Moses) show him the Great Sign" (al-Nazi'at: 20). However, the second scene begins with the words and question Pharaoh to Moses "Who, then, O Moses, is the Lord of you two?" (Taha: 49), as if the image of the first scene in Tur Sinai is mixed with the images in the imaginary journey referred to in the words of Allah with them "Go, both of you, to Pharaoh, for he has indeed transgressed all bounds (Taha: 43) etc. The reciter visualizes their carrying out the command of Allah Almighty and going to Pharaoh and telling him what Allah Almighty commanded them to do, as if the images and scenes are successive to clarify that, while the voice of the talk of Allah remains, continuing in the imaginary ear of the recipient, as if he hears a commentary on scenes in which the voice of its heroes is not heard. As soon as the commentary ends and the focused image on Moses and Aaron, the image is transmitted immediately to Pharaoh, who was listening to them, to respond to them by saying "Who, then, O Moses, is the Lord of you two?" (Taha: 49), as if the dialogue here is the link between the two scenes, which has brought both sides of the dialogue together at the same time, overtaking the journey and the deleted scene.

In surah *al-Shu'ara*, the reciter once again returns to the story of Moses (peace be upon him), and finds that the story has been presented with more details and a longer narrative. Allah Almighty said: "Behold, thy Lord called Moses: "Go to the people of iniquity (10), The people of the Pharaoh: will they not fear Allah? (11), He said: "O my Lord! I do fear that they will charge me with falsehood: (12) "My breast will be straightened. And my speech may not go (smoothly): so send unto Aaron (13) "And (further), they have a charge of crime against me; and I fear they may slay me. (14) Allah said: "By no means! proceed then, both of you, with Our Signs; We are with you, and will listen (to your call) (15) "So go forth, both of you, to Pharaoh, and say: 'We have been sent by the Lord and Cherisher of the worlds (16) "'Send thou with us the Children of Israel (17) (Al-Shu'ra': 10-17).

The first scene in the Holy Valley ends here, shifting to the second scene in Egypt, which begins with the words of Pharaoh: "Did we not cherish thee as a child among us, and didst thou not stay in our midst many years of thy life? (18) And thou didst a deed of thine which (thou knowest) thou didst, and thou art an ungrateful (wretch)! (19) (Al-Shu'ara' 18-19). The dialogue between Pharaoh and Moses continues in a detail, leading to the scene of the stick that turned into a visible snake and the hand that became white for the onlookers, till the last events of the story mentioned there. What concerns us from the story here is the use of the linguistic device, ellipsis, to connect the first scene with the second scene and how the text omitted the travel scene and the journey between the two scenes, as it did in surah *Al-Nazi'at*. The text here relied on the connection of the dialogue between the two characters in the link process and the continuation of the presentation format.

The recipient, while imagining watches the scene displayed in the Holy Valley, listens to the sound of the sacred destination with the Prophet of Allah, Moses. With the continuation of listening to that sound, images appear that gradually and become clearer, depicting Moses (peace be upon him), as if it begins faintly above that image, moving with Moses and Aaron on their journey to Pharaoh. The presentation continues, and the image of Moses and Aaron becomes clearer in the palace of Moses, and their image disappears in the sacred valley. The second scene begins with the continuation of imagining hearing the talk of the holy destination, as if the scene depicts Moses and Aaron taking before Pharaoh and the holy sound narrates their talk, as if they are repeating its same words. They cannot do otherwise because they were sent by Him and committed to performing the message in the fullest manner. The presentation continues until the sound of the sacred destination ends, as if Moses and Aaron had finished their words that matched what they had heard and what the reciter heard the Pharaoh in the envisioned imagination as if the dialogue had actually taken place on their tongue, and he had heard from them what Allah had commanded them to do, in a way that attracts the recipient with what he reads and increases his emotion with what he conceives, hearing and watching.

The contents of the dialogue (what was previously mentioned in the words of the sacred destination) were repeated by Moses and Aaron in the second scene, but the text omitted this repetition, and considered it to have occurred as a reality. This has been done through the way the scenes were presented and linked together in a way that makes the reciter who is the viewer of the imagined images continues to be drawn to what he recites and hears, and his excitement increases with the events of this story. This is also similar to the method followed by a film editor or director in presenting the events of his film, using the (editing) method in linking the parts of the filmstrip to the events of the story, as well as investing in the art of photography and movement (of cameras) and integrating sound and other effects.

- *The story of Noah (PBUH) (Holy Qur'an: Surat al-A'raf: Verses 59- 71).*

In the story of the Prophet Noah (peace be upon him), mentioned in Surat *al-A'raf* (Verses 59- 71), it is found that the text overtook the stages of building the ship, people's mockery of his work, the beginning of the flood, how his son drowned and other scenes that have been omitted from this story. The Almighty said: "We sent Noah to his people. He said: "O my people! worship Allah! ye have no other god but Him. I fear for you the punishment of a dreadful day! (59) The leaders of his people said: "Ah! we see thee evidently wandering (in mind) (60)". (Al-'Araf: 59-60) until His saying "Do ye wonder that there hath come to you a message from your Lord, through a man of your own people, to warn you, - so that ye may fear Allah and haply receive His Mercy? (63). But they rejected him, and We delivered him, and those with him, in the Ark: but We overwhelmed in the flood those who rejected Our signs. They were indeed a blind people! (64) (Al-A'raf: 63-64).

The story is presented through a scene depicting Noah in a dialogue with his people arguing with them and calling them to faith as they increased in disbelief and disobedience. In the dialogue, the lens of the camera moves between the two sides every time the conversation is for one of them, and so on until the dialogue ends between them. The imagined scene depicts Noah saying to them "Do ye wonder that there hath come to you a message from your Lord, through a man of your own people, to warn you, - so that ye may fear Allah and haply receive His Mercy? (63). The lens of perception moved immediately to depict his people while they were lying to him, and everyone was still in the same place. Then the camera moved to Noah, but now it depicts him as he is a survivor in the ark with some of his followers – a scene filmed at a lightning speed, and as if all are in one place while they were still standing and arguing. Suddenly, the flood lifted Noah and those with him in the ark and drowned the rest of them immediately. It is a breathtaking depiction of the Allah's severe revenge against the liars and the confirmation of his victory for the believers. This has been depicted in a violent photographic style that attracts the recipient whenever he recites this part of the story. Noah and his people are in one place, and then those with him run away so quickly that the listener can only guess what might have happened between them after the conversation but before the torment. This is a type of omission that is meant to firstly convince and secondly attract the audience. The summing up is clear in the narrative of this story in this surah of the Holy Qur'an, as the focus here is on the conveyance of the message by Noah (peace be upon him) and the affirmation of Allah's promise of victory to his Messengers and believers on the one hand and revenge against the stubborn liars on the other hand.

The aforementioned stories from the Qur'an are evidence of time as an important part of the narratives, though the speed of change in every narrative varies and often makes time irrelevant. However, it adds to the beauty of creating stories and scenes and putting them together and how they look. It also makes a person see and feel how changes take place and how to react. This has been done very dexterously through a blend of art, language, photography, and directing (Al-Bustani, 2000).

## Conclusion

The study analyzed different models of ellipsis in some Qur'anic narratives, which are evidence of the Qur'anic text having adopted this linguistic method in order to speed up the events of the story in settings found appropriate for it. The use of ellipsis was carried out in the text by using different techniques such as lengthening and detailing the narrative, synchronizing or desynchronizing events of the same story in different settings, and like. The ellipsis model was thus found most appropriate based on the function and purpose of the narrative used in the Qur'anic text. The ellipsis model used other techniques as well such as summarization and deletion of some scenes which were seen as important technical requirements of linguistic ellipsis. These deliberations made the recipient feel less boredom when reciting, nor the repetition affect the narrative of the events. On the contrary, these techniques made the recipient imagine the omitted scene as if they were presented to him.

Another technique frequently used and blended with the linguistic model of ellipsis was of merging images and scenes, as done by the director, photographer and editor during film making. The scenes in almost all narratives of the Qur'anic texts merge groups of images in such a manner that while the first image begins appears and disappears gradually, the other image merged with it also appears simultaneously, forming the clearest image when moving to the next scene. The synchronization of scenes suggest that Time plays an important role in carrying out God's wish, but the speed of change and occurrence of events makes time irrelevant. On many occasions, it has been felt that the protagonist of the story is in one place while others are at other places, but the reciter and the recipients are able to guess what might have happened between them during and the event. Such omissions and deletions are meant to both convince and attract the audience.

In other words, the beauty of creating stories and scenes in these narratives is not just how they are put together or how events appear in them. Instead, the objective is to show how the recipients feel and how they react. Based on the findings of this study, it is clear that the Qur'anic narratives blended together art, language, film and photography; hence future researches may focus on these technical aspects of the Qur'anic narratives more distinctly. These aspects add to the aesthetics of language as well as artistic glimpses that will provide good exposure to the Holy Qur'an's linguistic and rhetorical qualities.

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