

Arabic Vs English Characterization: Comparative Analysis of Hind's Art of Characterization with That of Geoffrey Chaucer

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ABSTRACT

This study, qualitative in nature, tried to explore the worth of Hind Ibne AbiHalal's characterization of Muhammad (PBUH), by reviewing it in comparison with the art of characterization of Geoffrey Chaucer, the great master of characterization in English literature. It was found that by instilling life into words, Hind has sketched the character of Muhammad (PBUH), in such an exquisite way as to make the readers feel his presence. The art of characterization, being one of the difficult arts of fiction and biography, needs keen observation, deep insight and superb artistic skill for presenting a living picture of a character, merely with the help of words, and maintaining the image created by it, till the end of the work. Unlike the literary characterization done in literary works, in which the character is assigned a role and then carried easily forward through the actions and words of the character and through other characters' opinions, Hind's characterization is simply non-literary and descriptive and his characters do not tell a story like those of Chaucer for further development of their characters. The analysis revealed Hind as having deep insight, keen observation, powerful memory and lively imagination. His art of characterization was found to be so much multi-faceted and his selection of details is so marvelous, that he did not leave untouched any such physical or psychological aspect of Muhammad (PBUH), which could have given any additional idea about Muhammad's personality and appearance. The physical, psychological, ideological, spiritual, social, individual, domestic, typical, emotional, and private aspects of Muhammad's personality have all been covered comprehensively, without leaving in us any inner urge for knowing more.

Introduction:

Through characterization a writer reveals the personality, physical features, views, and philosophy of a character in a literary work. An author does it by offering us to dissect the speech, reactions, inner thoughts, action/attitude/behavior, physical description of the character or by giving direct information about these aspects of a character. Hind bin AbiHala was Hazrat Hassan's uncle and he delineated the character of the Prophet Muhammad (PBUH) so superbly that till date references are made to his description of Muhammad (PBUH) and his description is relied over, more particularly in the physical description of Muhammad (PBUH); it vies for the position of distinction with the exquisite type of characterization done by Geoffrey Chaucer in his 'Prologue to the Canterbury Tales'. Chaucer is considered matchless and superb in English Literature because his characters are types as well as individuals, coming from and representing all the society, bathed in his gentle humour, having touches of irony and satire, psychologically true characters because of his minute study of human psychology, universal to the extent of being found even today, distinct from every other character, balanced without any exaggeration, real and never superficial to have supernatural or superhuman features.

Characterization, being a literary device and done primarily in literary works, is not restricted to literature; we practice it in our normal lives and see it in many forms like the witnesses, volunteering to help in identifying and nabbing the criminals, try to characterize the criminals before the police by describing their physical features; in dating websites, available online, we give our pictures and information about our looks and, for describing our personalities, we write essays and respond to queries regarding us; similarly, we see characterization of deceased persons in their eulogies and obituaries, through which the family members and friends of the deceased person, try to depict the personality of the deceased and give us a sense of the type of person he or she used to be. One such attempt of non-literary characterization was made by Hind, an eye-witness of the personality of Muhammad (PBUH). To throw light over the worth of this characterization, this study attempted to evaluate it in the light of the characterization carried out by Geoffrey Chaucer through a comparison of their direct characterization.

Literature Review:

Through the art of characterization, a writer reveals the personality, physical features, views, and philosophy of a character in a work. Like the other stalwarts of English literature, including Shakespeare and

Milton, Chaucer is superb in the art of characterization. Ward says, "Never before in English Literature had there been anything like this company of real, un-idealized, contemporary men and women, and there was to be nothing comparable again until Shakespeare began to write two hundred years later." (Ward: 998). About the neutrality of Chaucer in the delineation of his characters, Rickett says, "Like Shakespeare, he makes it his business in *The Canterbury Tales* to paint life as he sees it, and leaves others to draw the moral." (1960, p.26).

Characterization is a difficult art, as characters need not be merely realistic; they need to be interesting also. Chaucer's approach in depicting the characters is realistic. Hazlitt observes: "There is no artificial, pompous display, but a strict parsimony of the poet's materials, like the rude simplicity of the age in which he lived." (1857, p. 27). Characters of Chaucer appear to us as real and universal. Ward (1958) considers his characters as not just phantoms of Chaucer's brain but rather genuine humans and types identical to all classes of men and women. About their universality and their truth of depiction Dryden (1962) comments that the characters portrayed by Chaucer still survive in mankind till date, even inside England, although they may be called by other names today. Although some characters depicted are types, yet even these types have been invested with personal details to individualize them; they appear distinct from one another. Coghill writes, "Apart from the stunning clarity, touched with nuance, of the characters presented, the most noticeable thing about them is their normality. They are the perennial progeny of men and women. Sharply individual, together they make a party." (Coghill, 1951, p.17).

Legouis (1927) finds Chaucer's pilgrims as belonging to his own age, as they really were, true to life, and from the 14th century background. Dryden (1962) writes that each of his characters has been differentiated from others not only on the basis of their tendencies, but also on the basis of their physiognomies and persons. In mediaeval literature characters would be described on the basis of their physiognomy for reflecting their inner spiritual health. Brink (1893) is so much appreciative of his graphic description that he believes that the readers get such an accurate idea of the men described by Chaucer that they can almost be seen physically by them in front of their eyes.

As required, a character can be described in 8 ways i.e. physical description, name analysis, attitude/appearance, dialogue, thoughts, reactions of others, action or incident, and physical/emotional setting.

Hind was not describing Muhammad (PBUH) as a character in a story or a play; therefore, some ways of characterization were not open to him. Direct characterization involves direct description and commentary of the author, inside the narrative, about the character's appearance and nature, and require little effort on the part of the reader in interpreting the character, whereas, indirect characterization is done through the dialogues, actions, thoughts, and words of the character and the remarks and reactions of other characters regarding that character. Indirect characterization provides access to the inner recesses and the very essence of a character but is risky as it can lead astray the reader, if he or she fails to interpret a clue left by the author. It sets imagination on fire and pricks curiosity. The impression created by the indirect characterization is stronger and clearer. Direct characterization is simple and exact, but overdoing it can cause boredom and artificiality. When the medium is film or television, then indirect characterization is easy, as many things can be shown through actions, but, when the medium is books or radio, then use of words becomes indispensable for characterization.

Methodology:

A comparative analysis of the characterization of Hind and Chaucer was carried out. The study is qualitative in nature. One biographical essay, relatively shorter in length, on Muhammad (PBUH) by Hind was picked from English translated version of Muhammad Yusuf Kandhlawi's book, *Hayat us Sahabah*, (Kandhlawi, 1906: pp. 55-57) and the rest of the description made by Hind about the personality of the Holy Prophet pbuh was procured in the form of electronic text attained from the internet website: http://www.pbuh.us/prophetMuhammad.php?f=Ch_HisCharacter_s. Both the essays were combined and then divided into different excerpts, on the basis of different themes, and then each was discussed with respect to the art of characterization and with a view to assess the qualities of the characterization carried out by Hind in the light of the skills of characterization of Chaucer. These excerpts were numbered, in which excerpts 1 to 7 belong to the book mentioned above and excerpts 8 to 25 belong to the internet text mentioned later. The known qualities of Chaucer's characterization were traced in Hind's characterization of Muhammad (PBUH) and discussed, and the reasons for the qualities missing in his characterization were discussed and justified. A gist of the

qualitative analysis was derived and presented comprehensively in the conclusion section.

Analysis and Discussion:

When requested by Hazrat Hasan to describe the appearance of his grandfather Muhammad (PBUH) for him, Hind started narrating him as;

1. "Rasulullaah was of outstanding stature, appearing such to others as well. His face shone brightly like the full moon at night. He was taller than the average person yet shorter than a lanky person. His head was gracefully large and his hair had gentle curls. If his hair formed a path, he would leave it that way, otherwise he never took pains to make one. When his hair grew long, it would be below his earlobes. His complexion was radiant and his forehead was wide".

Chaucer's art of characterization can be understood through a deep analysis of his characters; Chaucer employed the characters' type of clothing, physical appearance, occupation, habits, and social status also as tools of characterization. They are delineated by a combination of typical traits, and vivid individual details.

On the basis of the physiognomy of his characters, he has tried to interpret their inner selves and spiritual condition; in order to show the moral and spiritual depravation of the Summoner, Chaucer has referred to his physiognomic features of 'pimples', 'scabby black brows', 'fire red cherubim face', and 'narrow eyes'. The wife of Bath has been described to have a red face matching her red stockings, and a gap between her front teeth, which according to medieval standards are signs of one's lasciviousness and incontrollable passions, and which is further confirmed by the description of her having slept with five husbands besides her other countless lovers.

2. "His eyebrows were full though fine and stood separately. Between the two was a vein which would swell when he became angry. His nose was smooth with a high bridge and had a lustre about it, which made an unacquainted person think that it was large. His beard was thick, his eyes were black and his cheeks were smooth and unobtrusive. His mouth was moderately wide, his teeth discreet with a slight gap between the two front teeth."

Neutrality in observation and description is what invests characterization with realism. Hind is also very objective and impartial in the delineation of Muhammad's (PBUH) character. Chaucer's characters have universal human traits possessed by all, everywhere and in all ages. We find much affinity between his characters and us, and thus they appear real and familiar to us. Chaucer's deep knowledge of human nature; the three

dimensionality of his characters, having breadth, length and depth; versatility of his characters; and their gradual unfolding is what makes them so appealing to us. Similarly, Muhammad (PBUH) was also not attributed with any supernatural traits. He would eat, walk, talk, feel, worry and behave like normal human beings, although his habits and behavior were at the zenith of perfection and excellence.

3. *"The hair of his chest formed a thin line up to the navel. Because of its smoothness and clarity his neck appeared to be that of a carved silver statue. His body was firm and moderately built with his stomach in line with his chest. His chest was wide, his shoulders broad and his joints prominent and powerful. The uncovered parts of his body were always radiant. He had a lirie of hair running between his chest and navel and although his abdomen and breasts were hairless, his arms, shoulders and upper part of the chest had hair. He had long forearms, broad palms and his bones were well formed and straight. His hands and feet were well-built with his fingers and toes proportionately long. The inside of his foot was deep with the upper part so smooth that water easily flowed down them."*

Chaucer used his characters' dresses in projecting their worldview and life-style. The ultra-modern dresses of the Wife of Bath and of the Prioress have been described to signify their worldliness and their liberal and amorous cravings. However, Hind has not tried to describe Muhammad (PBUH) through his dress, probably because, in his view, the grace of a dress is due to the personality that wears it. Shifting focus from the physical and emotional qualities to the dress of Muhammad (PBUH) ran counter to his purpose of extolling the beauty of Muhammad (PBUH) and his personal attractiveness.

Hind's narration is unique in the sense that he not only described the individual features of Muhammad (PBUH), but also his features in relation to others; not only the features of Muhammad pbuhthat were there in reality, but also how they appeared and affected the on-looker psychologically. Hind, like Chaucer, was fully alive to the thoughts and feelings and possessed a piercing eye that could discern, a memory that could present instantly whatever he had personally observed, a judgment that could choose the most striking features, and an ability to express what he felt, imagined and saw.

Besides, it is an exquisite example of graphic description, in which he left no feature of Muhammad (PBUH) unmentioned and depicted each feature with such a few and vital master strokes of a painter that he enlivened his whole personality before us. We feel we have before us a

computer-generated, detailed CT-scan report of his anatomy. Despite the fact that Hind's scholarship was just oral in nature and he had neither remained a public servant nor having scholarship and literacy like Chaucer.

The visible as well as the normally hidden parts of his body were presented before the reader. Along with the mention of numerous components of his body like head, hair, hair-length, hair-path, forehead, eyes, eye-brows, vein between eye-brows, nose, beard, neck, shoulders, bones, abdomen, breast, chest, arms, forearms, hands, palms, fingers, joints, navel, chest, stomach, foot, shape of the upper and lower part of his foot, and toes, we also find a description of these parts with reference to smartness, physique, stature, complexion, glow, built, appearance, influence, and proportion. We also find an expression of his imaginative approach in his mentioning how water flowed over his body, how his breast and tummy would appear leveled, how path would automatically get formed in his hair etc.

Chaucer's canvas is broad and the range of his characters is huge, but Hind's focus was on a single character. Chaucer showed, differentiated, and sustained characters of different pilgrims, not only through their physiognomies, but also through their behavior and through their stories. Hind was not describing Muhammad (PBUH) as a character in a story or a play; therefore, some ways of characterization were not open to him. However, whichever ways of characterization were open to him, were excellently used by him. What Hind lost in breadth, was covered by him in depth.

4. "He lifted his feet well off the ground and leaned forward when he walked. He put his steps down lightly and walked briskly, taking long strides as he went along. He walked as if he was descending from a high place. When he turned to someone, he turned his entire body towards the person. His kept his gazes lowered and would more often be looking down than up. He never looked at a person straight in the face, always walked behind his companions and greeted whoever he met before they greeted him."

After describing the physical features of Muhammad (PBUH), Hind, with an eye over a high standard of sophistication in manners, turned towards the description of his gait, his manner of talking with others, his manner of facing others and listening to others, his manner of walking, lifting and placing foot-steps, walking in company of others, and greeting others.

Chaucer's characters are not only true to their class and profession that they represent, but also possess personal traits that characterize them as individuals. The focus of Hind's characterization of Muhammad (PBUH) is also neither on his traits as a type of Prophet exclusively, nor on his personal traits as an individual exclusively. He lets us see Muhammad (PBUH) not only as a typical Prophet but also as an individual having unique physical features of gait, anger, speech, conversation etc.

5. "Rasulullaah always remained grieved, was forever concerned and had no rest. He remained silent for long periods and would speak only when necessary. From beginning to end his speech was complete and spoke most comprehensively. His words were distinct and conclusive with neither excess nor shortage. He spoke kindly without being harsh towards anyone or embarrassing anyone. Regardless of how insignificant they seemed, he always held favours in high esteem without belittling them or praising them excessively."

Chaucer mentions professions of his characters in delineating their portraits. The details in the characterization of the Knight, the Yeoman and the Square qualify them as related to the profession of army and war; those of Pardoner, the Monk, and the Prioress qualify them as coming from the monastic order. In Hind's characterization of Muhammad (PBUH), the features of perpetual anguish and deep thinking etc. qualify Muhammad (PBUH) as the messenger of Almighty.

6. "When the truth was being opposed, nothing could stem his anger until the truth was avenged. Matters relating to this world never made him angry. However, whenever the truth met opposition, nothing and no one could stem his anger until the truth was avenged. He never became angry for personal reasons and never took revenge for anything affecting his personal life."!

Habits are also utilized by Chaucer in characterization; the Miller's wrestling expertise goes well with our impression of his being prominent in physique; the romantic and sensitive nature of the Squire is attested by his mastery in composing poetry, playing flute and in spending nights playing with his paramours. Similarly the habits of Muhammad (PBUH) have been used by Hind in the delineation of his character in the following excerpt.

7. "Whenever he pointed towards something, he pointed with his entire hand and he always turned his hands over when expressing surprise. He would hit the palm of his right hand on the thumb of the left hand. When he was angry with someone, he would turn his face away from

the person and then either ignore him or forgive him. When he was happy, he would lower his gaze because of modesty. Rasulullaah smiled most of the time and when he did; his teeth would shine like hailstones."

8. "Whatever he said, it was always explicit and in plain terms. His speech was neither long-winded nor unnecessarily concise. He was kind-hearted and soft-spoken, never harsh or cool in his behaviour. Neither he humiliated anyone nor did he himself liked to be treated with disrespect."

The description of Muhammad's (PBUH) conversation can be seen as elaboration of 7C's, recommended by the modern day communication experts; as if Hind were already aware of the qualities of clarity, conciseness, completeness, courtesy, correctness, consideration, and concreteness.

The quality of Muhammad's (PBUH) being moderate, has been highlighted exquisitely in the characterization of Muhammad's (PBUH), like he has been described never to be harsh in his behavior but at the same time he has also been reported never to be cool in his behavior. If he has been shown giving respect to others, he has never done it by compromising over his own respect. If his speech has been described to be short, it has not been described to be too concise to miss something important and affect completeness of the message. We are made to see the love and affection of Muhammad (PBUH) for the whole humanity in words and phrases like 'kindhearted', 'soft-spoken', 'never harsh' and 'never humiliated anyone.'

9. "The Prophet set much by every provision; even if it was small in quantity he never deprecated it. As for the edibles he never disapproved nor praised; nor did he show anger about anything of the world or what it stands for. However, whenever one failed to meet one's obligation to God, nothing could cool down his indignation until he had paid back in full measure. But, for the wrongs done to his own person, he would never become angry."

Through the juxtaposition of contradictory qualities, the author tried to refer to the contentedness and gratefulness of Muhammad (PBUH) and his happy surrender before the will of God on whatever he received from the Lord, and in whatever amount and degree. Disapproving and praising of food are two opposite qualities but abstaining from both can be done for expressing the same quality of contentedness and gratefulness; disapproving the present food implies that the present food is inferior to the previous food and praising the present food implies that yesterday's

food was not good enough to elicit praise and refers even to one's own avarice. This complex relationship indicating the contentedness of Muhammad (PBUH) was expressed by the narrator in a very simple manner.

The sharp observation of Hind has not missed noticing the same emotion of anger of Muhammad (PBUH) in two different and opposite forms; like the suppression of anger when he was hurt personally, and his indignant reaction when the Almighty was disobeyed. Besides, anger has been beautifully described from two perspectives-personal and Godly i.e. when he was wronged personally or came across something displeasing, he remained calm and patient, but someone disobeyed Allah, then he expressed his anger in ample measure. The first description drives across the quality of patience of Muhammad (PBUH), whereas, the second description informs about the strength of faith and the level of obedience of Muhammad (PBUH).

10. "When he pointed out something, he did so with his whole hand; and when he was astonished he turned his hand over. In speaking with another man, he would strike the palm of the left on the thumb of his right hand. Angry, he would avert his face; joyful, he would look downwards. His laughter was but a smile, and when he laughed, his teeth used to appear white as hailstones."

No aspect of his personality was left unattended. If in the verbal domain of his communication, we get enough details like the nature and selection of his words, use of words, and construction of sentences, we have sufficient evidence on the nonverbal and paralinguistic aspect of his communication; we are shown the gestures accompanying his verbal messages and the tone that he maintained. The fine abstract qualities of decency, modesty, and sophistication, being highly difficult to depict, were realized through the matchless description of Muhammad' (PBUH) nonverbal behavior. Hind had his eyes not only upon the different emotional states of Muhammad (PBUH) but also on the physical actions, gestures and even the paralinguistic features that accompanied them. Describing emotions separately from actions and gestures is easy and describing physical actions separately from emotions is also relatively easier, but tracing how under the influence of a particular emotion, a character reacts physically and nonverbally is the quality of a keen observer having psychological approach. By matching emotions realistically with nonverbal language, Hind has drawn a breathing character of Muhammad (PBUH). The non-verbal gestures of Muhammad (PBUH) mentioned here are not meant just for the sake of

description, but rather they have been mentioned to point at the states of mind that produced these gestures e.g. although pointing out to someone or at something with whole hand is a simple action and a casual observer would have taken it for an idiosyncratic style and a natural accompaniment to the verbal communication of Muhammad (PBUH), but Hind could appreciate the social implication it could carry for others and could place his fingers at the springs of sentiments and motivation that led to the origination of such decent type of behavior; he mentioned it to refer to his quality of courtesy that dissuaded him from pointing figures at someone or something. Similarly, anger causes a person to look sternly at others without looking away, but by describing Muhammad (PBUH) to look away at such moments is actually meant to refer to the grace of Muhammad (PBUH) and to the dignity in which he held other human beings. Striking palm of one hand over the thumb of the other hand during conversation actually refers to the certainty and conviction with which one talks. Looking downward at the time of happiness refers to humility and a complete lack of arrogance.

11. *"He was predisposed to refrain from unseemly language, curses and revilings and deeds shameful; in no wise he said or did anything improper; he never raised his voice in a market place, nor returned evil for evil; rather, he was given to forgive and forget."*

Chaucer subjected most of his characters to mild satire. People are normally subjected to satire for correcting them; however, Muhammad's (PBUH) each quality deserved high commendation and had nothing in his personality that needed correction. So, the subject of Hind did not allow for the use of humour and satire.

Chaucer revealed the detestable character of the Summoner on the basis of his professional acts and behavior like while summoning those to be excommunicated, he would take bribes from them. Similarly, the Pardoner generates a great deal of money by showing fake relics to people, and the Friar divests indigent widows of their last dimes to meet his expenses to be incurred on fashionable clothes. Hind also delineated the character of Muhammad (PBUH) by focusing over the behavior and actions required by Prophethood. The job of Muhammad (PBUH) was to look after human beings and to set them on the right path by setting an example before them and by the demonstration of excellent manners before them. As a job requirement, he abstained from evil language and shameful behaviour, spoke kindly and softly, was never revengeful, and used to forgive others and forget their wronging.

The latent qualities of Muhammad's (PBUH) personality have been highlighted through a mention of the actions he performed or abstained from. To highlight the inherent personal dignity of Muhammad (PBUH), and depict the dignity in which he held others, the author described him as abstaining from obscenity, and those negative statements and acts that are based on ill-will of others and mar a human being's own sense of decency. He kept his voice pleasantly low in public places. Revenge carries away a person's inherent decency and dignity, whereas forgiveness invests a personality with grace; Muhammad (PBUH) is being described to avoid the former and excel in the later.

12. "Never in his life he laid his hands on anyone, save in a fight for the sake of God, nor did he ever strike anybody with his hand, neither a servant nor a woman. I never saw him exacting retribution for any offence or excess excepting when the honour of God was concerned or the limit set by Him was transgressed, in which case the Prophet would be more enraged than anybody else. If he had the choice between two courses, he would choose the easier one. When he came to house, he behaved like a commoner, cleaned his garments, milked sheep and performed household chores."

The typical personality traits associated with certain social status and social or occupational class were used in the delineation of his characters by Chaucer. People from the lower-class would be considered highly physical but dim. The Miller, being from the lower class, confirms this definition through the traits of his character, and also through his story. In the same way, through the characters of the Knight and the Franklin, we get a confirmation of the fact that the nobility would take the issue of hospitality and serving others very seriously. Muhammad (PBUH) also belongs to a class of human beings i.e. the Prophets; therefore, Hind also did not miss mentioning his those qualities that were necessary for a Prophet's calling. He has been described never to have struck a servant or a woman even, to have lived a humble life of austerity, without avenging himself on his followers, and forgiving the personal wrongdoings done to him; but, in the matter of the Almighty's will and injunction, he is described never to have made concession or shown compromise.

Muhammad's (PBUH) kindness is highlighted through perfect elaboration. Abstinence from punitive and aggressive behaviour might be the result of one's own cowardice, but to abstain from it where one has full authority, highlights a person's real kindness and decency. Then to dispel the listener's doubts that he, by nature, might not have emotions of revenge and anger or might have them only in lesser degrees, Hind has

reported that Muhammad (PBUH) would give full expression to them when the injunctions of Allah would be violated.

Apart from details of outside social life, the details of his domestic behavior inside his home with his wives are also furnished. Where the physical aspects of his personality have been explained, there the abstract characteristics of his personality do not remain unmentioned. Where his life is explained on personal and social levels, there his life has been discussed with respect to his relation with the Almighty also.

13. *"The Messenger of God was not given to idle talk; he spoke only when he was concerned and comforted the people instead of giving them a scare through his speech."*

Hind has exquisitely elaborated the quantity and quality of Muhammad's (PBUH) speech. Lesser talking leads to conciseness, concreteness, and focus, whereas, the higher quality of harmlessness makes it positive and pleasant. Muhammad (PBUH) is described as reticent by nature, talking only when and as much as the occasion required; and speaking only that which was innocuous and free of any sting.

14. *"If a man of rank or nobility called upon him from another tribe, he showed him due honour and appointed him to some respectable post. He was always as cautious in his dealings with the people as he was over-careful in forming an estimate about them, although he never denied anyone his courtesy and sweet temper. He kept his companions always posted with the events and happenings and used to ask them about their affairs."*

Instead of relating long stories for informing on Muhammad's (PBUH) magnanimity, courtesy, and lack of ambition and jealousy, Hind did it perfectly by implying that instead of getting resistant, antagonistic or non-tolerant, Muhammad (PBUH) treated with due honour all that nobility that enjoyed high ranks, without looking down upon those who had no such ranks and status. Hind informs us on how Muhammad (PBUH) won the hearts of the outsiders and insiders both; for getting affection of the insiders, he shared information with them and enquired about them. Sharing information with one's companions, taking them into confidence, getting their consultation, and enquiring about their families and well-being, establish and promote cordial relationships among human beings.

15. *"He commended what was good and deprecated what was bad or vile; strengthened the one and weakened the other; was always moderate and steadfast without going back and forth; never allowed anything to escape his attention lest others should become negligent or*

get distracted; took care to possess the means for meeting every contingency; and was never found wanting in doing what was right and proper but in no wise he ever exceeded the limits."

He was inherently tuned for maintaining justice, and adopting the moderate way always.

16. "Those who kept his company were all virtuous and the elect; he was the best in his estimation who was the most benignant and courteous to all; and he was the most esteemed in his eyes who excelled others in benevolence and kindness and in doing a favour to others."

The company of a person defines his/her personality; the describer throws light over the character of Muhammad (PBUH) from the perspective of the company of his friends. The company of Muhammad (PBUH) included only the virtuous, in which the most virtuous and philanthropic ranked supreme.

17. "The Prophet would stand up with the name of God on his lips and so he sat down. Wherever he went, he sat down in the rear and instructed others to do the same."

The narrator has thrown light over the existence of qualities that hardly exist together i.e. if Muhammad (PBUH) has been shown to possess greatness and dignity that he deserved and commanded, he has also been shown to possess humbleness and austerity, and to attribute greatness to the Almighty only.

18. "He paid such attention to everyone attending his meetings that everybody thought that none attracted his notice like himself. If anybody asked him to sit down or spoke of his affair, the Apostle listened to him patiently and gave heed to him until he had finished his talk and departed. If anybody asked for something or wanted his help, he never allowed him to leave without disposing of his business or at least comforted him with words kind and sweet. Such was his grace and kindness to one and all that everybody took him as father. Regarding what was right and proper he regarded all on the same plane."

Portrayal of a character from the outside, through his/her own actions and words, or through the comments of another character about him/her is normal, but judging the face-readings of the people sitting in his/her company and then plunging deep into the inner recesses of their minds to inform about the impressions the character has left on the minds of them is unique. Here the characterization of Muhammad (PBUH) is being made through the mind and thinking of the people sitting in his company;

the approach is psychological in the sense that everyone sitting in his company felt as if he/she were given primary attention.

The peak of Muhammad's (PBUH) selflessness and empathy is brought out beautifully by relating that instead of excusing himself or listening to others superficially, he would listen to others up to their satisfaction without interruption, till the speaker would finish and leave. In case someone would ask for material help, he would not let them go unattended, unless it would be beyond his means; even then he would speak words to soothe the heart of the needy. Respect, courtesy, and consideration drive human action in a desired direction; practicing them without ostentation and betraying them for all people, all the time, creates feelings of affection and respect for the person displaying them.

19. "His were the gatherings of knowledge and edification, of seemliness and modesty, of earnestness and probity. Neither anybody talked in a loud voice, nor censured others, nor cast a reflection on anybody, nor found fault with others; all were equal on even ground, and only those enjoyed a privilege who were more pious and God-fearing. In his meetings, the elders were held in reverence, the youngsters were treated kindly, those in need were given preference by all and the wayfarers and strangers were afforded protection and looked after".

Chaucer's characters represent the English society morally and socially. In case of Hind, we are shown the traits of Muhammad (PBUH) with reference to the traits of his company also. History informs us that the social and moral status of the Arab society before the advent of Muhammad (PBUH) was so pathetic that no nation would like to rule over it due to its barbarity and unruliness. However, a marvelous change appears to have taken place when we see etiquettes of the companions of Muhammad (PBUH) in his company. Through the depiction of the character of Muhammad (PBUH), we are informed about their cultured and sophisticated behavior. They would abstain from talking in rough loud voice, would not object over one another, would not suspect one another, and would not criticize one another. They would respect the elders, treat children with kindness, and would treat strangers as guests, to be protected and taken care of, without any worldly benefit. Everyone would focus on getting moral elevation, learning the commandments of Islam, behaving humbly, and inquiring about excellence.

The greatness and sobriety of Muhammad (PBUH) has been shown through the nature of his company which was characterized by learning, purification, inquisitiveness, humbleness, decorum, equality, lack of

criticism, respect for elders, affection for youngsters, preference to strangers and the needy, etc.

By using the narrative method, Chaucer described characters according to the nature, style, manner of life, interest, purpose, and habit. He depicted his characters by their appearances, dresses, and colours; he did use only one method of characterization. Since Chaucer was describing many characters as a group of pilgrims and was also relating the story to be told by each pilgrim, therefore, besides direct characterization, Chaucer had the opportunity to have indirect detailed and exhaustive characterization of his characters also, in the form of each character's story and the comments of other pilgrims over the character or their story. Contrarily, in Hind's circumstances, only direct characterization was possible. However, along with the direct characterization of Muhammad (PBUH), Hind has managed to have indirect characterization of Muhammad (PBUH) through the response shown to him by his companions.

20. "Of cheerful disposition, he was always bright and radiant; he was tenderhearted and sweet tempered; not stern by nature, he never spoke harshly; nor was he accustomed to speaking loudly; nor to saying anything unseemly or lewd; nor yet he found fault with others; he was not stingy or miser; if he disliked the request made to him, he simply ignored it and instead of refusing it outright he gave no reply."

The speech style of Muhammad (PBUH) is described to have been free from face-threatening acts that can cause irritation to one's conversation partner. In the discipline of linguistics, politeness means that the conversation participants' social and emotional sense of self should be given due respect. Muhammad (PBUH) had sweetness instead of harshness in language and disposition. Features like inflexibility, loose talking, criticizing, and jarring voice, which damage one's personality, were altogether absent from his speech. Instead of snubbing the inquirer or refusing verbally to them for asking something untoward, he would keep silent.

21. "From three things he always kept aloof; one was squabble, the other arrogance, and the third, dabbling in a futile task. And, three things he spared others were that he never spoke ill of anyone, nor maligned anybody, nor pried into anyone's failings. He gave tongue only to things decent."

Parallelism is a figure of speech in which one part of a sentence is balanced against another part of the sentence having the same size and structure. The construction of this paragraph is based on parallelism. He has a balanced construction of the sentence, resembling the style of

Quran, in which he has balanced the mention of three things of abstinence with the mention of three things of adoption.

22. “When he spoke all those present listened to him attentively lowering their heads as if birds were sitting on their heads. Others spoke only when the Apostle had finished his talk, nobody joined issue with others in his presence and when anybody said something others kept quiet until he had finished his talk. He used to smile on the remarks which made others laugh and expressed surprise over things which astonished others.”

Here instead of describing the dignity and respect of Muhammad (PBUH) directly, the narrator has indirectly used the environment of silence and attention maintained in the company of Muhammad (PBUH) and the actions and behavior of the surrounding companions to get across the degree of respect that Muhammad (PBUH) commanded in the hearts of others. His gatherings are shown to have surpassed those of a king in dignity because a king cannot command the same degree of awe, respect and affection that Muhammad (PBUH) did from his companions. When this degree of awe and grandeur is maintained in a company, then the formality exceeds its limits and leads, after sometime, to an environment of mental pressure and suffocation. However, the narrator has not left his readers to interpret the environment as such and has very skillfully taken a shift to dispel this possible impression of mentally stressful environment from the minds of his readers, by following his narration with a mention of the smiles of Muhammad (PBUH) and the laughter of his companions. To maintain the previously mentioned grandeur of Muhammad (PBUH), he has been mentioned to smile at things that would cause others to laugh as excessive laughter and jokes are associated with buffoonery and they deprive one of respect and dignity. In this way, the liveliness of his company has been referred to at a very crucial point in the description.

23. “He always gave heed to the wayfarers and used to put up patiently with the rudeness of strangers until his companions diverted the attention of such persons. He used to say: ‘Help those whom you find in need.’ He gave ears only to such tributes as were modestly worded and never interrupted nor cut in the talk of others. If anybody exceeded the limits, he either forbade him or got up to cut short such prattle. He was the most generous, large-hearted, truthful, clement, lenient and amiable.”

Chaucer highlighted one character’s qualities by presenting them with another character’s contrastive qualities. The height of virtuousness of

the Ploughman and the Parson gain emphasis when seen in contrast with the moral depravity and wickedness of the Miller, the Summoner and the Reeve. Similarly the qualities of Muhammad's (PBUH) kindness and patience seem more accentuated when they are seen in comparison with the roughness and indecency of the people arguing or fighting with Muhammad (PBUH).

Becoming used to receiving respect spoils one's habits and, resultantly, one fails to tolerate difference of opinion or an iota of disrespect and disobedience; but here, Hind clarifies it that Muhammad (PBUH) would still have the patience to pleasantly put up with the uncouth remarks of strangers and adversaries and instead of becoming vindictive would enjoin his companions to be patient and helpful to such people. He would not cut others' speeches short and would listen to others with attention and consideration. To add grandeur to the personality of Muhammad (PBUH), Hind indicates that Muhammad's (PBUH) leniency was not a green signal for others to say whatever indecent that they wished. He would not listen to indecent talk and would either forbid such a person or leave such a company.

Hind has sequenced the habits and qualities of Muhammad (PBUH) logically and mentions each at its proper place, also throwing light over the previously mentioned habit and characteristic. We find that where the merits of the tongue of Muhammad (PBUH) have been described, there his qualities of the heart have not been under-represented. After the description, the narrator offers a series of epithets that concisely sums up many qualities of Muhammad (PBUH) in a single sentence.

24. "One who saw him for the first time was overawed, but when one kept his company and came to know him intimately, one became attached to him like an inseparable companion. Those who had seen him say that they never saw a man like him either before or after him May God have peace and blessings on His Apostle."

Where he has explicitly stated a feature of Muhammad's (PBUH) beauty, there he has also suggested it indirectly through the impressions it left on the minds of the on-lookers; where he has diverted attention of the readers to the physical qualities of Muhammad (PBUH), there he has also mentioned his abstract qualities. Where he has been described by the narrator, there he has been lauded by his companions.

Hind describes the character from two more perspectives-strangeness and intimacy. The difference between the observation of a new observer and a familiar observer offers a very interesting comparison. By throwing light over a character in this manner, the character becomes more

understandable. Like Coleridge in his supernatural poetry, instead of investing the description of the character with details, an attempt is made to mention the character directly through the impressions it created over the minds of the onlooker i.e. ones who saw him for the first time, felt overawed and ones who became intimate with him, felt inseparably attached to him. Thus through its suggestiveness, Hind leaves it to the reader to imagine his character according to their own standards of excellence.

25. *“God had endowed His Prophet with an impressive personality. His features displayed a harmonious blending of a lovely elegance and grace, sublime splendour and impressiveness. He was self-respecting, graceful and splendid, pleasing to the eyes set on him. His face had the brilliance of a full moon.”*

Hind describes the various abstract qualities skillfully and shows the blending effect of different sense impressions. The shades of meaning between elegance and grace, between splendour and impressiveness and their collective presence do not pass unnoticed by the piercing eye of Hind. A few deft touches of Hind are enough to evoke a breathing picture in the imagination of the readers through their suggestiveness.

Hind made us perceive that Muhammad' (PBUH) humbleness did not mar his grace or self-respect. Normally humbleness and humility are understood as corollaries to weakness, but here despite his humbleness and humility, he is described as one whose self-respect and grace were never compromised. The psychological effect produced by casting a look at Muhammad (PBUH) also does not evade the impressionistic describer who says that casting a look at him produced a soothing and pleasing effect upon the soul of the on-looker. Not only the individual components of Muhammad's (PBUH) face, but also the overall shining complexion of his face, likened to that of a full moon, has been identified.

Conclusion:

Hind's direct characterization of Muhammad (PBUH) was assessed in the light of Chaucer's superb skills of characterization. No aspect of Muhammad's life and personality was found lacking in his character delineation. His character was approached and assessed from various angles including physical, psychological, religious, ideological, spiritual, worldly, emotional, social, private, domestic, individual, typical, particular, universal, and general. Depending upon the medium and the type of characterization used, Hind's characterization of Muhammad (PBUH) also displayed qualities of Chaucer, wherever the medium and the type of characterization allowed him to emulate Chaucer.

Where Muhammad (PBUH) has been depicted as a type of Prophet, ever anxious and obsessed with the salvation of his followers, there he has also been shown as a distinct individual having unique personal qualities of gait height, and conversation etc. Although Hind was dealing with the greatest Prophet that he himself followed and revered, yet he never made an attempt to exaggerate the character of Muhammad (PBUH) by investing it with superhuman qualities. The Character of Muhammad (PBUH) had no flaw to be treated with irony or satire, nor, being a great Prophet sent by the Almighty, he deserved to be treated with humour; yet the lighter touch has been given by making reference to the laughter in his company and the consequent smiling of Muhammad (PBUH) due to amusement. The depicted character of Muhammad (PBUH) seems psychologically true; we are made to understand the constant reflective mood and the perpetual anxiety of Muhammad (PBUH), for the salvation of humanity, depending upon which we can understand the smile on the face of Muhammad (PBUH), on occasions that made others laugh. Particularly, when talking about the impression that the nose of Muhammad (PBUH) created on the mind of the onlooker, he made a distinction between the impression sustained by the mind of the casual stranger and the one who saw him closely and knew him intimately. We found Hind sensitive even to the glow over the Prophet's face and found his characterization of Muhammad (PBUH) made with so much graphic description that even the details of his complexion are there; even the vein between his eyebrows and the occasion of its becoming visible have been noticed and mentioned. The qualities mentioned in the characterization of Muhammad (PBUH) are found universally true also. A person with the same amount of care, affection, dignity and respect would automatically behave in the same manner and such traits would make him similarly attractive and lovable among others.

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