

TEMPORAL FORMATION TECHNIQUES IN SABRI AL-KHATER NOVELS

Muhammad Walid Harhoush Khadir and Dr. Yasir Mahmoud Hamadi AIObaidi

University of Fallujah - College of Islamic Sciences

Mohammed.waleed@uofallujah.edu.iq

Dr.yasir.mahmood@uofallujah.edu.iq

Abstract:

This research is concerned with the study of temporal formation in the novels of Dr. Sabri Hamad Khater, and the reason for choosing time is due to; Because time stems from multiple narrative techniques, as time permeates the entire novel, and it is not possible to study the novel without the element of time. , internal recall, technique of anticipation (orientalism), external anticipation, internal anticipation.

Introduction:

Time is the functional element that exists in the hands of the writer, allowing him places, characters, and events, to come up with a novel with a series of ideas, from which the creativity of its writer emerges, according to a narrative technique represented by its transmission of the realistic environmental reality, or through intellectual imagination, and there are several reasons, including the following:

- Because time is pivotal and on it the elements of suspense are arranged, then it determines at the same time other driving motives such as causation, succession and choice of events (1), ((The interest in time is evident in every art, in the restless jazz rhythms due to the speed of its constants and its pauses, and in liberating the tone from the structure of the syllable Modern music) (2).
- Because time ((determines to a large extent the nature and form of the novel, but rather the form of the novel is closely related to the treatment of the element of time, and each literary school has its own technique in presenting it)) (3).
- Time does not have an independent existence that we can extract from the text, such as the personality, the things that occupy the place, or the manifestations of nature, and we cannot study it in a fragmentary study, because it is the structure on which the novel is built (4), ((as if time is torn threads, or threads thrown in the way It is insignificant and useless, and does not carry any of the meanings of life, so to the extent that it is superimposed, to the extent that it is useless. So it coalesces, builds, and produces, feeding an existing world, but it is from the creativity and creation of literature.)(5).

The concept of time:

- **Linguistically:** Time indicates ((a time of time, of that time, and it is time. Little and much. It is said time and time, and the plural is times and times)) (6), and time is two months to six months, and eternity does not break (7)

Idiomatically: Time can be considered as one of the basic elements of narration that the novel

cannot be told in isolation from. ((Because he himself is one of the primary aspects that cannot be reduced to everything in the field of human experience, and on the contrary it can be counted relatively, that is, it has a known value only when it is attributed to perceptible phenomena)) (8), the writer cannot tell a novel without time, for he An element in which modern critical studies pay attention, and from which the most prominent multiple narrative techniques stem, and attention comes to this narrative element, based on the duality of the narrative structure/body, among the Russian formalists, since the beginning of this century (9), so the novel cannot be narrated without the element of time, as it stems from it actions; Because the writer can employ time according to the reflection of the events of his novel, with the help of childhood memories, or positive or negative situations.. and others. Employing time in the novel is primarily the writer's creativity, as the writer reflects it from real human life, and pastes it into his novel.

We can study the quality of the relationship between the time of the novel according to the following determinants:

Time paradoxes:

It is a deviation from the strict timing sequence in the story and the two basic patterns are the retrospective snapshots and the anticipatory snapshots (10), and in another concept, it is ((dissonance between the arrangement of events in the narrative discourse and their arrangement in the story. The dissonance between the two arrangements is identified depending on what appears from time signals list in the discourse, whether explicit or implicit, and the dissonance between the two arrangements is due to the fact that the temporality of the discourse is one-dimensional, while the temporality of the story is multi-dimensional)) (11), the paradox is not born today, but rather it is one of the traditional characteristics of literary narration (12), and in the event that the paradox is The time paradox is real or realistic, it is an objective temporal paradox. As for the personal visions of the future or remembering the past events, they are subjective temporal paradoxes. The iterative temporal paradox is the one that brings back the events that were narrated (13).

1. The Flashback Technique: It is a modern fictional term that means: ((going back in memory to the distant or near future, and this term was taken from the lexicon of film directors, where after the completion of filming the scenes, the installation of the female photographers takes place, and they are practiced with advance and delay, without That some of that be cacophony)) (14), and the flashback is the author jumping forward to tell us what happened recently, or when the character imagines the future (15).

By retrieval, it means ((the repercussions of future or subsequent events that have not yet occurred at the point in time reached by the narration, as if the writer refers to a future event that has not yet occurred and attaches it to the narration)) (16).

And each retrieval in relation to the story in which it is included (to which it is added) constitutes a second chronological story, and thus it is possible for a temporal paradox to appear as a first story in comparison to another temporal paradox it bears (17), ((and retrieval in the structure of the modern narrative narrative is a temporal technique that means: to stop The narrator is about following the events that occurred in the present of the narration, in order to go back, recalling the memories of the events and characters that occurred before or after the beginning of the novel)) (18).

To clarify this, we can define a number of traditional functions for retrieval, such as:

Fill in the gaps left by the narrative behind it.

We were briefed on the present of a character who disappeared from the scene of events and then reappeared.

Referring to events previously left aside by the narrator, and using remembrance as a way to rectify the situation.

- Changing the significance of some past events, whether by giving an indication of what had no significance in the first place.
- Withdraw a previous interpretation and replace it with a new one(19).

And we conclude from the foregoing: that recall is a paradox that takes us back to the past time, and restores an event that took place in the previous time.

In order to retrieve different types, we will take two types of them for study; This is due to its frequent occurrence in Sabri Al-Khater's novels, including:

a. External recall: it is for the writer to refer to previous events, in order to help understand the course of events, ((external recalls - just because they are external - are not about at any moment to interfere with the first story by enlightening the reader regarding this (precedent) or that))(20)

Accordingly, we found these techniques present in the novels of Dr. Sabri Al-Khater. In the novel (When Hulagu Grieves), the narrator recalls his story when he was a child, so this text in the novel is an external recall, as he depicted the area in which he lived, so we read, ((Here he played with The little ones, here his thinking was naive and calm, reduced to a small ball that he played, or a toy that he smashed after a day of admiration for it, here he was sheltering in his mother's lap and sleeping in it a deep sleep))(21), in which he was not attacked except by beautiful pink dreams that are closer to the dreams of Eid, here he was running until He throws himself in his father's hands, and here his father was throwing him to the sky and he was receiving it with his hands while he was screaming in terror, so his father kissed him and told him to be brave The narrator clarifies his recollection of Maher's memories and how he lived his childhood, as this recollection helped the novel come out with a coherent text that does not distract the reader's thought and gives him the pleasure of reading, as well as the reader's knowledge of the life of the narrator's character in the past without deviating from the course of the novel's events.

In the novel (Roar in the Forest of the Body), Hammam's past constituted a strong obsession in the novel, due to the cruelty of childhood and deprivation that happened to him. What game, he hits his hand, he cries again, he turns the bed into a game, he tore it up, he waited for punishment, he was locked in a small cage until the evening)) (22), so we notice that the retrieval was based on recalling the past, as the narrator depicts the deprivation and suffering of the character and how time returns from the path of his imagination; Because of the sad psychological state he is going through, it always reminds him of those bitter memories. Deprivation is one of the wrong methods of raising children, the fault of which is due to the wrong parental treatment. Deprivation(23).

Let us read, on the other hand, that the narrator depicts the life of an innocent childhood that was free of problems and hatred, where love prevailed between parents, and intimacy between brothers, ((Children's innocence is greater than suffering, how beautiful is the sadness that enters the heart in order to get a game, familiarize with his brothers, Together they were waiting for their fatherhow beautiful he was when he appeared from the door of the house. Hammam was the

fastest to open the door))(24),. The events around it, because the reader must know the life of the character since his birth and how his childish life is, and the accuracy of the details about the events of his life, and then move on to his behavior through his motives through his anger before his relaxation.

As for the novel (*Exile of the Cunning Man*), the narrator talked about the distant past that pertains to the simple, quiet life, whose people were on common sense, their love for the other, and the harmony of the people of the village among themselves, as the novel showed us accurate details of the life and simplicity of the village, and how it represented the life of The village free of conflicts and disturbances, so the retrieval was about how Ahmed Al-Sandan arrived in the village, and he was different from them, and he was not married, ((Ahmed Al-Sandan came to the village, he was not married, and his handsomeness was admired by many women in the village)) (25), In the retrieval, the narrator revealed the life of the anvil when he came to the village, so that we see from the other side that the narrator depicts the life of the anvil in the village after he came as a stranger who did not know anyone, so he brought us to another retrieval about Khadija's life in the past, and before her marriage to Ahmed AlSindan: ((It was Khadija is a woman with a special status in the village, her father was poor and relied on buying some goods from the city to resell them))(26), the retrieval formed Khadija's previous life before her marriage to Ahmed Al-Sandan, so the retrieval was used here well because the recipient resorted to participating in imagining the events previous that was The characters of the village live it, to make the use of retrieval consistent with its series of events.

B. Internal retrieval: It is the one that goes back to a past that followed the beginning of the novel. The text was delayed to be presented in the text. It is required by storytelling in the novel, and in it the writer deals with simultaneous events. The sequence of the text requires that he leave the first character and go back to accompany the second character (27), and there is no doubt that the narrator He usually needs it in order to address the problem of narrating simultaneous narrative events, as it necessitates linear writing on the lines of the novel (28).

In the novel "When Hulagu Sorrows," the narrator recalls an event that took place behind one of the public library's houses, where a woman came out to Maher and grabbed him by the hand, so he ran after her. near him, or he passed near her, because she lives in their neighborhood on the second street parallel to their street, but it never crossed his mind to see her in this place, he thought her like other women, and he saw all the women of the neighborhood as pure)) (29), the narrator recalled here as a flashback Mentally for Maher's character, he is now in front of a real image that occurred in front of him after he was delusional with the mental image that was entrenched in his mind of his neighbor Nihad, so he allocated specific places for internal retrieval of the development of the novel and its progress forward from the side of the narration, and knowledge of the lives of the characters in the novel through retrieval. To show us an aesthetic technique through the reader's knowledge of all the characters of the novel.

As for the novel (*Roar in the Forest of the Body*), retrieval was necessary, because Hammam's thought and imagination were far from what he did when he needed money, so we see him saying, ((Suddenly the image of the sheikh who helped him returned to his eyes, as for him money was a hope if He rotted because mosquitoes of pain danced the dance of madness around his bleeding heart, remembering his disappointment when he heard Jassim's wife forbid her husband to give him what he asked for)) (30), Hammam's imagination took care of him, especially since the sheikh whom he did not know was the one who helped him, while his relatives abandoned him

And his friends, and how each of them reacted when he asked them for money. The reader needs to know what is going on in the mind of the narrator.

And we read in the novel (*Exile of the Cunning Man*) that the narrator recalled an intellectual event that brought the personality back in his imagination by asking himself, so he says: ((I asked myself whether the rural character should be honest... It is true that the villager is by nature spontaneous, but he is not necessarily truthful. The village... many images come to my mind when I remember my life that passed))(31), and the employment here by the narrator was a good one, especially since the reader had contributed his idea of imagining the life of the character, for everyone knows the nature of the villages in their simplicity and ease of living, as they made The narrator chooses his times, characters, and methods that facilitate the process of reading the novel smoothly and merges with its characters, so that the reader is a common element in the novel through his knowledge of the village character and the extent of their dealings with life.

We conclude from the foregoing: that the retrieval, in its external and internal parts, worked to fill in the gaps permeated by the narration by giving us information about the character, its locations, or its times, and to inform us of the previous background of the character, which gives us an idea of its past life and its dealings in the future by entering it with several personalities. And in different places.

2. The technique of anticipation (orientalism): it is for the reader to become acquainted with facts before their natural occurrence in the time of the story (32), ((for anticipation is a narrative temporal paradox, moving forward in contrast to retrieval, and anticipation is a future depiction of a narrative event, as the narrator anticipates the main event in

Narration with initial events that pave the way for what is to come and suggest to the reader with prediction and orientalism of what may happen))(33), and some researchers have expressed it as, ((contrary to the course of the time of narration by going beyond the present of the story, and mentioning a hadith whose time has not yet come))(34), and others expressed that it The other side of the two techniques of narrative paradox: retrieval / anticipation, and in terms of its artistic concept, it means presenting subsequent and inevitably achieved events in the extension of the narrative structure, in contrast to the expectation that may or may not be achieved later (35).

Anticipation is the form of self-translation or stories written in the first person, as the narrator tells the story of his life when it is close to ending and knows what happened, before and after the moment of the beginning of storytelling, where he can refer to subsequent incidents without prejudice to the logic of the text and the logic of chronology (36), and Gerard Jennett oath Preemption into two parts: external anticipation, internal anticipation.

a. External anticipation: It is the one that performs a final function (that is, it performs seals) in most cases, and since it is suitable to push a line of action to its logical end, even if that end is subsequent to the day when the hero decides to leave the world and go to work (37).

Accordingly, we read in the novel (*When Hulagu Grieves*) that the narrator worked on external anticipation by means of a monologue about what will happen in the future, so he says, “Will I travel hundreds of kilometers to visit you, and if I come to you, you will meet me with your dirty face and your miserable voice to tell me why you came, I wish The roof of the council may fall on your head, Zaidan, and I myself will put you in the coffin and carry you on my shoulder to your grave and spit on your grave)) (38), Let us note that anticipation took place in the mind of the fictional character and how to meet in his new home in the future, as the retrieval worked here to depict my future Narrative events that may or may not materialize.

In the novel (*Roar in the Forest of the Body*), we note the many expectations of Hammam, as he is worried about making any decision, whether on his personal level or on the level of his family ((As soon as they parted, Nawal appeared, how do you receive the news, do you ask for divorce immediately, ask him to leave The house, all of that was possible, no matter what you did, it would not go beyond the claws of a cat that would bleed his face, would not put his dream in a grave, nor would his feelings be burning, its smoke obscuring him from thinking about any other matter)) (39), so we find his feeling here disturbed in order to make a decision that he does not know Its results, which is marrying a second woman, where the narrator's personality showed the extent of her tension and anxiety as a result of what he would do, to increase this anticipation in merging the thought with the character and visualizing it in his imagination when narrating the events before they occurred.

And we read in the novel (*Exile of the Cunning Man*) that anticipation was a mental intuition of what would happen in the future as a result of the investigation with the station officer in the case of Ahmed AlSandan's murder of his children, where we find in the text of the novel, ((Fear dominated the station officer in an unprecedented manner... What if she threw The committee is in the same cell to which the accused are led one day.. What if the committee decides to write a report on his malicious actions, then a decision is issued to expel him from his job, what will he say to this woman lying next to him, who does not realize the danger that now befalls him)) (40), he was approved Anticipation here depends on the imagination of the narrator and his condition after he is punished or dismissed from his job, as well as describing the condition of his wife when making a mistake, as the character here was in a state of brokenness and defeat, despite his tyranny and constant anger at those around him, whether he was at work or at home. . In order for anticipation in this text to reflect the size of the perceptions that could happen to the station officer, so that the reader becomes aware of everything that goes on in the mind of the character regarding future events before they occur, whether the imagination is negative or positive.

B. The internal anticipation: it is the anticipation that does not go beyond the conclusion of the story and does not depart from its time frame (41), ((where the internal anticipations raise the same type of problems as the recalls that are of the same type, namely: the problem of overlap, the problem of possible pairing between the first story and the story it undertakes preemptive section)) (42).

We read in the novel "When Hulagu Grieves" that the narrator anticipates the event of Maher's visit to his neighbor Souad and how to reach her, so he says to himself after he was able to pass through Souad's house to reach her house and thinks about how to enter inside it, but what does he say to her, ((Does he ask her for something? Others may go out to him, and even if she goes out, it is not certain that she will meet his request. Perhaps she will rebuke him and he will go on his way. It is possible for him to present her with a gift, even if it is valuable, but whoever says that she accepts his gift and on any occasion)) (43), let us note that anticipation worked on retreating Maher abandoned his goal of withdrawing from entering Souad's house and sitting with her, and he gave himself the reasons that prevent him from going to her, because if he made a sudden visit to her, his visit might cause distress and embarrassment for her.

On the contrary, in the novel (*Roaring in the Forest of the Body*), when it was mentioned that Hammam went and participated in a student activity according to his colleagues' invitation to read the text, ((He asked himself: Did he come, that he needs change, that change may bring him to him who supports him, exit from His isolation is a message to his gloomy past, he will not turn

back, rivers do not turn back, he will not destroy the lamp of hope, let him light the way, reveal all the stations that are not inhabited by sadness)) (44), let us note that Hammam refused to withdraw from the meeting, no matter how dangerous it was, because he He needs to change and get out of the suffering of isolation that he went through in his past days, so his preoccupation with this activity may spend some time and move away from his isolation, to be free from his constant anxiety in his life, as emptiness is one of the causes of anxiety and tension, ((Anxiety is a psychological state characterized by fear, tension and high expectations Anxiety results from fear of the future, or an expectation of something, or from a struggle within oneself between the impulses and the restrictions that prevent those impulses(45).

wafIn the same connection in the novel (Exile of the Cunning Man), Abraham was preemptive when he packed his clothes for travel in an old bag to head to Baghdad, and he says, ((Khadija was running around me without knowing whether she was sad because I was going or she would miss me because she was used to my presence in The house, we are not used to it, we miss it even if it is a stone)) (46), farewell time is one of the disturbing times for many people, which gives us an indication of

Khadija's high relationship with Hammam. My future because of Khadija's action and behavior when the moment of farewell to Ibrahim came and how the narrator portrayed Khadija through the narrator, so that these scenes convey a narrative image that follows the events of the novel with many pre-emptive pauses that enhance the course of the narration time, whose time has not yet come. **bstract:** The research on this topic reached the following results:

- The writer excelled in employing the technique of time in his novels, to obtain a distinct addition according to a modern critical approach.

The events of the novel start from the element of time. The novel cannot be told without the element of time.

- The callbacks fill in the gaps in the narrative, by giving us information about the character, his times, and informing us about the previous background of the character.

- Repeating events and moving characters through different events, and in a different time level.

Margins

(1) See: Building the novel, d. Siza Qasim, Family Library, Cairo, vol. 2004: 38.

(2) Time and the novel, A.A. Mandalao, TR: Bakr Abbas, Dar Sader for Printing and Publishing, Beirut - Lebanon, 1st edition, 1997: 17.

(3) The structure of the narrative text from the perspective of literary criticism, d. Hamid Hamdani, Arab Cultural Center for Printing, Publishing and Distribution, Beirut - Hamra, 1st Edition, 1991: 76.

(4) See: Building the novel, d. Siza Kassem: 38.

(5) In the theory of the novel, research in narration techniques, d. Abd al-Malik Murtada, The World of Knowledge, Kuwait, vol. 1998: 177.

- (6) Lexicon of Standards of Language, Ahmad bin Faris bin Zakariya Abu Al-Hussein, Dar Al-Fikr, Damascus-Syria, BD, BT: 22.
- (7) See: The sequel, appendix, and connection to the book Taj al-Lughah wa Sahih alArabiyyah, al-Hasan ibn Muhammad ibn al-Hasan al-Saghani, edited by Abu al-Fadl Ibrahim, Dar al-Kutub Press, Cairo, vol. 1979: 6/244.
- (8) Time and the novel, A.A. Mindelao: 169.
- (9) See: narration techniques in the novel and application, d. Amna Youssef, The Arab Foundation for Studies and Publishing, Lebanon, 2nd edition, 2015: 30.
- (10) See: The Science of Narration - An Introduction to Narrative Theory, Jan Manfred, tr.: Amani Abu Rahma, Dar Nineveh for Studies, Publishing and Distribution, Syria - Damascus, 1st Edition, 2011: 116.
- (11) The Dictionary of Narratives, Muhammad al-Qadi and others, Dar Muhammad Ali for Publishing, Tunis, 1st Edition, 2010: 399.
- (12) See: Analysis of the Narrative Discourse (Time - Narration - Focus), Saeed Yaqtin, The Arab Cultural Center for Printing, Publishing and Distribution, Beirut, 3rd edition, 1997 AD: 77.
- (13) See: Narrative Science - An Introduction to Narrative Theory - Jan Manfred: 116.
- (14) Narrative techniques in theory and practice, d. Amna Youssef: 103.
- (15) See: Modern Narrative Theories, and Alas Martin, TR: Dr. Hayat Jassim Muhammad, Supreme Council for Culture, Cairo, pp. 1998: 165.
- (16) Narration Mechanisms in the Contemporary Arabic Novel, d. Abdul Rahman Mabrouk, The General Authority for Cultural Palaces, Gaza, pp. 2000: 185.
- (17) The Discourse of the Story, a study of the method, Gerard Janet, text: Muhammad Moatasem - Abdul Jalil Al-Azdi - Omar Helli, The General Authority for Amiri Printing Press, 2nd edition, 1997 AD.: 60.
- (18) Narrative techniques in the novel and application, d. Amna Youssef: 104.
- (19) See: The Structure of the Narrative Form, Hassan Bahrawi, The Arab Cultural Center, Beirut, 1st edition, 1990 AD: 121-122.
- (20) The discourse of the story, Gerard Genet: 61.
- (21) When Hulako Sorrows, Dar Sama for Publishing and Distribution, Kuwait, 1st edition, 2008: 129.
- (22) A Roar in the Forest of the Body, Dar Afkar for Culture and Publishing, Bahrain, 1st Edition, 2020 AD: 39.

- (23) See: The role of Islamic education in modifying some wrong behaviors in the Muslim family, Abdel Fattah Ahmed Shehata Ahmed: 418.
- (24) Roar in the Forest of the Body: 40.
- (25) Exile of the cunning man, Anwar Dijla Press, Baghdad, 1st edition, 2022 AD: 33.
- (26) Previous: 57.
- (27) See: Building the Novel, Siza Qasim: 60.
- (28) See: narration techniques in theory and practice, d. Amna Youssef: 109.
- (29) When Hulagu grieves: 13.
- (30) A Roar in the Forest of the Body: 118.
- (31) Exile for the cunning man: 204.
- (32) See: The Structure of the Narrative Text, Hamid Hamdani: 73.
- (33) Time in the Arabic novel, Maha Hassan Youssef: 207.
- (34) Dictionary of novel criticism terms, d. Latif Zaytouni, An-Nahar Publishing House, Beirut - Lebanon, 1st edition, 2002: 15.
- (35) See: narration techniques in theory and practice, d. Amna Youssef: 119.
- (36) See: Building the novel, d. Siza Kassem: 65.
- (37) See: previous source: 77.
- (38) When Hulagu grieves: 70.
- (39) Roar in the Forest of the Body: 162.
- (40) Exile for the cunning man: 136-137.
- (41) See: Lexicon of Novel Criticism Terms, d. Latif Zaytouni: 17.
- (42) The discourse of the story, Gerard Genet: 79.
- (43) When Hulagu grieves: 59.
- (44) A Roar in the Forest of the Body: 79.
- (45) How to overcome: anxiety, insomnia, depression, d. Ayman Muhammad Adel, AlNafida Library, BT, BT: p5.
- (46) Exile for the cunning man: 266.

Sources and references

1. Narration Mechanisms in the Contemporary Arabic Novel, Dr. Abdul Rahman Mabrouk, The General Authority for Cultural Palaces, Gaza, pp. 2000: 185.
2. Building the novel, d. Siza Qasim, Family Library, Cairo, vol. 2004: 38.
3. The Structure of the Narrative Form, Hassan Bahrawi, The Arab Cultural Center, Beirut, 1st edition, 1990 AD: 121-122.
4. The structure of the narrative text from the perspective of literary criticism, d. Hamid Hamdani, Arab Cultural Center for Printing, Publishing and Distribution, Beirut - Hamra, 1st Edition, 1991: 76.
5. Analysis of the Narrative Discourse (Time - Narration - Focus), Saeed Yaqtin, The Arab Cultural Center for Printing, Publishing and Distribution, Beirut, 3rd edition, 1997: 77.
6. Narrative techniques in the novel and application, d. Amna Youssef, The Arab Foundation for Studies and Publishing, Lebanon, 2nd edition, 2015: 30.
7. The supplement, appendix, and link to the book Taj al-Lughah wa Sahih alArabiya, al-Hasan bin Muhammad bin al-Hasan al-Saghani, edited by Abu al-Fadl Ibrahim, Dar al-Kutub Press, Cairo, vol. 1979: 6/244.
8. The Discourse of the Story, A Study of the Method, Gerard Genet, Translator: Muhammad Mutasim- Abdul-Jalil Al-Azdi- Omar Helli, The General Authority for Amiri Printing Press, 2nd edition, 1997 AD: 60.
9. The role of Islamic education in modifying some of the wrong behaviors of the Muslim family, Abdel Fattah Ahmed Shehata Ahmed: 418.
10. Time and the Novel, A.A. Mandalao, TR: Bakr Abbas, Dar Sader for Printing and Publishing, Beirut - Lebanon, 1st edition, 1997: 17.
11. A Roar in the Forest of the Body, Dar Afkar for Culture and Publishing, Bahrain, 1st Edition, 2020: 39.
12. Narrative Science - An Introduction to Narrative Theory, Jan Manfred, tr.: Amani Abu Rahma, Dar Nineveh for Studies, Publishing and Distribution, Syria - Damascus, 1st edition, 2011: 116.
13. When Hulagu Grieves, Dar Sama for Publishing and Distribution, Kuwait, 1st edition, 2008: 129.
14. In the theory of the novel, research in narration techniques, d. Abd al-Malik Murtada, The World of Knowledge, Kuwait, vol. 1998: 177.
15. How to overcome: anxiety, insomnia, depression, d. Ayman Muhammad Adel, Al-Nafida Library, BT, BT: p5.
16. The Dictionary of Narratives, Muhammad al-Qadi and others, Muhammad Ali Publishing House, Tunis, 1st Edition, 2010: 399.

17. Glossary of Novel Criticism Terms, d. Latif Zaytouni, An-Nahar Publishing House, Beirut - Lebanon, 1st edition, 2002: 15.
18. The Dictionary of Language Measures, Ahmad bin Faris bin Zakariya Abu AlHussein, Dar Al-Fikr, Damascus-Syria, BD, BT: 22.
19. An Exile of the Cunning Man, Anwar Dijla Press, Baghdad, 1st edition, 2022 AD: 33.
20. Modern Narrative Theories, and Alas Martin, TR: Dr. Hayat Jassim Muhammad, The Supreme Council of Culture, Cairo, pp. 1998: 165.