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We are pleased to inform you that your paper title “**The construction of time in Riad Al-Mawla’s novels**” has been accepted for publication in the Journal of International Ethics and will appear in Volume 19, Issue No 4, 2023 I take this opportunity to thank you for your interest in the GGE Center, and I wish you all the best in your .future endeavors.

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The construction of time in Riad Al-Mawla's novels

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Research Summary

The research seeks to study the structure of time and its techniques in the novelist work by Riad Al-Mawla, by tracing

The two techniques are chronological arrangement, represented by the techniques of retrieval and anticipation, and the narrative movement, represented by the techniques

Slowing down the narration, such as scene and pause, and speeding it up, such as deletion and summarization, and what these techniques can provide

The narrative text is highly aesthetic and has the ability to convince the recipient of the narrative event, and the research included

It contains an introduction, body, and conclusion, following the descriptive approach combined with the mechanisms of critical analysis, to provide a reading

A critique of the images of the construction of time included in Riad Al-Mawla's novels (Roots of the Reed, Dr. Awni,

The Rational Turn) and its aesthetic use, as an image of written creativity in the novel.

For Riad Al-Mawla.

introduction

The temporal space in the novel represents a narrative structure that contributes to drawing the features of the event and the fictional characters.

It deepens the recipient's sense of the event and characters, and also contributes to shaping the structure of the novel and its embodiment

Seeing it through influencing other elements is the pulsing rhythm of the novel, and it is in this description

It represents ((the axis of the novel and its backbone that tightens its action))(1)Accordingly, the elements of suspense arise

rhythm and continuity, while determining other motives such as causation, sequence, and selection of events))(2), Might

Its importance does not come only from the fact that it is the extension in which the events of the novel take place, and not because it must move

The narrative act is within time limits, but rather the interaction between this extension and the narrative act, including what it includes

They interacted, fragmented, and overlapped, because the novel is an art based on time⁽³⁾ And according to this,

The research deals with the construction of time in Riad Al-Mawla's three novels (Roots of the Reed, Dr. Awni, Detour

Al-Rasheed) which is represented in the techniques of chronological arrangement and narrative movement.

First) Chronological order:

The importance of fictional time emerges when the novelist invests transformation in it, and its interweaving between the present and the past

And the future, as the present moment represents a starting point towards the past at times, and towards the future at other times.

This shift in the movement of narrative time results in two forms of temporal narration⁽⁴⁾, They:

Retrieval and anticipation.

1) Return

This technique is known as (mnemonic) or (suffixes).⁽⁵⁾ This technique is used in narrative narration

To stop the immediate narration, and switch to a narration of past events, in a way of remembrance, it is

Recalling an event that preceded the moment of narration, and narrating it at a time after its occurrence⁽⁶⁾.

Perhaps the most prominent feature of Riad Al-Mawla's novels at the level of narrative time and its techniques is that they take

The retrieval technique is a basic technique in constructing the novel, in a way in which these novels can be counted

Memorabilia novels, based on events that occurred in the past, and the novelist reshapes and reproduces them.

An example of this is what was stated in the novel (The Roots of the Reed): **((He was waiting for her at the door of Bustan Al-Sheikh to escape from**

The village moved to another place, and he had tightly wrapped his keffiyeh and carried a thick stick in his right hand, which he sometimes leaned on and waved.

There is another phase in it, taking place back and forth, and the sound of dogs barking has not ceased, and the buzzing of grasshoppers has not ceased.

From under the dense grasses that surrounded the orchard's clay fence, the calm of the night was torn apart

Silence of anticipation and waiting))⁽⁷⁾ The text chooses the starting point for the story, and finds a moment of escape

Fad'a with Farhud is a starting point for the narrative event in the novel, and it is a point prior to the moment of storytelling

The immediacy that represents the present for the narrator or the addressee (Faris), so we find that the text is based on

The verb (was) is in its past tense, so it dominates the text, and transfers the present tense verbs that come after it

Its time, so employing the present tense verb in it has an aesthetic dimension based on exploiting its significance of movement

And continue.

There is another method that Riad Al-Mawla employs in investing in the retrieval technique, as we find that some...

Events form a retrieval structure for other events, and this is found in the following text: ((**Farhoud did not come to me**

Rather, he was forced there by his poor condition and the limited and scarce sources of his livelihood, as he was coming from the depths of the village

The marsh, where he grew up, was there among the reeds and papyrus plants, saturated with the exhalation and viscosity of the water

Al-Manakh, [...], Farhud was one of those who left there early, after he had been a guarantor at

The owner of a large herd of buffalo who gave him milk and rice flour in exchange for his service. He lived alone in...

A house he built from reeds, to provide shade from the heat of the sun in the summer, and to protect him from the stings of the cold in the winter.

His mother died when he was still a boy, suffering from amoebic dysentery.))⁽⁸⁾, represents this event for

The event of Fada'a's escape with Farhud is a retrospective event, so the Lord begins with the most prominent event, then returns to other events.

A precedent, to establish the event's narrative framework through its connection and consistency with other events that constitute a body

The narration, but we find that the Lord follows the same method in employing the past tense, to be dominant over

The narrative context in the novel, and this gives the novel a retrospective dimension that makes it a basic structure in the fabric of the narrative.

This reveals an artistic use of the time-retrieval technique and the paradox of play it contains

To the recipient, by breaking the pattern of structuring events and their hierarchy, in a way that achieves a greater impact on the recipient.

Temporal flashback is used in the novel (Dr. Awni), to give the novel a temporal paradox To rearrange events, through the technique of external retrieval, whose entire capacity lies outside the capacity The first story))(9)Its narrative event overlaps with other events preceding it in the fabric of the narrative. Because "external references, just because they are external, are not at any moment likely to interfere with the story The first; Because its only function is to complete the first story by enlightening the reader about this one previous or that))(10)The importance of external retrieval lies in providing the reader with additional information It helps him track the event and the course of events))(11).

An example of this type of chronological recall is what was mentioned in the dialogue between Dr. Awni and his secretary calm:(- **Do you remember your experience in the basement when you spent the night with a dead person who was taken down to his grave and you remained Stay awake until the morning? He answered with a smile as he recalled that exciting adventure, as he described it, and said:**

- **I asked the cemetery buryer to spend the night in one of the basements of the Najaf cemetery with the deceased, on the condition: To be buried on the same night. At first, he categorically refused this because it was a matter of sanctity Dead, until I convinced him with difficulty after I paid him a large sum of money, so he agreed in the end, and he He was not convinced by my words and justifications, as I explained to him that what I would do would not affect the sanctity of the dead, simply I wanted to find out what happens on the first night of the dead)))(12).**

The text employs the structure of temporal retrieval of a narrative event that occurred before the time of this dialogue, and the text is revealed About Hadi's knowledge of this event and its details, but the Lord wanted to illuminate it and present it to the recipient, to give him A picture of Dr. Awni's personality, his interest in supernatural sciences, and even his passion for them, without Think about the impact of this on the doctrinal or social level, as this impact is represented by the rejection of the burial request Dr. Awni, because of his violation of the sanctity of the dead, according to what the burial person believes.

We find that there is internal retrieval as "linking an incident to a series of previous incidents."⁽¹³⁾And it seems

This is in the dialogue that took place between Dr. Aouni and Sanaa.((- **I am the eldest of my three brothers. I was young**

When they brought my father, a martyr, wrapped in a flag, and placed him in the middle of the house, I was in a state of shock.

Psychologically, it made me stand in awe at the sight of the coffin lying in front of us, until I felt disconnected

The loud screams coming from my mother who tore her clothes...))⁽¹⁴⁾The text is invested with the intention of retrieval

Chronological in illuminating the past of the character/Sanaa, and linking the events that made Sanaa a girl

A brothel, so the narrator gives her the space to draw her personality, as well as reveal her psychological secrets.

He uses the method of free association to reveal these hidden things and their impact on the personality

Sanaa, the text through retrieval intensifies the narrative discourse in highlighting the circumstances that led Sanaa to...

Being a brothel girl with all the harsh social outlook and procedures of authority that this entails

Which raid these places from time to time.

In the novel (The Rational Turn), the narrator's events are based on investing in the retrieval technique and employing it in...

The fabric of the narrative narrative, as the Lord used it to illuminate the history of the characters, and draw their features, and this

It is clear in the following text: ((**Jamil Arja is a major victim of society. He started his life as a volunteer**

In the Iraqi army, the armored class, its need for a job, and its lack of money, is what drove him

To volunteer, as he did not reach the level of primary school and did not pass it, [...], Jamil bore the burdens of war as a soldier

Armor in the first and second battles of East Basra, Al-Muhammarah, Al-Khafajiyah, and Al-Busain, and received injuries

More than once, he saw death hovering over his head many times, and he felt that he was inevitably leaving life.

But the will of God and his will to survive made him alive, to witness more fierce battles, especially in...

He interrupted Al-Faw, making him wish for death or disability so that he could get rid of this hell that he was suffering from

He and the other soldiers))⁽¹⁵⁾, reveals this retrieval that depends on employing the description by reliance

On the narrator and his ability to narrate past events, he reveals a stage of my past

The character that shaped his personality in the fabric of the novel, as all these events are reflected in the character

Beautiful, and her behavior within the novel.

We find that through this retrieval, in drawing the boundaries of Jamil Arjah's personality, the Lord is alluding to

The theme of (disability) that accompanies Jameel from this point to the point of its actual occurrence, is an abstract wish in

The beginning of his life, then events combine to make it a tangible reality, which produced a broken human being who builds a vision.

For the power and influence of authority.

We find that Al-Mawla's focus in employing temporal recall is limited to illuminating the corners of his characters.

This appears elsewhere in the narration, and one of its clear examples is what is stated in the following text: **((And he remembers**

His mother, who also died in a traffic accident, was still an eight-year-old child when he came to him

The news of his mother and father also dying on the highway, where their vehicle overturned and they were turned into pieces

Scattered, the news came to him frightening and painful, and it struck him like a thunderbolt at that age, where he was spending the night.

At his uncle's when he heard the news))⁽¹⁶⁾This external recall illuminates a stage of the personality

Meek, and is linked to another memory of seeing a woman who had been in a hit-and-run accident, and they brought her to the hospital.

In which he worked, the Lord here superimposes one retrieval upon another, in a structure that relies on condensation with the aim of

Highlighting the hidden side related to Wadih's family, this retrieval provided a connection and consistency to the events and illumination.

The characters, on the one hand, and on the other hand, fill in the gaps that arise through the narrative and the development of events.

From the above, it is clear that Riad Al-Mawla's third novels rely on the use of temporal retrieval

As an important narrative technique in narrative construction, it has given it high artistry and the ability to persuade

The recipient, through the interconnection of events and the illumination of the characters, and these retrievals varied between external and external

And internal, while its contexts relied largely on employing the past tense to create structure mnemonic.

2) Anticipation

Anticipation is one of the techniques of narrative narration, and is defined as: ((a narrative movement based on narrating an event later or mentioned in advance))(17) Although it is described as a “narrative anachronism heading towards...

The forerunner, as the narrator anticipates the main event in the narration with preliminary events that pave the way for what is to come and indicate to the reader.

By predicting and anticipating what might happen, or the narrator indicates an initial time signal that explicitly announces an event

will fall into the narrative))(18) However, it is more of a ((narrative maneuver))(19) Because the narrator is baptizing

Until the order of the sequence of events is reversed by jumping to an event with a specific period of time, and bypassing

The point reached by the novelist's discourse to anticipate the future of events and look forward to what will happen

Updates in the novel(20).

The function of anticipation is to (make the reader expect an event, or speculate... Perhaps the most prominent characteristic For a forward-looking narrative, the information it provides is not characterized by certainty...))(21), which makes the reader Always tense and anticipating until what has been told is confirmed, and anticipation also plays an important role in announcing. Explicitly about the events that the narration will witness later(22), as well as the possibility of the narrator taking refuge To anticipate to achieve the function of paving the way for an action that may occur in the future(23).

The structure of anticipation in Riad Al-Mawla's novels came at a lower rate than temporal recall, because it is Mnemonic narratives, and the temporal anticipations varied in terms of the linguistic context between the sign and between

The statement, from what was mentioned in the narrative/narrative context, is the anticipation that comes from the novel (The Roots of the Reed): ((**He was**

Happy with his newborn, he caresses and entertains him with his large, rough hands, holding him tightly to his chest as if

He is characterized by goodness and happiness, or he is considered a supporter upon whom he will depend at the end of his life if he becomes weak

He returned, his resourcefulness became less, and his livelihood became scarce, so he began to think about his future for a long time, and draw a path for him towards

He got a good job, which earned him an uninterrupted salary, better than his own work which he spent as a farmer

And guarding and portering, and finally he settled in a shop selling tobacco, all of which are humble jobs that hardly fill a need.

Their daily expenses))(24)The text includes the use of temporal anticipation in an indirect manner, as

It is evident through Farhood's anticipation of the future of his new baby (Ghazi), and reveals his desire for this to come true

Anticipation, which finds its way into the text of the narrative with another temporal anticipation in the words of Al-Baik, ((**but**

I will give you some advice and you will thank me for it later. Let your son join the police force, and he will get a job

It earns her a monthly salary, and forget about freelance work that does not build a future))(25)And this is what was achieved

Indeed, we find that the Lord relies on setting a narrative framework for some of the events that take shape in the novel

Through the structure of temporal anticipation.

However, we find that some anticipations have not been achieved in the fabric of the narrative, and they remain within the circle of desire or desire

Intuition that does not rule with certainty, and this is what we find in the following text: ((**He never stopped warning me of consequences**

Going into this reckless adventure, which will inevitably topple my head, and will shame me and them

Until God willing, they will be deprived of the rights granted to a martyr, so why should I not become a martyr and be

It is beneficial for my family, so that they will have mercy on me later, and I will be a reason for their happiness))(26), takes this preemption

The method of free association, to reveal what is going on in the mind of the character who frames the narrative event,

The character here starts from the theme of death as a general narrative framework, to achieve it in both cases: whether escaping from...

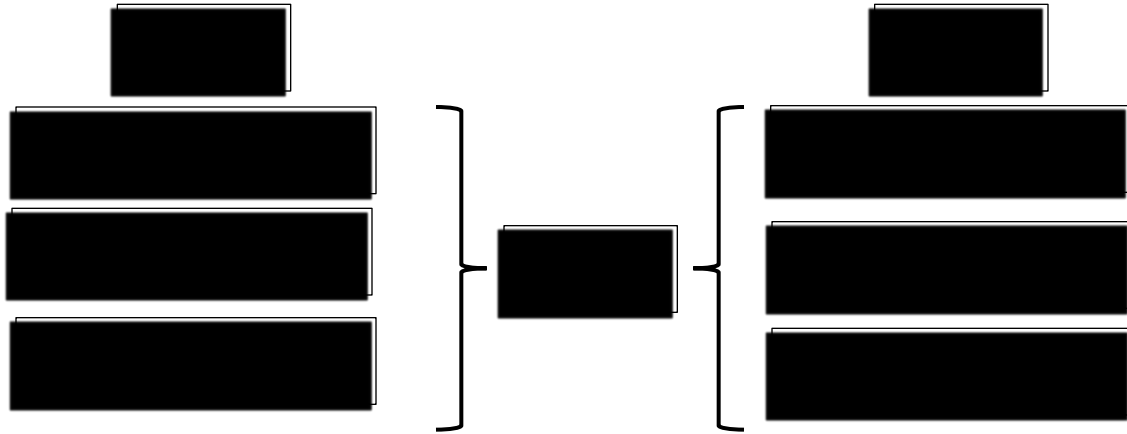
The army, or staying in it and engaging in the war, but the difference between the two deaths is in what results from it.

The Lord places escape as a negative meaning, then anticipates the meanings that suit this negativity, while placing...

Testimony has a positive meaning, then he imagines the meanings that come from it, but he strips the character of his desire

In life, there is no way to a decent life under an unjust authority and a brutal war, and we can emulate

This anticipation is planned so that the meanings are consistent with each other as follows:



It seems that investing in temporal anticipation in the novel (Dr. Awni) makes the narrative contextual Verbal contexts, based on employing reception letters related to present tense verbs, and examples of it

The following text:((- I believe that the presence of more than one party in the state will disperse its goals, and a state of conflict will emerge

The partisan conflict between them results in political discord, which is a weapon used by politicians

In beating the opponent in order to rise to power))(27)This anticipation provides a future vision of what...

Conditions will turn to him later2003, as this anticipation painted a bleak picture of post-2003 Iraq, which

The recipient senses it when this text approaches the realistic picture lived in this period, as it is a forecast presented

Living reality.

The text's reliance on employing reception letters connected to the present tense has created a temporal structure

It is based on investing in the structure of the language in producing connotations and meanings. Action in this structural form has never occurred

The word occurs after the time of the word has ended, and this gives it a future tense.

It is noteworthy that the novel's anticipations did not bring anything far from the reality of the time period that the novel dealt with.

They are anticipations that monitor a lived reality, and an exemplary case clearly visible to those who witnessed and lived that period, including:

The following preemption: **((He said to him while he was sitting on his sofa, holding his pipe: - The attack will be on me**

Military units and not the city, so why worry? Hadi replied, aggrieved and worried: "I don't know, I feel."

There will be fighting in the city's corridors if the military ranks are penetrated and destroyed. - no

I think this will happen, as the American military force will avoid entering residential areas.

They will take external routes to reach their goal, which is Baghdad, where the head of the regime they seek is located

Drop it. - However, there must be civilian casualties, right? We have experience

war1991, and the horrors that followed. - There will certainly be losses, but I think they will be different from...

war1991, the goal of this is merely to overthrow the regime))⁽²⁸⁾The text is based on foresight

The future, and its events are drawn according to the temporal anticipations provided by the language by employing the present tense

Connected to the letters of reception, it presents two relatively different visions about the events that will take place at

The entry of American forces into Iraq. Dr. Awni believes that the forces have no relation to the cities, as long as...

Its goal is to overthrow the regime, so the advance will be towards the capital without passing through the cities and disrupting it

Its mission, while Hadi moves his vision beyond the entry of American forces, is feeling the situation

How popular it will be after the fall of the regime and the absence of the law.

Hadi's vision in this text seems broader than Dr. Awni's vision, perhaps for the period during which he was absent

The doctor was not able to anticipate the future well, as the two visions agree in the occurrence of human losses.

They differ in explaining its occurrence, or the reason for its occurrence.

As for the novel (The Rational Turn), there are temporal anticipations, which the Lord resorted to to illuminate corners Characters, and drawing their dimensions in specific details, such as the following preface: ((**Then the Hajj's voice comes to him Rest assured.. Don't worry, my son, she is in a safe place, and when she grows up, I will search for a decent daughter for you So that you can marry her, and it will be free of your money and sweat, and do not depend on anyone else's money, because that is wrong You commit a major sin without realizing it, even if your future wife knows that your marriage to her was blessed Money or money coming out of the shadow of your hand and its sweat, it will not respect you and will treat you like a mangy dog, so...**

Accept such treatment?))⁽²⁹⁾This anticipation presents an image of the characters of Al-Hajj and the hotel boy (Wadih).

It is based on intensifying the negative image of the Hajj character, as the context of events contradicts this

The pilgrim is to him in this anticipation, while we find that the anticipation intensifies the naive picture he paints.

The narration in the novel is of a meek character, and the recipient will find, by passing through the narrative events in the novel, that he did not

Something comes out of this pre-emption, because the Hajj seizes everything that Wadi' gets from money.

To spend it on his lustful pleasures, without saving any of it for Wadih.

From the above, the function of temporal anticipation emerges in Riad Al-Mawla's banners as one of the tools that illuminates Angles of the narrative event or characters, as well as being a means of paving the way for the occurrence of some events, which It gives these novels their influential dimension and high artistry, and the importance of linguistic construction is highlighted in these anticipations Which the Lord weaves into his narratives, relying on the structure of the present tense connected to the letters of reception To produce a future time structure.

Secondly) narrative movement

Narrative movement is concerned with studying the rhythm of narrative movement in a fictional text, and the relative contrast between...

The time of the story, which is measured in units of time, and the time of the narration or speech, which is measured in lines and paragraphs

And pages⁽³⁰⁾Genet called the relationship between these two times "text speed."⁽³¹⁾,

This relationship is revealed in observing the changes occurring in the structure of temporal flow in the novel between

Slow down and speed up⁽³²⁾The recipient can sense this disparity between the two sides of the temporal relationship in the text.

And monitoring the changes that occur in its rhythm, whether it slows down or speeds up, by looking at the differences in syllables.

Narrative in the novel⁽³³⁾. Notice this speed and monitor this time rhythm easily, and make a judgement

Approximately on speed

1) Slow down the narration

The technique of slowing down the narrative allows the flow of events to stop, and is based on expanding the narrative space for a short period

From the story⁽³⁴⁾In which the narrative time is longer than the story, meaning that the narrator slows down

Presenting its narrative events that take place for a short period of time within a broad textual context

Narration, this is done through scene and pause techniques⁽³⁵⁾.

A) The scene

The scene technique is defined as: ((Detailed storytelling positions that may involve detailed description or...

Dialogue as opposed to general narration, which summarizes unimportant events in the story))⁽³⁶⁾, which is a technology

A narrative in which the time of the narration is equal to the time of the story⁽³⁷⁾In such a way that the recipient believes that movement has stopped

Events about growth. This technique relies on presenting events in detail through investment

Dialogue structure⁽³⁸⁾Without the direct intervention of the narrator, to give the recipient a sense of serious participation in...

The action, since he hears about it simultaneously with its occurrence, as it occurs exactly at the same moment of its occurrence))⁽³⁹⁾, As well as

By motivating him to draw conclusions instead of the narrator providing ready-made explanations⁽⁴⁰⁾It is therefore an interactive technology

Between the narrator and the recipient, it aims to illuminate the psychological and social situation and its dimensions for the characters⁽⁴¹⁾, And from

Here the presence of the scene technique emerged in the novelistic work of Riad Al-Mawla in his three novels.

In the novel (The Roots of the Reed), the use of scene and dialogue came to employ this technique, and it was These dialogues came as a prelude to important events that revealed shifts in the course of events or characters.

An example of this is the following dialogue: ((- **The owner of the inn, the dog, poisoned my body with his vile words.**

- **and what did he tell you? Fadaa asked the platform**

He asked me for the rent in a rude and impolite manner. I was not comfortable with what he said.

- **His right and what he wants, so why are you in a bad mood?**

- **I don't know. I felt like he despised me. I wasn't comfortable with him from the beginning. I might leave this place and look for something jealousy.**

- **What? Where are you going. Fadaa replied, confusion swirling around her**))(42).

This scene presents an important event for Farhood's character, as it depicts a dispute that arose between him and his friend. The house in which he lives, which will then be a preparatory event for moving from it to living in another place, Especially after he met the Jewish merchant who gave him work and housing in his house, this move constituted The beginning of a new phase in Farhud's life. The narrator here paves the way for this transition by mentioning the dispute between him and him The owner of the first inn.

We find that the scene technique occupied a large area in the novel (Dr. Awni), and one of its examples is dialogue The following: ((**Dr. Awni took a quick look at his watch, ready to get up:**

- **Time is up, and I don't want to waste your time any longer.**

- **If things had happened the way they did for me today, life would have been much better, she said**

That's while she was adjusting her clothes.

-**You mean talk and gossip?**

Whoever hears that a man pays money to gossip with a prostitute will inevitably say that he is crazy.

She replied smiling.

-And what are you saying?

- I say that he is the wisest man in the world. You made me open up and remove worries as heavy as mountains. I feel...

Relax now.

- Ok, I am happy with what I hear, but what do we do with Hadi and how do we deal with his feelings?

Al-Basri is a good person and has good intentions. He wants from me what I cannot tolerate, and he has no other goal

Love, is there a sane person who loves a prostitute?

- Yes.... Hadi.

- His problem is, it is not my fault, but his fault. I am here to get money to meet my needs.

And my mother's needs and medicine, and he wants me to love him, what nonsense is this, tell him to leave

He got that idea off his mind.

- Well, I will tell him that, but I don't think he will be convinced, and I don't know what his psychological state will be like

If he hears what you say?

- are you a friend?

- Yes, his friend.. He replied briefly.

- I don't know what to say, but tell him that I am here to make a living and I have expenses and medicine that I need

Bought it for my sick mother.

- I will make him remove that dull idea from his mind in my own way.

- I would be grateful if you did.))(43).

This dialogue represents a scenic technique that slows down the narration, and this scene included time And one place, and it dealt with one event, which is (Hadi)'s relationship with (Sanaa), and the dialogue or this pause motivates us Al-Mashhadi leaves the opportunity for the recipient to conclude that circumstances have forced (Sanaa) to practice This socially disgraceful act, and the search for an explanation for Hadi's attachment to her, is nothing but love possible That it be justified, which is what Sanaa finds surprising, as she is accustomed to a different style, even for the doctor Aouni, I was surprised that he paid money to gossip and talk, which revealed Sanaa's character. The stolen and its weakness.

In the novel (The Rational Turn), we find that the scene formed a prominent presence in the fabric of the novel, and from Examples: ((- **You live in an imaginary world, Mr. Rafi. You do not belong to reality. I ask you, by God, do you?**

Did you ever walk into a police station??

- no.

- Have you ever been imprisoned in your life, even for one day?

- no.

- Have you tried sleeping in a public security detention center?

- Certainly not, otherwise you would not have found me here in front of you.

- Do you know the location of Al-Hakimiya prison, affiliated with the intelligence services?

- No, where is it located?

Kamel sighed, lit a cigarette, took a deep breath, and resumed the series of interrogations.

- Have you tasted the sting of the cable? Or did you feel the heat of the cotyledon? Or experience the feeling of commenting from

Shoulders? Or were you insulted by kicks? Or at least I faced the brutality of the investigators and their methods

What's terrifying about the investigation?

Professor Rafi was silent, looking affected as he looked at his good friend, his eyes narrowing

Behind his thin glasses he said inquiringly:

- Don't tell me that you were exposed to all that.

Kamel lowered his head and shook it slightly, as if he was recalling those bitter days of his life

He did not reveal her secrets even to his close friend))(44)This scene displays, in its deep structure, suffering

What Kamel suffered due to his opposition political activity, and the psychological state that these methods produced

The brutality that those in power practiced against him, for no other reason than that he opposed its policies, in addition

Revealing the oppressive face of power and its unchecked brutality.

But we sense the weakness of this dialogue scene in terms of the narrative plot, so it is not convincing

Professor Rafi, an economics teacher and a fanatical Marxist, does not know, or does not know, the institutions of oppressive power

Something about his practices, at least in general, although it is natural that he is not known as a prison

His friend (Kamel), which gives the recipient an idea of a recent acquaintance between them, which has not yet reached that point

Kamel reveals his secrets to him, even though Rafi's teacher did not hide anything from him.

It is clear from the above that the scene in Riad Al-Mawla's novels has fulfilled its function for which it was appointed.

It is to be an introductory narration for the transformation of the event or narrative character, or to illuminate a narrative phase

Of the stages of the character, and the events that happened to them, the narrator saw them as necessary for the narration in a way

general.

b) Pause

It is one of the techniques of slowing down narration, and it depends on description to prolong the narration time, which is why it is called

By descriptive pause, or rest⁽⁴⁵⁾The time of the story and narration is then completely stopped⁽⁴⁶⁾, While

The description dominates the discourse due to the space occupied by the narrative pause in the fabric

novelist⁽⁴⁷⁾Hence the importance of narrative description is highlighted by its ability to "disrupt the temporality of the narrative and suspend it."

The course of the story for a period that may be long or short⁽⁴⁸⁾This narrative procedure has its narrative function in the novel.

The pause creates suspense and anticipation from the recipient⁽⁴⁹⁾.

The descriptive pause in Riad Al-Mawla's novels occupied a noticeable space, although this space varied

Among the three novels, in the novel (The Roots of the Reed) we find a description of the event: ((**His face is important in the details**

The city again, dragging his wife behind him, and on her head was the bundle of clothes she had brought with her

The village was covered with a black towel, from which only two wandering eyes could be seen. It was very early.

The sun has not risen yet, and yet there is a faint, moving movement of people heading to...

Their work was heard only by the beating of sandals and the creaking of cart wheels. Their destination was the Khan.

They have no refuge now other than that place. Hopefully, the writer Attiya will help them find even a room

They sleep under its roof)⁽⁵⁰⁾The descriptive stance appears clear in this text, as the narrator intends to...

Using it to prolong the narrative time by describing the external image that Farhud and Fadaa had, which is

It gives the recipient an image of the rural reference they used to have, in terms of appearance and behavior

By waking up early, despite the fact that they became residents of the city, as well as the fact that the city was not able to

Influencing and changing this rural behavior.

As for the novel (Dr. Awni), the descriptive stance was present, especially in the description of the characters

And presenting it, examples of which include the following text: ((**An apartment and a clinic at the same time, occupied by Dr. Awni.**

The psychiatrist took his place, a man in his early fifties, thin and short

He is tall, wears simple, old clothes, and has a completely bald head. This dates back to his early childhood

His hair fell out due to a rare disease he suffered from at the time, so he adapted to the situation despite the ridicule of his childhood peers.

The attacks of ridicule to which he is constantly subjected, his face is completely shaven, and he deliberately shaved his face

In sympathy with his head, [...], he has penetrating eyes that can probe the depths of the soul. He has a slightly crooked nose.

the long))(51)The narrator strips this text of time, stopping the events to present the character of Dr. Awni

To the recipient, he drew her external features, then probed the depths of his soul when he was being subjected to ridicule

His peers are children because of their hair loss, then discuss how to deal with this bald head via

Sympathize with him by shaving his face. There is no time in this text, as if it has stopped, which is what the recipient feels.

When reading it.

We find in (Al-Rasheed Turning) more space for descriptive pauses, as it is no longer limited to drawing dimensions

The characters, or describing their conditions, even extended to drawing the dimensions of the place, as in the following text: ((to request

Salman asked the driver to stop after he reached the entry point towards his village, which was a long road

He must cross it in order to reach the village of Sheikh Ghadban, whose mud houses are visible

From a distance, it was randomly distributed over a vast area bordered and surrounded by Bustan al-Sheikh

Ghadban, which extends over a long distance from the Tigris River, is a very huge orchard with a variety of trees

lush and fruitful, such as palm trees, oranges, pomegranates, oranges, and berries, and it was not surrounded by any walls or

Walls. Rather, it was open on three sides, and the fourth side was directly overlooking the river

A group of peasants took care of it and were in charge of planting it, collecting its crops, and sending its imports to Ibn

Sheikh Ghadban, who lives in England...)))(52), occupying this descriptive pause that I stopped at an orchard

Sheikh Ghadban, to paint his picture for us, occupies a large area of the narrative context at the expense of time

Who embraces Salman's return to his village without Saada, his girl who ran away with Abdullah Al-Baghdadi.

The narrator emerges from the environment of the event and its details into an open space of description that the researcher can find

In connection between this descriptive pause that stopped the narrative time and the event of Salman's arrival to his village,

Therefore, it can be said that it is a descriptive pause based on preoccupying the reader, and diverting him from the event and his expectations, which

It creates excitement and anticipation for what will happen with the villagers dealing with Salman, and this can be considered

The descriptive pause is a memorial phase of the life that Salman and his family were living, and the reassurance that they had

It prevails, drawing the recipient's attention to the change in it, its size, and its impact on his psychological crisis caused by the escape event.

The descriptive stance in Riad Al-Mawla's novels varied between illuminating the event and drawing its features.

Between drawing characters and determining their external image and internal feelings, and drawing the dimensions of the place

And its relationship to characters and events, and according to the above, these descriptive pauses have fulfilled their mission

Slowing down the narration, and adding entertaining breaks for the reader.

2) Speed up the narrative

Through acceleration techniques, the narrator intends to skip a group of narrative events that he does not consider important

In its narrative context, or they are long events that can occupy a large area of narrative space,

((This happens when the narrator does not find in the time of the statement any trace that applies to the time of the story, so he resorts to...

Accelerate the pace of narration))(53)This narrative movement is accomplished by utilizing the techniques of deletion and conclusion.

A) Deletion

It is known as the cutting technique.(54), or (the loophole)(55)It is based on skipping part of the story and not mentioning it

To the events and sayings that occurred in it, meaning that he neglects to mention a specific period of time in the novel(56),

In contemporary novels, this technique constitutes "an essential tool because it allows partial details to be eliminated."(57),

By this cancellation, the narrator only accelerates the pace of the narration, when the transition from one event to another is rapid Bigger than at the time of the story⁽⁵⁸⁾.

Riad Al-Mawla's novelistic achievement included investing in this technique in narrative construction His three novels. In the novel (The Roots of the Reed), we find this text based on employing the structure of deletion in Its narrative structure, ((**He continued his service in the Sinjar district for two years and a few months, enduring its brunt and harshness With legendary patience, until the order came to transfer him to Baghdad after he submitted a petition to the Baghdad District Police Director. He requests that he be transferred to his hometown, after consulting a police officer who sympathized with him greatly big**))⁽⁵⁹⁾In this text, the narrator deliberately omitted a long period of time (two years and a few months), from The time of the novel, to reach the occurrence of the transfer event, which is a period that the narrator passes in order to move to another spatial space It contains the event of the transfer of the job from Sinjar to Baghdad, in a way that makes this time jump justified For a change in event and spatial transition.

The deletion technique appears in the novel (Dr. Awni), which is divided between long and short, in the text The following: ((- **I decided to return to Basra after I despaired of your return.**

-Why didn't you come back? Ten years and you are patient? He replied surprised.

- **The hope of your return did not leave me for a moment throughout that period, and I also could not leave the apartment like this**

It is a trust in my possession, and I used to come to it from time to time to take care of it, clean it and dust it.

I dusted it off, spent a night there, then returned to my uncle's house))⁽⁶⁰⁾.

The narrator deletes the events for a period of ten years, and jumps to another time period, and we find him indicating To some details that Hadi was doing in this deleted time period, but we did not know what The events that Dr. Awni faced during these ten years, and we did not find anything in the text of the novel that was given

The recipient wanted knowledge or details about what Dr. Awni encountered during this period of time. The novelist wanted

Deleting all of these details, we find that the novel is devoid of even reference to them, and it seems that he was relying on

The recipient's realistic knowledge of the events of this period and their details, as it covers political transformations

And the social situation that the country experienced in the transition from the repressive regime to the next 2003.

As for (The Rational Turn), we notice an employment of narrative deletion, and we find this in the following text: **((did not**

He liked the situation there because it was impossible, so he decided to escape forever, so he returned to Baghdad and disappeared among the paths.

Al-Fadl, the alleys of Bab Al-Sheikh and the neighborhoods of Qanbar Ali, where he disappeared from sight for a very long time, and was exhumed

He had a false identity, and accompanied a deviant group of miscreants and homeless people who were occupied with theft, extortion, and terrorism

The others, until Jamil fell into the hands of the security men after the rest fled in Kabsa to the den they were in

They are there, and then he is hidden in the general security holes))⁽⁶¹⁾, the narrator invests the technique of ellipsis in this

The text, and this is clear in the phrase (and he disappeared from sight for a very long time), without specifying this period

The long story, or refers to the events that took place in it, but then remains silent about it, ignoring the events that took place in it

Jamil's character is limp, or its details, and he turns to what resulted from that period of his profession of theft

Blackmail and terrorizing others, in a way that gives the recipient a picture of what Jamil's personality has become because of

What he was exposed to in his military service.

The technique of deletion in Riad Al-Mawla's novels provided a narrative space in which he could move between events.

He neglects to mention some of these techniques, which varied between long and short without saying anything

The narrative structure is present in these novels.

b) Summary:

Gerard Genette calls this technique the term "summary," and defines it as "a narrative in a few paragraphs Or a few pages for several days, months, or years of existence without details of actions or words...)"(62), This narrative procedure is based on summarizing a long period of time with all its events, and condensing it, as This technique in the storytelling process depends on narrating events and incidents that are supposed to have occurred in years or years Months or hours, and reducing them to pages, lines, or a few words without going into detail))(63).

Riad Al-Mawla invested this narrative technique in his novels. In (The Roots of the Reeds) we find it in The following text: **((I left my primary school and moved to middle school after a lot of confusion, and I am finding my way I had great difficulty understanding the subjects because they were more complex. My escape from school was not interrupted by any company Some tramps, that's what I called them, friends from the same area as me))**(64), the narrator summarizes a period of time It extends at least six years, in one sentence, as he intends to speed up the narrative by investing in the technique of summarization Which allows him to jump from one stage of time to another by referring to it and leaving out a detail The events in it, and thus it is based on the recipient's knowledge of the events covered by the relevant time period In primary school, he does not want to burden the narration with what he does not consider important for the narration.

In the novel (Dr. Awni), we find this technique present in the fabric of the narrative, and examples include: **((Come back His practical activity resumed after a period of interruption that lasted for many days due to preparations for entering the world Al-Safi opened his clinic and received his patients, who were few as usual.))**(65), transmits the receiving text Briefly referring to the time period in which the narrator omitted events and presented their details, and summarized it with the phrase (because Preparations for entering the underworld), this phrase summarized the events that continued for days Many, and in this way the narrator intended to speed up the narration by summarizing these events in one phrase, as he made The narration time is significantly shorter than the story time.

In (The Rational Turn), this technique accelerates the pace of storytelling in the fabric of the novel, in the text

The following: ((**Professor Rafi was very upset and felt a state of anger, repeating that he was an old communist**

Who sacrificed himself and his history for the sake of the party, and returned to Iraq to confront the Baath regime, but he was a machine

The war affected him and threw him far away on the battle fronts, so he suffered greatly because of that, while the cowards were among the

His companions who refused to return and preferred to stay in Warsaw hotels, where there was serenity, purity, and peace of mind

Throwing into the arms of blondes, frequenting bars, and clinking wine glasses is a toast to the struggle, and now he stands

In front of the party headquarters, of which he should be the Secretary-General, after he felt that he was expelled like a dog from a house

Mrs))⁽⁶⁶⁾The narrative text is based on a summary of the events of many years that Mr. Rafi' spent in...

His political struggle, he presents to the recipient some events that span years in short sentences, and the narrator tells us

Professor Rafi was outside the country, and because of his keenness to be at the forefront of the strugglers, he returned

He came to the country in order to confront the oppressive Baathist regime, and then moved on to join the army.

He joined the war that lasted for eight years, a period of time that the narrator summarized for us in a few sentences

Short, summed up those years.

The technique of summarization is one of the techniques of accelerating the narration and presenting the events in a concise manner

Short sentences, which gave Riad Al-Mawla's novelistic work high artistry and a remarkable consistency of events.

In addition, it enabled the novelist to act on the events of his novel and its narrative structure in a way that makes...

Some of them are more influential and convincing.

Conclusion

The construction of time was based in Riad Al-Mawla's three novels (Roots of the Cane, Dr. Awni, and Detour

Al-Rashid) used the techniques of chronological arrangement and narrative movement. At the level of chronological arrangement,

We find that the retrieval technique varied between external and internal, while its contexts depended in proportion
Great for using the past tense to create a mnemonic structure.

As for the technique of anticipation, it came as one of the techniques that illuminated the angles of the narrative event or the characters.

The Lord used it as a means to prepare for the occurrence of some events, which gives these narratives their influential dimension.

It is highly artistic, and it relies on the structure of the present tense verb connected to the letters of reception to produce a structure

future time

As for the narrative movement techniques, the technique of slowing down the narrative came through employing the scene technique that led

Its function is to be an introductory narration for the transformation of the event or narrative character, or to illuminate a stage

A narration of the stages of the character, and the events that happened to them that the narrator considered necessary for the narration

in general. The descriptive stance in the novels varied between illuminating the event and drawing its features.

Between drawing characters and determining their external image and internal feelings, and drawing the dimensions of the place

And its relationship to characters and events. These techniques achieved their function in slowing down the narrative and adding...

Recreational breaks for the reader.

At the level of employing techniques to speed up narration, the technique of deletion in novels came to save space

A narrative through which one can move between events. This technique varied between long and short ones.

Without disturbing the narrative structure in these novels, the technique of summarization came to present the events in a way

Summary in short sentences, it gave Riad Al-Mawla's novelistic work high artistry and remarkable consistency

of events, in addition to enabling the novelist to act on the events of his novel and build its narrative in form

Which makes it more influential and convincing.

(1) Time in the Arabic Novel, Yumna Al-Eid: 29.

(2) Building the novel, a comparative study in Naguib Mahfouz's Trilogy, Siza Al-Qasim: 38.

(3) The Concept of Time in Thought and Literature, Rabah Lattrash (research): 45.

(4) See: The Tragic Hero in the Modern Arabic Novel, by Sun Abd al-Sada Judah (Master's Thesis): 159.

(5) See: An Introduction to Story Theory, Analysis and Application, Samir Al-Marzouqi and Jamil Shaker: 76.

(6) See: The narrative space according to Jabra Ibrahim Jabra, Dr. Ibrahim Jandari: 104.

(7) Roots of the Reed (a novel), Riad Al-Mawla: 19. See: 21, 54, 71, 148, 157, 245, 286.

(8) Cane roots: 20.

(9) The Discourse of the Story, Gerard Genette: 60.

(10) Same source: 61.

(11) Applied Analytical Criticism, an introduction to the study of literature and its elements in light of modern critical approaches, Adnan Khaled Abdullah:

80.

(12) Dr. Awni (novel), Riad Al-Mawla: 7. See: 84-85, 104, 200, 257, 258.

(13) Building the Novel, Siza Al-Qasim: 58.

(14) Dr. Awni: 123-124.

(15) Al-Rasheed's Turn (a novel), Riad Al-Mawla: 28-29, and see: 83, 118, 169, 207,

(16) Same source: 310.

(17) The Speech of the Tale, Gera Genette: 51.

(18) Time in the Arabic Novel, Yumna Al-Eid: 207.

(19) The problem of time in the narrative text, Abdel-Aali Bou Tayyeb (research): 135.

(20) See: The structure of the novelistic form (space, time, character), Hassan Bahrawi: 132.

(21) Same source: 132.

(22) See: same source: 137.

(23) See: Time and Place in the Novels of Absent Tohme Farman, Dr. Ali Ibrahim: 109.

(24) Reed roots: 70, and see: 88, 119, 122, 148.

(25) Reed roots: 88.

(26) Reed roots: 190.

(27) Dr. Awni: 65. See: 167,

(28) Dr. Awni: 219.

(29) Al-Rasheed's Turn: 19-20, and see: 41, 43, 57, 66, 72, 79, 85, 170, 183.

(30) See: An Introduction to Story Theory, Analysis and Application, by Samir Al-Marzouqi and Jamil Shaker:85.

(31) The Discourse of the Story, Gerard Genette:27.

(32) See: Poetics, Tzvetan Todorov:48.

(33) The structure of the narrative text from the perspective of literary criticism, Dr. Hamid Lahmidani:76.

(34) See: The Structure of the Novel Form, Hassan Bahrawi: 144.

(35) See: Structure and significance in the narratives of Ibrahim Nasrallah, Murshid Ahmed: 309.

(36) Dictionary of Narratives, Muhammad al-Qadi et al.: 394.

(37) See: Poetics, Tzvetan Todorov: 49, and see: The structure of novelist discourse, a study in the novels of Najib Al-Kilani, Dr.

Sharif Habila: 172.

(38) See: The Discourse of the Story, Gerard Genette: 108. And Narrative Techniques between Theory and Practice, Amna Youssef: 89.

(39) The narrative structure in the novels of Zuhair Al-Jazairi, Muayyad Abdullah, (Master's thesis): 111.

(40) See: The narrative space according to Jabra Ibrahim Jabra, Ibrahim Jandari: 139.

(41) See: Narrative techniques between theory and practice, Amna Youssef: 89.

(42) Reed roots: 48-49. See: 50, 66, 101, 108, 140,

(43) Dr. Awni: 133-134.

(44) Al-Rashid's Turn: 117-118.

(45) See: The Structure of the Novelist Form, Hassan Bahrawi: 175, and see: The Narrative Space according to Jabra Ibrahim Jabra, Ibrahim Jandari:

114.

(46) Consider: Narrative theory from the point of view of focus, Gerard Genette et al.: 127. The structure of the narrative form, Hassan

Bahrawi: 165.

(47) Issues of the Modern Novel, Jean Ricardo: 254.

(48) The Structure of the Novel Form, Hassan Bahrawi: 175.

(49) See: The structure of the narrative text from the perspective of literary criticism, Dr. Hamid Lahmidani: 76.

(50) Roots of reeds: 51. See: 22, 39, 47, 71, 107, 178, 191, 220, 245, 274.

(51) Dr. Awni: 8. See: 9, 10, 11, 17, 22, 68, 72, 77,

(52) Al-Rashid's Turn: 122-123, and see: 95, 109, 183, 205, 228, 233, 263.

(53) The narrative structure in the novels of Saad Muhammad Rahim, Nour Jawad Kadhim Al-Karkushi (Master's thesis): 81.

(54) The structure of the narrative text from the perspective of literary criticism, Dr. Hamid Lahmdani: 77.

(55) Building the Novel, Siza Al-Qasim: 64.

(56) See: The structure of the novelistic form, Hassan Bahrawi: 156, and an introduction to story theory, analysis and application, Samir Al-Marzouqi.

And Jamil Shaker: 89.

(57) The structure of the narrative text from the perspective of literary criticism, Dr. Hamid Lahmdani: 77.

(58) The Discourse of the Story, Gerard Genette: 117.

(59) Cane roots: 94. See: 133, 167, 191, 207, 208, 247, 252.

(60) Dr. Awni: 73, and see: 25, 40, 46, 104, 111, 257, 277, 280, 285.

(61) Al-Rashid's Turn: 31, and see: 146, 189,

(62) The Discourse of the Story, Gerard Genette: 109, and Narrative Techniques in Theory and Practice, Amna Youssef: 82.

(63) The structure of the narrative text from the perspective of literary criticism, Dr. Hamid Lahmdani, 76, seen: Poetics, Todorov: 49.

(64) Roots of reeds: 151. See: 77, 87, 89, 161,

(65) Dr. Awni: 114-115. See: 38, 104, 114.

(66) Al-Rashid's Turn: 234-235. See: 29, 81, 195.

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