

The Role Of Precedents And Suffixes In The Temporal Structure Of Narrative: The Novel "Ikhtia" As A Model

Ghada Mohammed Fathy Ebrahim
Prince Sattam bin Abdulaziz University, Saudi Arabia
g.ebrahim@psau.edu.sa

Abstract

This study examines the role of precedents and suffixes in narrative temporal structure, identifying Gent's sorts of precedents and suffixes and locating them in Emile Habibi's novel "Ikhtia" and their purposes in the story's chronology. This study used a descriptive and inductive approach to track temporal growth between antecedents and suffixes, describing the material phenomena and extrapolating secular narrative movements in "Ikhtia." The study found that the novel "Ikhtia timeline" of events revealed clues about the logical temporal hierarchy and that this fragmentation of events helped the narrator rewrite the story. Because "Ikhtia" is a self-narrated novel, the narrator knows all the events and people. "Ikhtia" used foresight through internal precedents that marry the fundamental and anticipatory tales—resulting in the repetition of important events and the narrator's anticipation of future visions. Arousing the reader's interest, as well as external precedents that push the events to a logical end, whether it is the frequency type, which always completes the tale, or the repetition type, which performs the same function. Based on the analytical study of the temporal structure of the novel *Ikhtia*. The research concluded with several main recommendations. The most important is the need to pay attention to the practical aspects of critical theories to reveal their effectiveness in studying texts. Diversify the tools for analyzing literary texts to come up with richer and deeper results in understanding them and attempt to master the latent energies of the lit.

Keywords: precedents; suffixes; temporal structure; *Ikhtia*.

INTRODUCTION

Critical studies were interested in narrative creation, and some attempted to shed light on the narrative's temporal structure, taking into account Gent's (1997) notion of the story's division of time. Here are a few of these studies: Ashour (2018) examined the most significant temporal tactics in the novel "Granada," the relationship between narrative time and the historical novel, the novel's internal temporal structure, and what falls under it from the tale time and discourse time. Fard (2020) examined the components of time in Hadiya Hussain's. Jaballah (2020) focused on the use of temporal structure in Ibn Zaydun's poetry Zaidoun, underlining the significance of temporality in the aesthetic development of Ibn Zaydun's poetic works. Al-Araj (n.d.) examined the temporal structure of the novel "The Balconies of the North Sea" by Wassini al-Araj, providing light on its creative and aesthetic worth and the employment of narration techniques of retrieval and anticipation of the passage of time in the novel under consideration. The gap between both studies persists, however, and this study focuses on addressing Gent's (1997) time theory through the applied model.

The novel "Ikhtia" centers on a big event. The traffic crisis led to the disruption of cars in Haifa. And an attempt to comprehend the source of this catastrophe. This realization was attained ten years later, prompting the narrator to make (the passage of time) the means to understand it, tying it to a historical story involving the noble prince and the vizier's three sons (pp. 11-13). The novel "Ikhtia" is broken into three volumes, with each book containing numbered chapters. The first book, "Peoples" begins with a specific reference to time and a historical character from "Murooj al-Dhahab." The first book is broken into six episodes: (1) A sword plucked from the sky, (2) the cloak, (3) the symbols, (4) the advocate of the nation, (5) the disguised figure, and (6) the gift. The second book, titled "Ikhtia," begins not with a direct temporal reference but with a verse from Nasr bin Sayyar that contains three present tenses: "I see, is about to be, becomes." The second notebook is divided into four episodes: (1) The return of Abi Al-Abbas, (2) Mleiha, (3) Ikhtia, and (4) Sarwa. The third book, titled "Valley of Abqar," does not begin with a direct temporal sign; rather, it begins with two verses quoted by Amr bin Maaa Yakrib and includes four past tenses: "I panicked, was afraid, went, and stayed" and one present tense: "return." The third book consists of two chapters: (1) The pullover sweater and (2) Good morning, Abd al-Rahman.

The chronological order of the sequence of events in the tale time, which is the hypothetical or imagined time, frequently differs from that in the narrative time, which is the original time or genuine time, as represented by Gent (1997). As for the time of the story in the novel "Ikhtia," it is subject to the narrator's control, or what Youmna Al-Eid refers to as the artistic arrangement (Al-Eid, 2010). He interrupts the instantaneous moments, or what he calls the immediate completion of the first event, to tell an event from the past, illuminate information about a character inside or Through the story's paradox of the present moment, it is possible to determine the temporal past and future (Yaktin, 1997).

In the novel "Ikhtia," the time difference between the time of the story, the real-time in which the events took place, and the time of the narrated story, or the novelist time, in the words of Saeed Yaqtin (1997), appears to be greater than ten years, while this time difference was also greater than ten years. The "missing piece of the puzzle" is the time to comprehend why the traffic problem occurred at that time. In episode 2 of the first notebook, the exact time of the story is specified: "It was the beginning of the matter on a spring day in the early 1970s." (p. 32). "This situation occurred... five or four years before the "Tal al-Rabee operation" (p. 42), and the narrator highlighted, with some irony, the investigators' finding that the traffic crisis lasted "24 minutes and 59 seconds" and "57 over 60 of a second" (p. 51).

METHOD

The research relies on a descriptive and inductive technique to trace the manifestations of temporal growth between precedents and suffixes, describe the temporal phenomena, and extrapolate the forms of narrative temporal movements in the novel "Ikhtia." This study aims to achieve the following objectives:

1. Clarifying Gent's (1997) distinction between narrative time's predecessors and suffixes.
2. Determining the role of antecedents in "Ikhtia" in terms of inspiring the recipient and seeing the future.

3. Determining the function of suffixes in the novelistic model in terms of filling in the blanks and throwing light on the characters, settings, and times (the research subject).
4. The distinctions of temporal movement between external and internal predecessors and external and interior suffixes in the narrative structuring of the novel "Ikhtia."

The present study's significance derives from applying Gent's (1997) theory in differentiating between precedents and suffixes in the time of narration. The study employs the novel "Ikhtia" as a narrative model, attempting to elucidate this temporal duality's role in the story's temporal construction.

RESULTS AND DISCUSSION

This study examined the role of antecedents and suffixes in the narrative temporal structure, highlighting the categories of antecedents and suffixes according to Gérard Gent's (1997) classification and showing the positions and roles of temporal lags in Emile Habibi's novel "Ikhtia." The study concludes with the following findings: Gent (1997) has clearly defined both retrieval (suffixes) and foresight (antecedents) as temporal movements that create narrative production by referring to the past or the future, respectively. Gent (1997) also separated the suffixes into internal and external sections, indicating the purpose of each section. Gent (1997) was also able to distinguish between internal and exterior antecedents, identifying gay and heterosexual antecedents on the one hand and recurring and recurring antecedents on the other. Gent (1997) then proposed a situation where suffixes and antecedents can overlap to the point where they cancel each other out, which he termed irrationality.

The external and internal suffixes have formed a major construction in the novel "Ikhtia" as it relies on the remembrance technique that constitutes an interruption of the immediate moment, which works to push boredom on the one hand, and illuminate the past of the characters and provide the reader with some information about previous events on the other. The suffixes change the story, although they contribute to the weaken the temporal coherence by interrupting the course of the main story events; it has aided in illuminating some aspects of the novel's characters' lives and in pushing boredom with a new narrative vitality that captures the reader's attention.

Precedents And Suffixes In Gérard Gent

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In the framework of his distinction between narrative time and narration time, Gent (1997) argued that one of the duties of the story is to integrate one time into another, presuming that the chronological sequence of the story differs from that of the narration because the story reorganizes time. Gent (1997) focused on the relationships or connections between tenses so that the past becomes the past compared to the present, and the future becomes the future compared to the present. Gent (1997) also sets a specification for the retrieval that can be termed suffixes, which is every subsequent mention of an event before the current point. In contrast, anticipation, or what can be termed precedents, defines that every narrative movement recounts an occurrence after the current point. Gent (1997) categorizes suffixes (recall) as internal if their amplitude lies within the primary story (or the first story, as he termed it) and external if their amplitude lies outside the first story. Each internal and exterior suffix serves a specific purpose; the time of internal suffixes is included in the main story's timeline. While the function of outer suffixes is limited to illuminating temporal moments preceding the time of the story, Gent (1997) also distinguished between non-story inner suffixes, i.e., those that deal with a timeline different from the time of the main story, and homologous inner suffixes, i.e., those that run at the same time as the main story (Gent, 1997). Gent (1997) distinguishes between two sorts of gaps if the function of suffixes is to fill in the gaps or to fill the hole left by omitting portions of the story. The first type is the consequence of a partial deletion or deficiency in the story's time, while the second type, the decline, is the result of removing one of the story's aspects, and so on. Gent (1997) distinguishes between partial suffixes that restore an isolated event within the story's time frame and complete suffixes that restore events that occurred beyond the story's time frame. They are essential parts that occur inside the story's temporal frame, and whether the partial suffixes are explicit or implicit, they restart deletion or interruption in the incoherent narrative.

Gent (1997) was also able to differentiate between internal precedents (foresees) that connect the fundamental story to the anticipatory story and external antecedents that drive events to their logical conclusion. Gent (1997) then examines types of precedents between frequency type working on the narrative frequency and a recurring type alluding in advance to an event that will be told in the future, such that this type serves the dual purpose of reminding and publicizing the occurrence in advance. Gent (1997) then describes a state of overlap that might occur between suffixes and predecessors in which they cancel each other out at a moment he termed non-timelessness, which is when it is difficult to define the point in time (Gent, 1997).

The Temporal Structure In The Novel " Ikhtia "

In a sense, "Ikhtia" can be considered a type of remembrance narration, 'The Memoirs,' based on the narrator's indication that he wrote this novel when the 'Forgotten Eater' file was made for him; It is the case file (the subject of the novel): "When we began to conduct "general cleaning" in preparation for the publication of the daily

newspaper, they brought this file to me, along with other " So what are you holding now?" (Habibi, 1985). This demonstrates that the narrator actively participates in the story and the protagonist (Bouazza, 2010).

It appears that the narrator chose to write according to the events or opinions that leap to his mind rather than the actual chronological sequence of events. As Ricoeur (1999) stated, only narrative discourse can create forms for human time, and the plot is a composition of dissonances so that the whole can be extracted from the beginning, middle, and end (Ricoeur, 1999). but stay The narrator's assertion that his novel "Ikhtia" is a retelling of past events reveals, in principle and throughout the novel, that it is a representation of a reality that presents itself to human feeling, to use Ricoeur's (1999) expression (1999, p. 188). However, regarding how this reality was introduced, there is no doubt that it has been fictionalized. This new formulation makes the temporal tightness of the novel rely, on the one hand, on the fabricated interior, in Paschlar's term, or on the reflective vision of the narrator, and on the other hand, makes it transcend the initial temporal system of occurrences Actual. (Gaston, 1992).

The temporal construction of "Ikhtia" is determined by the course of events, between retrospective suffixes that go back to the past and forward-looking precedents that move towards the future, during which events and characters develop, revealing at the same time the novel's complexity. The transcendent temporal movement of the logical hierarchy has resulted in a lack of coherence, requiring the reader to re-read until he reaches an analytical picture of the sequence of events. The breach of the temporal hierarchy has also resulted in the mixing of times, overlapping the past or future with the present so that a space of time is formed from the lines away from the straight timeline (Michel, 1986).

Suffixes

If we assume, with Bahrawi (1990), that remembrance is the primary form of narration because it is the traditional image on the one hand. That narration necessitates the narration of events that have already occurred. This remembrance technique remains interrupted by the present moment through retrogression processes based on narration or remembrance (Bahrawi, 1990). The retrieval technique is typically connected with novels that rely on the stream of consciousness, where the "knowledgeable narrator" with his topic controls the sequence of the narration of events, so he returns to his memory to finish the novel's specifics (Youssef, 2015). And the suffixes would fill in the gaps left by the omission or deletion, as well as combat the monotony that may come from the narration's hierarchical progression. Regression occurs when the present story transitions to another former story or one story are inserted into the current story (Gent, 1997). The suffixes are split into two categories by Gent (1997):

1. External Suffixes

It is the process of regression to the past outside the main plot, and this type barely overlaps the past story with the current story, as its primary purpose is to illuminate the history of one of the characters or to provide the recipient with some knowledge about earlier occurrences (Gent, 1997). This type was mentioned, for instance, in the narration of "Ikhtia" beginning with the chronological narration of episode (1) of the first notebook, "My father... was the first to tell us the riddle of the Alfadil prince" (p. 11), followed by a narration of the story of the riddle of the Alfadil

prince. Sons of the deceased vizier, they were three clever young men. The regression process played the most important role in connecting the external story to the basic story by demonstrating or demonstrating that the passage of time, just as it was the most important factor in understanding the mystery in the external story, is also the most important factor in understanding the basic story; he understood the cause of the car crash crisis on the streets of "Haifa" ten years earlier.

The narrator provided the following information regarding the historian Al-Masoudi: "He is the first individual to enter the heresy in the field of writing and printing, "All rights retained by the author"..." (pg. 53-55). The narrator described aspects of his life at the opening of episode 6 entitled "Atiyah": "God also watered the days. Those were the genuine days of Haifa, and we were, as Haifa was, in the chasm of youth and the fluidity of youth...", and the narrator detailed the chronology of this period: "We were at the start of 1943..." (p. 82), as well as in the first episode of the second book, "Ikhtia," titled "The Return of Abu Abbas," in which he related the story of Baha Abbas, beginning with: "The house of Abbas was My father, Abd al-Karim, was the first house built in the neighborhood of Baha'i gardens..." (p. 89).

The narrator's account of "Atiya" begins, "I did not have a trick except for the young man, Attia. So I approached him. I said, "What is your daily income, Attia?" (p.84) In addition to what the narrator said regarding the information about "Atiya": "Atiyah was from the people of southern Lebanon... because he understood the letter, he released his hidden skills, including his exquisite handwriting..." (p. 86).

The reviews of the narrator's opinions on some customs in the time of ignorance contrast them with the position of Islam regarding female infanticide in the context of people's attitude towards the repeated birth of girls: "and they may have called that girl "Ikhtia" or "Khatia" because she gave birth to a seventh girl... (pp. 98-101). It is examining the journalist's views towards the veil, "And the darkness in this circumstance was not poor. Rather, he used a knife out of natural disgust for hypocrites and liars." (p. 103 - 108).

2. Inner Suffixes

It is the process of retrogression into the past within the main story and is divided into homologous suffixes of the tale and hetero-story internal suffixes.

a. Inner Suffixes Are Homologous To The Story

It is a regression to the past to narrate a portion of the main plot that contributes to filling in a knowledge gap of events or characters since it frequently goes back in time to provide hints about the character's background (Gent, 1997). This form of apostasy emerged in the narration of "Ikhtia" when a Tiberias-born woman described the cloak of a creature that descended from the sky: "and then a tall man landed upon it... wearing a white Tunisian cloak"; she described it as "what our Arab neighbors used to wear" (pg. 19-20).-Reverting to the story's time to deny the laser weapon's existence at the time, "We were still living in the pre-Star Wars era." As well as the apostasy reveals the origin of the Tabaranis and their robes, "when Syria was one of their neighbors... they belonged to the historian al-Tabari..., but they were not known in special, white, mursal robes" (pg. 20-21).

Part of the life of the Tabarani woman revealed, "She replied that she had lived since the end of the war in Haifa, and had married a blond man..." (p. 22).

Counselor's census of the Palestinians who visited Tiberias last time: "Three Palestinian Tiberian girls came from Syria and married their relatives..." (p. 23). Illuminating a part of the political life of the American advisor, who joined the investigation committee into the accident "and was elected for what he gave Israel... but many years have passed since these promotions..." (p. 32).

And such Shedding light on an aspect of the practical life of the narrator's character, "we were, in the newspaper, at the beginning of the "modernization" process...", as well as shedding light on the narrator's point of view at the memorial ceremonies he was attending "when they finished speaking..." (pp. 43-47). Recalling the arguments presented by the representative of the General Staff in the investigative body, "Although he delivered his arguments... and between the arguments, there was a period of absorption of time, as if he was a creative painter..." (p. 50).

Interpretation of the structure of names among the Israelis: "Then there are many names for their companies..., and I mention some examples from it" (p. 56-57). The narrator mentions the investigators' actions, "They were faking accusations against Falah..." (p. 61). The story of the woman who made the lawyer busy moving his car after the green light. She was a blonde Jewish woman..." (p. 63).

The judge responded by explaining the previous position on the Arabs of Haifa, "The judge of Al-Wasat was alarmed, and woke up...No accused before you accused us that we threw the Arabs of Haifa..." (p. 67). The story reported by the lawyer on behalf of his father, "why his two men did not make him implement the decision of refusing to recognize the state, for three months... a Palestinian member with aspirations, 36 years ago..." (p. 69). Interpreting the re-investigation with the lawyer, with the words of a woman, "This is based on what was mentioned in the woman's statements..." (p. 73).

What the narrator mentioned from the story of the falafel seller with the masked man is "saying that the gunman himself ascended on the falafel plate, and started to take it one by one..." (p. 74). He mentioned information from the past of one of the detainees in the traffic accident "and that this young man was arrested 15 years ago with his peers at school..." (p. 76). The research published by a professor compares the patriotic feelings of Western Israelis and those who neighbored the Arabs "after a lecturer was settled at Ben-Gurion University..." (p. 80).

The narrator presented details from the life of "Abdul Karim" - one of those who found themselves in the traffic crisis - "In the time of the Arabs, he worked in the workshop of an oil company..." (pg. 91-93), as well as in his saying, "And they did not announce in the newspapers except that he had passed away and he is a fugitive from a moral crime he committed during the time of the Mandate..." (p. 113). The novel's review of the manner of the Civil Guard personnel in the past: "The Civil Guard personnel, at that time, were in a state of alert..." (pg. 94-95).

Returning to the details of "Abdul Karim"'s past, as a justification for the existence of "a box that was hidden in one of the rainwater leaking holes... Abdul Karim... had been exchanging messages for forty years..." (p. 114), then the

narrator goes on to mention Details of Abdul Karim's life in his childhood, referring to the neighborhood that he linked them to, so the narrator tells the details of his life as well, "Abdul Karim, at that time, did not differ from us except that he preceded us in going down with his brothers to work and asking for sustenance as a youngster..." (p. 115).

b. Inner Suffixes Change The Story

It is a form of regression to the past to tell an external story about the framework of the main story, and this movement interrupts the flow of the main story. Although this may be useful in illuminating some aspects of the characters' lives in the novel or in pushing the boredom with a new narrative vitality that attracts the reader's attention, this form of regression weakens the narrative's temporal coherence.

This type of apostasy was mentioned in the narration of "Ikhtia" as the narrator mentioned a story that reveals the great difference between two different types of people when he began to reflect on his interest in explaining the traffic crisis, despite people forgetting that incident "Since we used to rent bicycles... they laughed, and they crossed the bridge with their parents' cars frowning..." (p. 13), and the narrator linked this story to that type of human being that can explain the cause of the traffic crisis, and as the narrator's explanation of the phenomenon of "forgetting mercy" in which he described the collective forgetting of the traffic crisis by telling a story; "I know about a friend whose car was hit by..., he didn't wake up until several days later... I erased from his memory..." (pg. 14).

The narrator confirms that questioning is the key to knowledge and that asking about the cause of the car crash crisis is what everyone should do instead of forgetting the matter. In confirmation of the idea, the narrator provided stories about the success of the question in discovering the truth, such as "Newton ... when he asked why the apple fell, ... Archimedes audacity: "I found it, and I found it..." in the pre-Islamic era, the question of Qis ibn Sa'idah al-Ayadi came..." (p.15)

Attempting to explain the "transportation stroke" that occurred with stories from reality or history, all of which are strange; Would you believe me if I told you - and here I am doing - that a creature from space stopped my car..., from a "ghoul" that fell to us on the right side of the road..., what the sailboats passengers saw in the first time, strange creatures..., As for Abu Al-Hasan Ali Bin Al-Hussein Al-Masoudi, he narrated... that if the sea became more wicked and waved, black people appeared... so how many nights did I return... and dwarf creatures appeared to me in the middle of the road" (pp. 16-19)

He gave the example of the incident of the lightsaber penetrating the chests of people at the moment of the traffic crisis, with a legendary story, which is the narrator's saying: "It penetrated their chests as the broilers penetrated the breasts, or the chests of the residents of that remote island..." (p. 20).

The chromatic link between the "pyramid of red tomatoes" described by the vegetable vendors, "the color of the zemak of our stallion, or the facies of the English director who was visiting my brother..." (p. 25) Also, the response to seeing fruit at the vendors lining up around the damaged cars by moving through

memory to the taste of the fruit in the past: "God watered the days of the Qarqshani apple... since the Minister of Agriculture was guided in the early sixties..." (p. 26), and it appeared during the narrator's digression from the retrieval of grafts Fruits, which indicates the state of moral euphoria that is associated with those memories (Al-Harbi and Hind, 2019).

The narrator's representation of the state of pleasure that he experienced with that of the mighty Samson, "The mighty Samson's pleasure overcame me when he realized his ability to take revenge even in the hour of absolute helplessness" (p. 28) The story of the goblin in the jug that the narrator narrated to compare it to an intruder himself, "And the story of the goblin in the jug is that the accursed devil..." (p. 29).

Disclosure of the origin of the Tabaranis "Tabarani exist since the days of Abu al-Tayyib al-Mutanabbi..." (p. 23). Searching for the origin of the word "Al-Shanta" our ancestors may have said the dispersed dress. When they were together..." (p. 24). An ironic reflection on the origin of the word "Arabs," "and they are called thus because they always present the tongue with the answer..." (p. 31). Interpreting the names of the streets, such as "Hagiborim" street, "meaning the heroes who expelled the Arabs of the Roshima Valley from their homes...", as well as the name of "HaHalutz" street, "a street built by the first settlers in Haifa..." (p. 33-36), and also some words with the structure ending in "And there is the mankal...and the samankal..." (pg. 59-60).

Citing stories as an example that provokes laughter at the literal translation of some words, such as the story of the Libyan student, "It sparked our laughter, for example, when it came from the mouth of a Libyan student who was receiving science at the University of Milan...", as well as the story of the two expatriate and non-expatriate sisters: "As for what my sister fell into." Expatriates are very different..." (pp. 34-35). Illuminating a glimpse of the history of "Paris Square," "Since "Al Hanateer Square" in the first time, our fathers were "Al-Arbanjeh"..." (p. 37). Representing the position of prior recognition of the crime with "The Bride of the Nile in the First Age..." (pg. 43).

A professor from among the investigation committee members recalled an old incident that he found to be the key to solving the mystery of the traffic crisis. "Later, a professor remembered... a similar strange incident that occurred in "This East" in the ancient time, including the narrators of the book "One Thousand and One Nights"..." (pg 49). Mention the ability of the traveler Al-Masoudi to determine the number of years and days as a mockery of the investigative body's electronic determination of the period of the accident. The traveler Al-Masudi was able, about a thousand years ago, in the Hijri year "335" exactly, to determine the number of years and days... (pg. 52). The narrator mentioned the story of a relative who told him a comparison between their strength and the strength of the Israelis, "A relative of a village in the West Bank came to me, after the 1967 war, from a village in the West Bank..." (p. 59).

Linking the financial predicament that the journalists got into with what the former Finance Minister had mentioned, "as stated in the prophecy of the former Finance Minister..." (p. 65). Interpretation of the meaning of "Ikhtia." As for "Ikhtia," - he said - he remembers that he heard his grandmother screaming

at his father: "Ikhtia," when he intended to beat his daughter..." (p. 98). The story of the journalist colleague, which the narrator linked to the character of Tracker, "I remember that our young modern colleague told us for the first time..." (p. 101). What the narration mentioned about the reason for calling "Miskeen al-Darimi" as a link between it and the word "miskeen" that was used by one of the journalists: "I don't know - he said - the reason why they, in the pre-Islamic era, called Rabia bin Amer as "Miskeen al-Darimi"..." (p. 102).

He mentioned stories related to the period of Saba Al-Rawi and "Abdul Karim," such as "Do you remember the goblin boy whose name is Farid?" (p. 118), as well as the story of the old beggar Sheikh? "Do you remember Abdul Karim, the old beggar Sheikh..." (p. 120). The story "Ikhtia," "Who does not remember an Ikhtia and did not love it until it was destroyed?" (p. 123-128), and the story of the Pendulum Man, "Do you know who the Pendulum Man is?" "... (pg. 129-132), and the story of "Sarwa," "they had a sister whose name was "Sarwa," and we pronounced her name "Sarwa": Skinny, Thin ..." (p. 135-143), and the story of Abd al-Rahman, which was narrated by the narrator in the episode (1) of the third book entitled "The Sweater," "I knocked on the door of his house for dinner. Abd al-Rahman greeted me with two eyes, which quickly reminded me of that rock..." (pg. 147-153). A series of stories similar to glimpses of the narrator's past in episode (2) of the third book, "I laughed when I noticed an open window in front of me, from which an Arab man appeared..." (pg. 154-161).

Gaps

It can be said, with Barth (1992), that everything in the narration has a meaning and that even the parts that seem obscure or distant from the other parts are necessary to complete the meaning and clarify the ambiguity (Barth, 1992). However, due to the lack of a novel structure, it is difficult to determine the meaning of the narrative as a whole. Events are hierarchically sequential. Thus there is a gap or a temporal jump, and the narration of events is frequently susceptible to the narrator's decisions between events that he emphasizes and those that go beyond them. Or resort to a brief explanation of events that transpired over an extended period (Mendola, 1997), which results in a kind of omission or reduction. Then a void emerges within the narrative (Gent, 1997).

Delete

A part of the story can be deleted because it is unimportant, or the deletion may be temporary, as a matter of suspense, and then go back to mentioning it in another part of the story. The deletion can be determined from a different perspective by comparing it to the stop when the sequence of events is interrupted for the sake of a pause for the narrator to contemplate or a description of something, in which case time, hypothetically, stops. The deletion was mentioned in the narration "Ikhtia" in places where the phrase "afterward" or "several years have passed," which shortens the time without specifying the exceeded period.

Such as what the narrator said; "It was said, later, that he was the first to notice the impossibility of the flying saucer accident..." (p. 31), "And it appeared for investigation, later" (p. 38). Later, Prof. Musta'rib mentioned, "However, a prominent

Israeli researcher pointed out...later" (pg. 32), "we learned later, that the lawyer did not ask the investigators" (pg. 62), and it came in the newspapers, later, that it was collapsed from the first moment" (p. 93). "But many years have passed since these rapid promotions..." (pg. 32), "After such a long time has passed since the accident" (pg. 50).

1. In the bygone era" (p. 49), "With what we achieved alone... in the bygone era" (p. 51).
2. "But she went back to the same lawyer and questioned him later" (p. 73).
3. "And everyone who frequented, any day, that club" (pg. 75).
4. "As for the lawyers of the Jaguar...when they came back to him, they asked him" (p. 76). There was no set time before they came back to him to ask.
5. "Except that we missed him, one day before we missed our childhood days and the days of Arab (pg. 120).

Decrease

It is a total dropping of one of the elements of the story, so the narrator resorts to mention an event or a character without mentioning the integrated details about it. Often this type of gap occurs when it is not important to mention the details or to play a role in the recipient in guessing the picture of the event and reconstructing the narrative according to the recipient's intuition. " the Sentence: "I was before my knowledge of these military sciences" (p. 34), without any indication of the time when his knowledge of these sciences began and also in a phrase as "My father's house, Abd al-Karim, was the first house built in the vicinity of the Baha'i gardens," and "Baha Abbas was, after, alive and well" (p. 89), which is an unknown time. "Abd al-Karim's heart palpitated... after thirty years of absence" (p. 90), a long period during which the narrator does not mention sufficient details of what happened during that period. "Abdul Karim realized... since his daughter refused..." (p. 109). He dropped many details related to the wife and daughter.

Resuming the narration of the main story after the description pauses, or the intellectual dialogue, whether the internal dialogue between the narrator and himself, where there is an opportunity for the narrator to speak freely about his perceptions and impressions, or between the narrator and the supposed recipient, or the external dialogue, between the narrator and another character, and this was mentioned in many places in the novel, such as: "Destiny willed, on that forgotten day..." (pg. 25), "While I was immersed in these feelings..." (pg.27), "It was the beginning of the matter, one spring day, in the early seventies..." (pg.32). "The noise of cars prevails, now,..." (p. 36), "I said my car was..." (p. 37), "We were in the newspaper, at the beginning of the "modernization" process..." (p. 43), "it was" the starting point "...the appearance of something...with a supernatural ability..." (48), "As for the young Arab lawyer... his car... the first stopped car... the hour of the transportation stroke..." (p. 62), "He was our modern journalist colleague..." (pg. 78), "so long as he waited, in front of "Al-Ramzoor"..." (p. 90)

"Ikhtia" disappeared for about a year...and suddenly it came back" (p. 126), without mentioning any information about what happened during her disappearance.

"He said: Thirty-six years and I have been waiting for this awakening" (p. 147).

"My situation in it is like the mother's when she was undoing the sweater...that her late husband, our father, left for us..." (p. 152), without the narrator mentioning the details of

the mother's and father's life. Several short and successive scenes resemble glimpses without any details about their characters, such as "I laughed when I noticed that a woman was on a balcony..., so the owner of the house opened the door in my face... She laughed when her husband entered..." (pg. 154-156). "May God bless our director, Ajaj Nuwaihid...." The narrator mentioned a part of the director's personality without mentioning any other information.

Precedents

According to Bahrawi's (1990) study, the narrative's timeline can be understood not in terms of the events but rather the relationships that link them and determine their chronological sequence (Bahrawi, 1990). The antecedents are a forward-looking time jump; it is the paradoxical point of time for the present instant towards the future, through which the narrator disrupts the chronological order of the story and colors it with his perspective when recounting the events (Al-Misbahi, 2017). According to Gent (1997), precedents are split into internal precedents and exterior precedents.

1. Internal precedents

It is the one that marries the basic story with the anticipatory story. It results in repetition because the narrator will return to mention it again (Gent, 1997). Thus stimulating the receiver's eagerness and, at the same time, allowing the receiver to contribute with the narrator in anticipating the course of the event. The narrator's saying justifying the possibility of paranormal occurrence to make people believe what happened at the time of the traffic crisis, which breaks the norm: "Would you believe me if I told you - and here I am - that a creature from outer space stopped my car..." (p. 16). What was mentioned in the narrator's thoughts about the appearance of dwarf creatures, wishing that certain people would appear in that picture: "I was hoping that they would be succeeded, for example, by a small beginning...but there is no trick in the eye" (p. 18-19).

The narrator expected to be questioned: "I expected the investigation committee in the accident to interrogate me..., but I waited, with the crime of the spaceman in the pessimist, to ask me to be a king's witness in the case..." (p. 19). The narrator's optimism about the number five: "This number - the fifth - ... heralds me that my day, if I do not exceed it, will pass in peace" (p. 27). The narrator mentions what the police officers will do to the suspects, "and the former chief of staff will not leave him..., so he will gouge out his two eyes" (p. 29). The narrator's guess of the position of the police, or what he called "the people with iron nerves," "I do not think that the group of people with iron nerves... will accuse me of exaggerating..." (pg. 29-30). The narrator's pessimism about exceeding the number five "I was concerned about what awaits me from the evil of this day..." (p. 38). The contrasting reality with the narrator's idea of what the memorial ceremonies should be like "and I thought we would pass the time..." (p. 45). Abbas informed his colleagues of his intention to search for his son "and informed his fellow workers... and he will return, one day, to search for him" (p. 92). What the narrator mentioned about his colleague's guess in response to his question, "Why did they not interrogate me?", "Perhaps they knew that you would deny..." (p. 73).

2. External precedents

It is anticipation that pushes events to a logical conclusion. This anticipation is either hesitant, which leads to frequency and always serves to conclude the story, or repetitious, which serves as an announcement (Gent, 1997).

Frequency

Recursive precedents serve as a complement, or narrative repetition; It is a technique that always enables the narrator to broadcast his views, and it is a technique available in the novel "Ikhtia" in particular because it is governed by the narration of self-narration, in which the narrator knows all the details of events and characters (Hamdani, 1991), and those particles Complementarity is crucial and required in the plot, not only for the sake of continuity, but also because it continually works on the logic of events, or at the very least, it serves as a reminder that its role will be revealed later. (Barth, 1992) .This type of precedent is going on in the novel such The narrator expects that he would not go, "I do not see that I am going at all. If I go, I will inevitably return" (p. 134), and such The narrator's question about the coming of Abd al-Rahman, "Will it pass? When will this hour come?" (p. 157). The supposed dialogue by the narrator: "At what moment am I talking?" The narrator assumed that the recipient would ask this question, and he replied, explaining the matter, and completing the gap "about the disruption of the movement of cars..." (p. 13).

Repetition

Repetition results from recalling precedents or from those that serve to announce a subsequent event; The narrator frequently refers, as a matter of suspense, to a future event and then returns to mention it in its context, thus deviating from the logical sequence of events to perform, as Bart states, the function of attracting attention and the pleasure of following the story (Barth, 1996). Repetition can also occur when the storyteller repeats a certain event or character to reinforce it in the recipient's mind. Or because this event or individual is the story's focal point (Al-Eid, 2010). And because the story's threads are all in the narrator's grasp and depend on the stream of self-awareness, the narrator tends to repeat specific occurrences and throw light on special intellectual aspects through an internal monologue or a continuous monologue (Vallet, 1992). Repetition also explains or connects occurrences to tighten the narrative (the interconnectedness of the story's elements), which necessitates repeatedly mentioning the interpretation of the circumstance or justification for the incident (Bouazza, 2010).

This repetition is mentioned in the narration of " Ikhtia " the narrator anticipates the main story by saying, "I only recently realized that more than ten years have passed since the day of the "cardiac arrest," which disrupted the movement in the arteries of the city of Haifa..." (p. 12). For the narrator, the main story is an announcement of what will be repeated later, such as: "I was convinced that I, like people, were guided to solving the riddle..." (p. 14), and The narrator also mentioned, as a matter of suspense, what will come later to be recounted from the work environment "the newspaper," and for a detail related to the main event, which is the "investigation," "we were able, in the newspaper, to reveal the secrets of the investigation...", as well as being among the first drivers. Destinies wanted me to be... among the first drivers... in that traffic, and also part of the event, "despite the insistence of three eyewitnesses..." (pg. 19), and The repetition also appears in the narrator's talk to himself, revealing a subjective psychological aspect,

which is what Bakhtin described the internal dialogue with (Bakhtin, 1987), when the narrator sought refuge from going beyond the number (5) (p. 27), then returned to mentioning How was this pessimism achieved, "I said it was my car, and it is the sixth in the number of cars... I was concerned about what awaits me from the evil of this day..." (p. 37),

The narrator begins episode 6 of the first book with the statement, "God watered days" (p. 82), and then proceeds to describe the events that explain this phrase, which is a side narrative. "Al-Abd Karim's heart beat quickened" (p. 90), then the narrator returns to mention information about Abd al-personality Karim by saying, "He was in his early sixties" (p. 91). Then the narrator retells the basic story by saying, "When he was fed up with the long wait, in front of "symbols,"..." The author then describes Abdul Karim's youth, stating, "Abdul Karim was no different from us at that time" (p. 93). (p. 115), and after each pause, the narrator returns to describe more information about Abdul Karim, disclosing this time, very late, that his first name is "Abdul-Rahman"; "Abdul Karim was nothing but a family name..., Abd al-Rahman was.." (135-136).

The narrator introduces a new character, "Sarwa," who is the sister of Abd al-Rahman. We pronounced her name Sarwa" (p. 135); he then proceeds to describe her relationship with the novel's characters.

Proclaiming the name "Ikhtia," Abd al-Karim Abu al-Abbas was the one who sang this peculiar name..." (p. 96), then again proclaiming her name "He hurled her name in the interrogators' faces while he was quite puzzled." "Abd al-Karim Abu al-Abbas returned to the land when he recognized, in his innermost, that his relationship with an "Ikhtia" had not ended and would not finish" (p. 108). He resumes referencing "Ikhtia" in a series of questions revolving around the same narrator, addressing his inquiries to Abdul Karim to gradually unveil "Ikhtia," adding in each inquiry what strengthens the recipient's desire to learn the Ikhtia secret. "Are you then a companion of Ikhtia?" (p. 122), and following these inquiries, the narrator continues to provide more about Ikhtia: "the house of an Ikhtia was perched above the rocky steps..." (p. 123). The narrator returns to mention what the novel began with, "The passage of time on this matter, without any of us finding an answer..." (pg. 160), to remind the main thread of the story, the passage of time, which is the thread that the writer (the narrator) insists. , intentionally and elaborately, as described by Bakhtin (1987, p. 57), to make it the key to solving the mystery.

Timelessness

Narrative narration necessitates reformulating the story so that events are formed in new temporal relationships; this is what Ricoeur (1999) refers to as the plot, and frequently the reconfiguration of the story interrupts the original sequence of events by vacillating between the three-time units (past, present, and future) (Awwad, 2016). Gent (1997) describes a state of overlap that can occur between suffixes and predecessors to the point where they cancel each other out at a moment he termed non-timelessness, which is when it is difficult to define the point in time (Awwad, 2016), "I did not understand... until the passage of more than ten years since the day of the "cardiac arrest"... is the key to this mystery"; He mentioned the event that he would narrate later, but this event is more than ten years old, and this applies to every mention of the main story before the *bête noire*.

CONCLUSION

This study examines the role of antecedents and suffixes in the narrative temporal structure, highlighting the categories of antecedents and suffixes according to Gent's (1997) classification of them and showing the positions and roles of temporal lags in Emile Habibi's novel "Ikhtia".

Gent (1997) has provided a clear description of both retrieval (suffixes) and foresight (antecedents) as a temporal process that defines narrative formation either through looking to the past or the future. Gent (1997) also separated the suffixes into internal and external sections, indicating the purpose of each section. Gent (1997) was also able to distinguish between internal and exterior antecedents, identifying gay and heterosexual antecedents on the one hand and recurring and recurring antecedents on the other. Gent (1997) then proposed a situation where suffixes and antecedents can overlap to the point where they cancel each other out, which he termed irrationality. The external and internal suffixes have formed a major construction in the novel "Ikhtia" as it relied on the remembrance technique that constitutes an interruption of the immediate moment, which worked to push boredom, on the one hand, illuminate the past of the characters, and enlighten the recipient with some information about past events on the other. Also, the suffixes change the story, although they contribute to the weaken the temporal coherence by interrupting the course of the main story events; it has aided in illuminating some aspects of the novel's characters' lives and in pushing boredom with a new narrative vitality that captures the reader's attention.

The timeline of events in the novel "Ikhtia" revealed the logical chronological hierarchy, and this fragmentation of events played a role in reformulating the story according to the narrator's vision; it is a technique available in the novel "Ikhtia" in particular because it is a novel of self-narration in which the narrator knows all the details of events and characters. The foresight technique was effective in the novel "Ikhtia" because of internal precedents that married the fundamental story with the anticipatory story. It results in the repetition of significant events and the narrator's anticipation of future visions, stimulating the receiver's interest, as well as external precedents that push events to a logical conclusion, whether the repetitive type always works to conclude the story. This repetition serves as advertising or the repetition of mentioning a specific event or character. Confirm it in the recipient's mind and consider that this event or figure is the story's focal point. The flow of time in the novel "Ikhtia" in its departure from the hierarchy; At times, it has gone into a state of overlap between suffixes and antecedents, which Gent (1997) referred to as temporalism, in which the point in time is uncertain.

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