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**Time and its techniques In a novel (These are the bells of the Resurrection) By
Muhammad Jaafar**

الزمن وتقنياته في رواية (هذيان نواقيس القيامة) لمحمد جعفر

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Abstract:

The research deals with the novel "Delirious Bells of Resurrection by the novelist Muhammad Jaafar" By the novelist Muhammad Jaafar, as a realistic, documentary novel, the research focuses on the structure of temporal paradox and the narrative rhythm: (retrieval and anticipation, summary, pause, and scene) in an attempt to reveal the technical components of the technique of narrative time in the novel, taking the text and questioning it as a path to determine its structure because they are the main means of narrative narrative. It contributes to drawing characters, revealing their cultural, social, and intellectual level, and linking them to events, in order to illuminate some of them by manipulating the technology of time or to present what has been closed, with the aim of pushing the wheel of events forward, adding vitality and renewal to the text, and exciting the reader and urging him to continue. in reading

Keywords: time, retrieval, anticipation, delirium, bells.

الملخص:

يتناول البحث رواية "هذيان نواقيس القيامة للروائي محمد جعفر" للروائي محمد جعفر باعتبارها رواية واقعية تسجيلية، يركز البحث على بنية المفارقة الزمنية والإيقاع الروائي: (الاسترجاع والاستباق، التلخيص والوقفة والمشهد) في محاولة لكشف المكونات الفنية لتقنية الزمن الروائي في الرواية، متخذاً من النص ومساءلته مساراً لتحديد بنيتها لكونها وسائل رئيسية للسرد الروائي، إذ تسهم في رسم الشخصيات، وتكشف عن مستواها الثقافي والاجتماعي، والفكري، وتربطها بالأحداث، وذلك لإضاءة بعضها من خلال التلاعب بتقنية الزمن أو لتقديم ما انغلق منها، بهدف دفع عجلة الأحداث إلى الأمام، ولإضفاء الحيوية والتجدد على النص، وتشويق القارئ وحته على الاستمرار في القراءة.

الكلمات المفتاحية: الزمن، الاسترجاع، الاستباق، هذيان، نواقيس.

narrative text, and the technique of time is considered one of the most precise techniques that affect the structure of the novel. It is what governs the changing times within the scope of the narrator's vision.

Siza Qassem attributes the reasons for her interest in analyzing time to the fact that it is a pivotal element, and accordingly the elements of suspense, rhythm, and continuity are arranged, and that it represents to a large extent the nature and form of the novel. The researcher believes that time does not have an independent existence that we can extract from the text, such as the character or the things present in the place. Time permeates The entire novel, and we cannot study it in parts, as it is the structure upon which the novel is built.⁵⁾

The first topic: the paradox of time

First: retrieval technology

It is going back in memory to a distant or recent past. "This term was taken from the lexicon of film directors, where after the scenes are filmed, the images are installed, and they are applied in advance and delay, without any of that being discordant as long as the artistic framework for presenting the story remains respected."⁶⁾

Gerald Prince defines retrieval as "a time paradox that takes us back to the past in relation to the present moment or the moment in which the chronological narrative of a course of events stops, leaving the scope of the process of retrieval and retrieval to have a certain space as well as a certain dimension. Completing retrieval or return fills the previous gaps that resulted from fear or omission." In the narration, repeated

Chronological construction:

It was mentioned in Lisan al-Arab by Ibn Manzur: Time and time: a noun for a little time and a lot of time, and the plural is times, times, and times, and the longest time of a thing has been prolonged for a long time, and the longest time in place: he resided in it for a period, and time falls on the season of the year, on the duration of a man's mandate, and the like.¹⁾

Time as a term:

He defined time as "a set of temporal relationships, speed, sequence, and distance, between spoken situations and locations and their narration process and between time, discourse, narration, and the narrative process."²⁾

Time is represented by its being: "the time or times during which the presented situations and facts speak (the time of the story, the time of the narrated, and the time of the narration) and their representation (the time of the discourse, the time of the narrated, and the time of the novel)"³⁾. This means that time occurs during which a group of events and situations occur that are related to it, either past, present, or future.

Maha Al-Qasrawi believes that time "represents the axis of the narrative process and its backbone that binds its parts, just as it is the axis and fabric of life, and the novel is the art of life. Literature, like music, is a temporal art, because time is the medium of the novel as it is the medium of life" ⁴⁾.

The temporal element received the greatest attention from critics when compared to their interest in the spatial element, noting that the relationship between time and place, with its concomitance and interconnectedness, is one of the most clear relationships in the

Anticipation has a temporal dimension that extends from the present moment, the time of presence towards the future, and contributes to the presentation of events, presenting some of them or referring to them, thus breaking the pace of the narrative and confusing the order of the facts as they appear in the story. The technique of anticipation and the idea of suspense, which is the backbone of the classical narrative texts that are presented in the story, also contradict each other. She strives hard to explain the mystery.

The only fictional form in which the narrator can refer to subsequent events may be the form of self-translation or stories written in the first person, as the narrator tells the story of his life when it is nearing its end and knows what happened before and after the moment the story begins, and he can refer to subsequent events without prejudice. With the logic of the text and the logic of the chronology ⁽¹²⁾.

The second topic: narrative rhythm

First: summary

It is intended to speed up the narration, as Gerard Genette sees “the narration in a few paragraphs or some pages of several days, months, or years of existence without details of actions or words. It is clear that the summary (the summary) remained until the end of the nineteenth century the most common means of transition between one scene and another.” We must add that most of the retrospective passages, especially what we called complete retrospectives, belong to this type of narration. ⁽¹³⁾.

Summarizing is the process of narrating a long period of time in a few lines or paragraphs, as “the narration relies on narrating events and incidents that are supposed to have occurred over the course of years, months, or hours, and

flashbacks and returns reiterate past facts.” ⁽⁷⁾

Retrieval in the structure of modern narration is a temporal technique that means: for the narrator to stop following the events occurring in the present of the narration, to go back, recalling memories of the events and characters that occurred before or after the novel. Gerard Genette defines it in his book “The Discourse of the Story” as a subsequent mention of an event prior to the point at which We are in the story ⁽⁸⁾

The retrieval process returns the narrative time to events that happened with the characters in the past, and the retrieval achieves a number of aesthetic and artistic goals, including: filling the gaps created by the narrator behind him, introducing a new character who entered the world of the novel, and the disappearance of a character and then its reappearance.

Second: Preemption technology

Presenting subsequent events occurring within the structure of the narrative narrative. Anticipation is a narrative process represented by mentioning an upcoming event or referring to it in advance, or it is “access to the future tense” ⁽⁹⁾. One of the most prominent characteristics of anticipation is that the information it provides is not characterized by certainty as long as the event has not actually occurred, as there is nothing to confirm its occurrence. ⁽¹⁰⁾.

Murad Mabrouk defined it as “the association of future events that have not yet occurred and which the narrator has anticipated in the present tense or in the next moment of the narration. The narrator often uses formulas indicating the future because he is narrating events that have not yet occurred, although this formula changes according to the narrator’s method” ⁽¹¹⁾.

due to the dialogue being a representation of what happened in reality.”⁽¹⁸⁾ Thus, the characters’ interventions are conveyed as they are in the text by preserving their original form without the intervention of the narrator, and thus their words or dialogue are completely identical to the time in which they were spoken. This is in theory.

The first topic: the paradox of time

First: recovery: Flashback is clearly mentioned in the novel, as a desire on the part of the writer to present events that explain the present to us, and to go back in time to present the beautiful days of childhood and the falling rain, escaping from the discontent of life, the fatigue, and the worries that surround him. The narrator says, p. 11:

“I remembered my beloved childhood days, and the rain song

Oh boy, boy, don't hurt me

Until my brother-in-law comes and covers me with a carpet

“Bahbal re-spelled and sang it, and I also re-danced Zoya’s dance.”

The narrator recalls childhood memories and the rain song, escaping from the distress and worries of life and the pain, blurry and blurry scenes surrounding him, and a dark reality that surrounds him.

The narrator recalls what happened to him in the evening of flipping through papers. There is something that is preoccupying him and worrying him, and this is appropriate for his emotional state, which feels restless and anxious. The narrator says, p. 12:

reducing them to pages, lines, or a few words without going into detail.”⁽¹⁴⁾.

Second: the pause

It is the slowest narrative speed and is represented by “the presence of speech that does not occupy any part of the story’s time.”⁽¹⁵⁾ Some pauses are “discursive pauses, even outside the story, and have the character of commentary and contemplation more than they have the character of narration”⁽¹⁶⁾ The pause may be descriptive, meaning that the description is its basis. It tends to focus on the description in terms of it being a temporal narrative activity, that is, operating within the narrative time. Its topics are multiple and may be a description of places, characters, times, or things.

The pause is a cessation of events and the continuation of the discourse through a description that “usually requires an interruption of the temporal process”⁽¹⁷⁾. The pause is represented in the process of description without interruption to the narration process, and behind every pause in the novel, there is a description of either a character, nature, or a specific thing. This is what makes the function common to the process of description and the pause in narrative work, and gives rise to what is called descriptive narration, and it cannot be. The pause is always a description, but it may be the process of the narrator deviating from the narrative path to present some comments and opinions.

Third: The scene:

The scene works to slow down the narration, “and the proportion between the space of the adventure and the space of its story is in the speech and most of it in the dialogue, as it is assumed that the space of time that the adventure took is equal to the space that told it, and this is

order to excite the reader and encourage him to read, break boredom, and reveal events that will happen later. The narrator realizes and expects the writer not to ask him to forget the idea from his mind. The narrator says, p. 13: "Then I do not think that you will force me to protect this idea from my mind." After I settled in and was convinced of it, I will not accept having it pushed away from me."

The narrator refers to the writers who have artificial and fabricated auras, and that he knows them and is able to expose them, revealing their scandals and secrets. The narrator says, p. 14:

"And if I expect that he will cowardly when confronting you and that you will not get anything significant with him, and that he will let you down as long as the deal continues between him and his supplier of novels, then nothing matters or the conclusion you have reached through this disgusting life."

The narrator conceals the condition of the writer he is addressing, asking him to publish his manuscript and print his name on it. He makes excuses for that by saying that your condition now, while reading my manuscript, is similar to your condition while writing your novel. The narrator says, p. 14: "As an example of that, I can confirm that you are now sleeping." Your bed and a mess of books and papers around you, while you are immersed in reading my letter and my manuscript, then isn't this really your condition whenever you start something related to writing or reading?"

The narrator predicts what others will say about his request from the writer to publish a manuscript and sign it with his name, and that they will interpret the

"I remembered how I kept scrolling through it until late into the night, or this is what I used to do every night until I said that I was going to do something, since since my youth I have hated unemployed people."

They often avoid sitting with the narrator and even avoid talking to him and discussing his ideas, until he recalls that there was a woman who loved him, until that love faded without warning and she left him and went away. The narrator says, p. 16:

"There was an exception for me in this life. There was a beautiful woman who loved me, many years younger than me, a dreamy lover who loved kissing with a pursed mouth, like the kiss of a bird. Then I do not know how the embrace that surrounded us faded away, and how its fire faded and changed into blazing ice. She carried her bags one season and left without... "A warning and without you having to say a word."

The narrator recalls difficult events that took place in the 1990s, in the words of Rashid, who used fighting against him and his fellow soldiers as a means of corruption, as if he was giving himself a license to practice corruption only because he confronted terrorism on the orders of the men of authority who were behind their offices, and that they were the reason for his corruption. The narrator says: "We did it in The nineties, when the adults among us retreated and evacuated the first ranks for us newly recruits, and used us as their shields in their fight against terrorism... our response to the law and against those who issued orders."

Second: Anticipation :Anticipation appeared in the novel "The Diaspora" in

suffering of a mother who was afflicted with wear and tear until she was many years older than her.

In another example, the narrator summarizes the extent of the oppression and humiliation that befell the writer, Muwahid Jaber, and how he was subjected to imprisonment and torture, leaving a mole on his forehead as a result of torture. The narrator says, p. 144:

“His face was stained with shame and the matter was settled.”

Second: the pause

We find in the writer's novels many descriptive pauses, such as the narrator stopping to describe a character or a specific place, and also stopping to provide some comments and explanations, through which the writer aims to bring the images of the characters closer to the mind of the reader. The pause has great merit when it takes the reader's hand into the world of the fictional characters and what surrounds them.

The narrator describes his morning, his body, and what happened to him because of the distorted, tragic scenes that lie in wait for him and stalk him to disturb his life. He embodies the humiliation through his reference to his eyes and his dilapidated body. The narrator says, p. 12:

“Then where did those distorted and miserable images and scenes lie in wait for me that visited me every night, preventing me from sleeping? I could only sleep with my eyes closed and suffocated... and from the state of my exhausted and perishing body, although tonight I fell into a deep sleep that I had not been accustomed to for a long time.”

The narrator is overcome by insomnia and fatigue from the images and scenes that are stored in his memory, disturbing him and making him feel sad,

matter according to their whims. He jokes that if I were a beautiful female, people would recognize my initiative in my request. The narrator says, p. 16:

“They will see that there is some extravagance... a mysterious secret... and they will not be comfortable with it. Others may interpret the matter as they please and take it in all directions other than those I intended. I even imagine that there is someone ready to label me as a pervert, for example.”

The second topic: Temporal rhythm

First: summary :The summary is mentioned in the novel *The Delirium of the Bells of Resurrection*. The writer depicts for us quick scenes that include narrations of events that occurred in the past. He mentions to us a brief scene or event and does not prolong his narration in order to maintain the pleasure of suspense for the reader. The writer varied the use of summary and employed it in accelerating the narrative time.

After the murder of the girl Maryam, her mother goes to follow up on the case at the police station, showing signs of exhaustion and fatigue. The writer depicts her in a shabby, stressed, and tired state that summarizes the amount of pain and suffering that appears on her face. Narrator 31 says:

“Her features have changed this time. The woman standing in front of me is now worn out and exhausted. It is clear that she is suffering under a burden that is weighing on her, and that she is old and well past her years.”

The narrator embodies the pain and suffering that befell the mother as a result of her daughter being killed without knowing and punishing the perpetrator. He summarized for us the

through a dialogue between two characters, through which the reader learns about a character or how the events occur. The dialogue scene was mentioned in the novel "Delirium of the Bells of Resurrection" in many places, and the narrator reveals The corruption that afflicts those in power and those subordinate to them. The journalist seeks to research the story of the girl's murder, which was not an ordinary story. He is surprised by the position of the editor-in-chief who is afraid to reveal the names of men who have power. Here the writer refers to media corruption. The narrator says, p. 33:

"You must be crazy. Are you trying to implicate us?"

- How can I implicate you, sir?
- You point to specific names and dig behind influential figures.
- Do not make your head a rock, do not be stubborn, forget the matter and focus on the bite of bread.

The writer addresses integrity and transparency in the media, which is an important source for change and standing up to corrupt people in positions of power.

The writer intends to use the scene technique because it provides an opportunity to exchange dialogue and present opinions, especially on political matters related to the country. The narrator says, p. 52:

"There is nothing new except that we are closely monitoring the situation after the authorities' decision to raise taxes on consumer goods.

- We are in a crazy country. I do not understand how the authorities decide to raise taxes at the height of the crisis.

which hinders his sleep for long periods and destroys his body, as if he is going through a psychological illness as a result of what is affecting his health in his memory.

The writer uses the pause in describing the city of Qaddus al-Madah in order to refer to an event and inform us of other details regarding the characters and reveal to us their inner beings and what is shaped in their psyches later in the novel. The narrator says on p. Its dwellings are like chaotic buildings, piled on top of each other in separate, distorted images that arouse disapproval from those who look at them because of their ugliness."

The writer depicts this city and the filth and chaos that surround it, this place where terrorism and corruption hide, and the police must storm it by order of the person in power who did not spare the lives of the police officers, so they develop an obsession with corruption that continues to control their souls and they participate in the existing corruption.

The writer describes to us the room in which the journalist who worked on investigating the case of the girl's murder was staying. He was fired from his job in the newspaper and continued to search for the truth until he was placed in a psychiatric hospital due to the influence of those in power. The narrator says, p. 171: "The place I entered was not a patient's room." As I imagined, it was a large room containing eight damp beds with nothing but windows at the top of the wall through which scant light penetrated."

Third: The scene:

Through the scene technique, the writer intended to reveal the psychological and social dimensions of the characters, and to disclose the events

Political corruption becomes apparent when the policeman discovers Rashid and the crime he committed is evidenced. His boss assigns him new duties, promises him promotions, and gives him all powers in exchange for him controlling the city and not allowing people to go out in demonstrations demanding change. Al-Sader says, p. 159: "I want complete control over the city. I don't want riots here." Take care of the situation and I promise you a new promotion

- What about my powers?
- You have all the necessary permissions.
- Including the freedom to arrest and interrogate, and whoever is proven to be involved can have sex with his mother if you want."

Conclusion:

The writer was able to embody the suffering of the prisoners, their pain, and the difficulties they go through in the prisons of the Israeli occupation in order to destroy their morale and prevent them from returning to continuing the struggle and defending their rights, their land, and their homeland. The writer told us through the novel news of the prisoners, their sacrifices, their pain, their distance from their families, and the end of their lives in isolation in the prison. In a novel, the writer revealed the brutal, dirty methods followed by the occupation in interrogating prisoners, and the worldliness of this occupier, who does not know humanity, emerged, while he succeeded in their use of time techniques, so he benefited from retrieval, anticipation, summary, pause, and scene in portraying the condition of the prisoners inside the prisons of the

- We are nothing but chess pieces that are moved according to the whims of the major players".

The writer embodies the ill-treatment that people are subjected to in prisons at the hands of investigators, directing insults at them and calling them scum without paying attention to any principles of respect, as they place the father of the murdered girl in prison among the indictments for the murder of his daughter. Al-Sardis 59 says:

"What's wrong with you, Hassan? Have you started to sympathize with the scum?"

- No, I'm just consulting you, sir.
- At all, I won't care about him. Put him with others.

The writer employs the scene technique to reveal the rampant corruption among those who enjoy power, as bribery appears in allowing the entry of prohibited goods that must be destroyed. Al-Sader says, p. 153:

- "It's simple, don't worry, I will do everything in my power to get your goods back.
- It will not be damaged and will not remain reserved. Trust me, I will call the official in the property directorate in the state.
- You know that you are not helping in the case. It is prohibited goods that were seized in the name of the law, and it costs you a little.
- Oh, of course, I'm sure my gift is preserved, but I'm talking about the commission of the official who will handle the issue."

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Israeli occupation. The study reached a group of Results:

1. The writer's novel is a realistic, documentary novel that chronicles the issue of prisoners and their suffering inside the Israeli occupation prisons.
2. The writer deliberately employed the technique of retrieval, by going back in memory, in order to fill a void that he might overcome when narrating. He also employed it to clarify what was closed to the reader from the past.
3. The writer used the technique of anticipation by presenting a group of predictions that work to excite the reader and motivate him to read.
4. The writer varied the use of the summary technique, and employed it to speed up the narration.
5. The writer used the pause to describe events, or when describing a character or place, to relieve the pressure of the main events.
6. Through the scene technique, the writer intended to reveal the psychological and social dimensions of the characters, and to disclose the events through a dialogue between two novel characters.

⁸Gerard Genette, *The Discourse of the Story*, Research in Methodology, op. cit., p. 51

⁹Ahmed Hamad Al-Naimi, *The Rhythm of Time in the Contemporary Arabic Novel*, Arab Foundation for Studies and Publishing, Beirut, 2004, 1st edition, p. 38.

¹⁰ See: Hassan Bahrawi, *The Structure of the Novel Form: Space-Time-Character*, Arab Cultural Center, Beirut, Casablanca, 1st edition, 1990, p. 132.

¹¹Murad Abdel Rahman Mabrouk, *The Construction of Time in the Contemporary Narrator*, Egyptian General Book Authority, 1998, 1st edition, p. 66.

(12) See: Siza Qassem, *Building the Novel, a Comparative Study of Naguib Mahfouz's Trilogy*, p. 44

¹³ Gerard Gent, *The Discourse of the Story*, op. cit., p. 109

¹⁴ Hamid Al-Hamidani, *The Structure of the Narrative Text from the Perspective of Literary Criticism*, Arab Cultural Center, Beirut, Casablanca, 1st edition, 1991, p. 76.

¹⁵ Lutfi Zitouni, *Dictionary of Novel Criticism Terms*, Al-Naha Publishing House, Beirut, 1st edition, 2002, p. 175.

¹⁶ Gerard Gent, *A Return to the Discourse of the Tale*, op. cit.

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p. 234.

³ Previous reference, p. 231

⁴ Maha Al-Qasrawi, *Time in the Arabic Novel*, Arab Foundation for Studies and Publishing, Beirut, Lebanon, 1st edition, 2006, p. 36.

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⁶ Abdul Malik Murtad, *analysis of narrative discourse, a complex semiotic deconstructive treatment of Naguib Mahfouz's novel Midaq Alley*, Office of University Presses, Algeria, 1991, p. 217

⁷Gerald Prince, *Narrative Terms*, op. cit., p. 25