





جامعة أحمد بن يحيى الونشريسي
تيسمسيلت-

المعيار

مجلة نصف سنوية متعددة التخصصات
مصنفة " C "

في الآداب، الحقوق والعلوم السياسية، علوم وتقنيات
النشاطات البدنية والرياضية، العلوم الاقتصادية، والعلوم الإنسانية
والاجتماعية

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كلمة العدد

السلام عليكم،

بعد واجب التّحيّة تطل عليكم مجلة المعيار – كما عودتكم – بمجلد جديد وعدد متجدد هو المجلد السادس عشر، العدد الأول، حاملة في طيّاتها مجموعة ثرية ومتنوعة من المقالات العلميّة والبحوث الأكاديمية، التي تتناول طيفا واسعا من المواضيع والقضايا التي تهم القارئ المتطلّع للمعرفة والفهم العميق.

وكالمتوقع، يتضمن هذا العدد نخبة من المقالات التي كتبت بأقلام نيرة، وبأفكار ناضجة، تجمع بين العمق العلمي والطّرح الجذّاب، وذلك في مجالات شتى، تشمل: الأدب، والقانون، والسياسة، والاقتصاد، والاجتماع، وغيرها وبلسان مختلف اللّغات منها الانكليزيّة، الفرنسية والألمانيّة، ومن الميادين التي تتجدّد أهميتها مع متغيرات الواقع وتحديات العصر.

وما يضيفي على هذا العدد طابعا خاصّا، هو ما يتضمنه من أعمال كتبت من داخل الوطن ومن خارجه، في دليل واضح على عمق الامتداد العلميّ للمجلة، وحرصها على جمع الآراء والأصوات العلميّة من كافة الأصقاع، فكلّ مقال يضيف بعدا ورؤية تساهم في بناء معرفة شاملة ورؤية متوازنة نتطلّع من خلالها إلى نيل رضى القارئ والفوز بإعجابه.

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أ.د. عيساني محمد

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Abstract:

The novel *The Scent of a Woman* begins with the arrangement of its thirteen chapters, narrated by Ibn Battuta as he recounts the story of Hamama and her memories of her deceased mother. The narrative then shifts to the personal journeys of Tashkandi across several cities, recalling his circumcision and the emergence of the character Lufa, who travels with forged passports. This is followed by the introduction of Yamna, Hamama's sister, who eventually dies and remains a tale to be told. The events proceed until the appearance of Doucci, who kept Yamna and Ibn Battuta company on the house's rooftop. The story then touches on the assassination of Zahar, a political figure considered a traitor, who was executed at the cemetery while visiting his mother's grave.

The novel traverses several countries, including Malta, which sheltered Zahar before his death, where he resided at the Star Hotel. The events return to Hamama's visit to her sister Yamna's grave and the rooftop stories. Hamama recalls her origins in Ain El Fouara and her encounter with Ibn Battuta at the hotel, along with the preparations for Zahar's funeral. The narrative mentions cities where Hamama preferred to settle. Toward the end of the novel, the events return to the city of Oran during the Black Decade, where Abd El Kader—a theatrical figure—conducted his rehearsals with Ibn Battuta, who documented all the events. The novel concludes on a sorrowful note with the news of the assassination of Tahar Djaout, marking the first and final scene of the novel.

Keywords:

Aesthetics, time, place, novel, Amin Zaoui.

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Introduction:

The novel has been considered one of the most significant narrative forms, attracting the attention of scholars and researchers due to its unique characteristics and its ability to express the reality of society in all its details. It did not emerge from nothing; rather, it passed through several stages that contributed to its artistic maturation, earning it a distinguished position in the literary arena. This has led to increased interest in the novel and efforts to develop it. If we consider its characteristics, we find that it relies on two fundamental pillars: time, which serves as the engine for events and incidents, and place, which represents the space in which these events unfold. Together, they form the essence of the novel. As we delve into this topic, we realize that studying time and place will shed light on aspects of our analysis of the novel *The Scent of a Woman* by the author Amin Zaoui.

Our choice of this topic stems from the distinctive nature of Amin Zaoui's narrative style, characterized by linguistic diversity, exploration of temporal techniques, and the emphasis on the importance of place in the novel.

Regarding the aesthetics of time and place, we can ask: How were the techniques of time and place implemented in the novel *The Scent of a Woman*? And how did the author utilize these two techniques?

A General Overview of the Novel and Its Evolution:

1) Definition of the Novel:

a) Linguistically:

In *Al-Waseet Dictionary*, the term *rowa* is defined as follows: *Rawa* on the camel means "to quench or drink water"; *rawa* the people, meaning "he fetched water for them"; and *rawa* the camel means "he secured it tightly to prevent it from falling due to drowsiness." The term also refers to narrating stories or poetry, meaning "to carry and transmit them." Hence, a *rawi* (narrator) is someone who carries and recounts. Additionally, *rawa* can mean to water plants or crops. According to Ibn Manzur in *Lisan al-Arab*, the term derives from the verb *rawa*, which means "to fetch water" or "to recount," as in "I recounted (*rawa*) the story or poem." This indicates that the word *rawaya* linguistically means carrying and transmitting, as in narrating poetry or stories.

b) Technically:

The novel is considered one of the most significant forms of literary narrative. It is a written narrative that leans heavily on real-life experiences, yet it differs from other literary genres, such as poetry and drama (Gazi, 2010, p. 35). Unlike poetry, which depends on rhythm and rhyme, and drama, which relies on performance on a stage, the novel employs prose to present ideas. It is a written account of events from lived realities, contributing to human life.

The simplest definition of a novel is: "A linguistic prose practice that depicts life scenes and the broader relationships between characters following specific

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artistic rules and a particular stylistic framework, making the novel keen either to approach reality (...) or to focus on aesthetic expression and refined style" (Al-Qusantini, 2007, p. 294).

From this, we deduce that the novel is a distinctive and beautiful art form that portrays the life we live. It highlights the nature of relationships between characters, whether through conflicts, dialogues, friendships, or cooperation, presented in an elegant style to depict the situations and events experienced by humans.

2) The Emergence of the Novel:

The term "novel" first appeared and was used in the West. "Throughout its history of use in the West, from ancient civilizations to approximately the 17th century, the term carried various meanings and connotations" (Al-Qadi et al., 2010, p. 202). Initially, it referred to "a poetic tale" before becoming a term for a dialect that deviated from Latin, used by Spaniards, French, and Italians (Al-Qadi et al., 2010, p. 202). This refers to the early beginnings of the term novel.

However, in its initial stage, the novel was "merely a fictional story, unrelated to reality" (Antonio, 2011, p. 160). Its origins were said to be rooted in Greek and Roman literature, with its best examples being epic poems like *The Iliad* and *The Odyssey* by Homer (Al-Khatib, 2011, p. 119). This suggests that the novel is closely tied to Greek (Hellenic) epics, which depicted gods and heroism, particularly in battles. These stories were intertwined with myths and legends born from human imagination during that era.

Thus, the novel shares many characteristics with epics. Both "narrate events that strive to represent truth, reflect human situations, and embody worldly matters. However, the novel differs from the epic in that the latter is written in verse, while the former adopts prose as its mode of expression" (Murtada, 1998, p. 12). Both are characterized by a long narrative structure that recounts events over a specific time period and illustrates human experiences. The key difference lies in the medium of expression: prose for novels and poetry for epics.

The Europeans were the first to write novels, with the English leading the way. These early stories revolved around heroism, such as "the tales of the legendary King Arthur of England and the Knights of the Round Table... in the 18th century" (Al-Khatib, 2011, p. 119).

Based on this, Ian Watt, in his book *The Rise of the Novel*, asserts that the art of the novel emerged "at the hands of three English writers in the 18th century: Daniel Defoe (1660–1731), Samuel Richardson (1689–1761), and Henry Fielding (1707–1757)." These writers were among the first to establish the novel as a distinct art form (Ian, 2008, p. 5). Daniel Defoe was particularly distinguished in this field: "It is undeniable that Europeans, in general, had a passion for novels... Their intellectuals unanimously considered it one of the greatest pillars of civilization, dedicating their literature and poetry to it" (Al-Huwari, 2008, p. 15).

Novels thus became one of the most prominent tools for reforming consciousness (reason) in Western societies. Given its unique characteristics, ability to mimic reality, and express social realities, the novel earned a prestigious status among writers and intellectuals, making it an essential medium for addressing societal issues.

The Emergence of the Novel in the West:

Since its emergence, the novel has captured the attention of many scholars and researchers. "Most literary and critical studies in the West, starting from the 19th century, have shown great interest in this subject" (Abbas, 2005, p. 82). It is impossible to ignore "the literature of ancient times or the vast production of foreign novels" (Bernard, 2002, pp. 7-8).

Additionally, English novels are often recognized as marking the birth of the pure novel genre. "Many critics agree that English novels, which are indispensable in understanding the emergence of the novel as a distinct form, represent the true birth of the genre" (Bernard, 2002, p. 8). The novel soon began to spread across the Western world, as seen in the works of "masters of the novel like Dostoevsky and Tolstoy. Later, in the early 20th century, American novelists such as Dos Passos and Hemingway introduced innovations to the genre. This was followed by European literature between the World Wars, with figures like Joyce and Thomas Mann" (Bernard, 2002, p. 8).

Hence, the novel is a product of Western civilization, which has shown immense care for this literary art form. It quickly gained widespread recognition and influence across many Western countries.

The Emergence of the Novel in the Arab World:

The Arab novel did not originate from our own culture and heritage; its features were shaped based on Western foundations. "Its characteristics, principles, and features became clear to us through Western influence, as with all narrative genres that did not originate in our culture" (Qasooma, 2004, p. 37). Many critics argue that the Arab novel "came to us from the West, and Arab readers were introduced to the novel through the flourishing translation movement in the 1870s, when French and English novels were adapted for Arab readers" (Abu Zaid, 2015, p. 101).

This suggests that the Arab novel, in its origin, has Western roots introduced through translation. It had no direct link to Arab heritage but emerged as Arabs became acquainted with Western literature, which served as the primary reference for the novel's introduction into Arab culture. The Arab novel evolved through several stages, including exploration, experimentation, borrowing, and translation, alongside various studies and research on its development.

Many critics believe that "narrative phenomena in Arabic literature did not attract serious attention until the publication of *Zaynab* by Ahmed Hussein Haikal in 1913. This is because scholars operated from the intellectual premise that the history of the Arab novel began with *Zaynab*" (Ibrahim, 2003, p. 163). Haikal's

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Zaynab is thus considered the first genuine Arab novel in the modern sense, marking the beginning of Arab interest in the novel and its critique.

The Emergence of the Algerian Arabic Novel:

The Arabic novel in Algeria appeared later than other traditional literary forms, largely due to various factors. Among them: "The conditions in Algeria during the first half of the century were more conducive to the emergence of poetry, oratory, letters, and essays rather than novels and long stories" (Msaif, 1983, p. 7).

The armed Algerian revolution was a decisive development in these conditions, prompting some writers to adopt the novel as a medium to express their positions (Msaif, 1983, p. 7). The novel became a preferred means of expression, addressing the circumstances and challenges faced by Algerians during the colonial period. Initially, novels written in French appeared before those written in Arabic (Boudeeba, 2001, p. 13).

French colonialism in Algeria significantly delayed the emergence of Arabic novels. Furthermore, the novels written during this period "did not express Algerian writers' ideas and struggles in an artistic manner; they were merely rudimentary and simple in both language and content" (Boudeeba, 2001, p. 13).

Some researchers argue that the true birth of the Algerian Arabic novel occurred in the 1970s, despite earlier seeds appearing after World War II. These initial attempts were simplistic in themes, style, and artistic construction (Rakibi, 1974, p. 237).

The first significant Arabic Algerian novel was Ghada Umm Al-Qura by Ahmed Reda Houhou, followed by Abdelmajid Al-Shafi'i's *The Distressed Student*, which opposed colonialism and injustice. Later, *South Wind* by Abdelhamid Ben Hadouga emerged as a major artistic achievement, widely regarded as the first mature and serious work of Algerian Arabic literature.

Another milestone was *The Laz* by Tahar Wattar, which criticized post-independence injustices. The 1990s marked a genuine turning point for contemporary Algerian novels, written amidst socio-political and security crises. These novels, including *The Candle and the Maze* by Tahar Wattar and *The Lady of the Shrine* by Waciny Laredj, reflected violent events, political strife, and societal transformations in Algeria.

Aesthetics in Its General Concept:

General Definition:

In its broad sense, aesthetics refers to the love of beauty, primarily in the arts, but also in anything appealing in reality. It encompasses everything that adds aesthetic value to the art of nature, regardless of opinions on the importance of art. Aesthetics extends beyond art to include nature itself. It is a science that formulates evaluative judgments, distinguishing between the beautiful and the ugly. Moreover, it represents a philosophical reflection on art, revealing the unique value inherent in beauty.

Linguistic Concept:

Philosophers throughout history have differed in interpreting the concept of beauty, which is inherently tied to sensory and emotional perception. What is meant by aesthetics from artistic and philosophical perspectives?

The term "beauty" originates from the root letters (*J-M-L*) as explained in *Lisan al-Arab* by Ibn Manzur: *Jamal* (beauty) is derived from the root *Jamil* (beautiful), and the verb *Jammala* (to beautify).

The Qur'an also mentions beauty, such as in the verse: "*And you have in them beauty when you bring them in for rest and when you send them out to pasture*" [16:6], referring to splendor and attractiveness.

Ibn Sibdah explains that beauty encompasses both action and character, stating: "A man is said to possess *jamal* (beauty) if he is pleasing in action and character." In *Asas al-Balagha* by Al-Zamakhshari, the root (*J-M-L*) is associated with treating people kindly and gracefully. The term is used in various contexts, often to denote physical or moral excellence.

In the Qur'an, the term *Jamal* is mentioned in several contexts, including:

- "*So patience is beautiful. Perhaps Allah will bring them all to me. Indeed, it is He who is the Knowing, the Wise*" [12:83].
- "*And We did not create the heavens and the earth and everything between them except in truth. So overlook [their faults] with gracious forgiveness*" [15 :85].

The concept of beauty is also highlighted in the saying of Prophet Muhammad: "*Allah is beautiful and loves beauty,*" signifying the perfection of deeds and traits.

Philosophical Concept:

Aesthetic and artistic criticism has been a subject of interest since ancient times, explored by philosophers such as Heraclitus and Plato. Aesthetics examines the relationship between art and reality, seeking to understand beauty within the framework of truth.

Aesthetics or *Esthetics* is defined as a field of study that explores artistic values and standards in literature. According to Hegel, "Beauty is the subject of art, and art is indeed beauty." Meanwhile, Kant distinguished between two types of beauty :

- **Natural beauty**, which is inherent in an object.
- **Artistic beauty**, which is a simulation or imitation of something.

For Kant, true beauty is "free beauty" that is subject to individual taste. He described it as unbound, unconditional, and reaching its highest level of sophistication.

Aristotle took a logical approach to beauty, viewing art as "a beautiful imitation of any subject." Plato, on the other hand, considered beauty to be an ideal existing within the soul, aligning beauty with the nature of the soul itself. He tied beauty to morality, stating: "Beauty is goodness."

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Technical Definition:

Beauty is a quality attributed to a crafted form or a natural phenomenon, assigned value by the perceiver. Over time, these values accumulate to form epistemological references. The terms "art," "beauty," and "aesthetics" are often used interchangeably in philosophical discourse, referring to unique artistic pieces and their appreciation, creation, or craftsmanship.

Beauty, in the technical sense, is characterized by harmony, order, and coherence, conveying a specific meaning or significance. Dr. Ali Abdel Moaty Mohamed, in his book *Introduction to Philosophy*, equates beauty with "aesthetic goodness," a concept that varies in its application across different contexts and situations.

In its narrow sense, beauty is what an ordinary person perceives and feels internally as aesthetic emotions and sensations. In its broad sense, beauty can be simple or complex:

- **Simple beauty**, such as a single musical note, a blooming flower, or a youthful and vibrant face.
- **Complex beauty**, characterized by structural intricacy, interpretive effort, and

The Aesthetics of Time and Place in the Novel *The Scent of a Woman*:

1 - The Concept of Time

Time is an essential element of the narrative text as it serves as the true link between events, characters, and places. The novel, as one of the most time-bound literary arts, cannot exist without the element of time.

1.1 Linguistic Definition:

The linguistic concept of the word "time" is as follows: Time refers to both short and long durations, and its plural forms are *azman*, *azmina*, and *azmanin*. The phrase "I met him at the two times" refers to an extended duration. Terms such as *muhazmana* (synchronization) and *mushahara* (monthly period) derive from this root. In *Lisan al-Arab*, *zaman* also denotes love and affliction, as in *zamana* and *zamna*. In another sense, time can mean the entirety of worldly duration, and the year is divided into four *azman* or seasons (Ayadi, 1995, p. 255; Tahqiq, p. 156).

1.2 Technical Definition:

Time is the period during which situations and events occur, referred to as *story time* or *narrated time* (*Erzählte Zeit*) (Dabrens, 2003, p. 201). Time is one of the great concepts that has puzzled scientists, philosophers, and mathematicians, making it, as Pascal remarked, "impossible and also futile to define the concept of time" (Murtada, p. 173).

Despite this, the concept of time has been given various interpretations by scientists and philosophers:

- For **Plato**, time specifically refers to "each stage that transitions from a previous event to a subsequent one" (Murtada, p. 172).

- **André Lalande** describes time as "a moving thread that draws events before the observer, who is always confronted with the present."

- For **Guyau**, time only forms when things are aligned on a single axis, creating a single dimension: length.

The philosophical concept of time becomes clearer when contrasted with permanence: time "is everything that passes, as opposed to everything that remains."

In **Ash'ari theology**, time is defined as "a measurable renewal that corresponds to another imagined renewal." Interestingly, the Qur'an does not explicitly mention the word "time," though *dahr* (eternity) is mentioned twice.

Time is seen as an illusory phenomenon that affects living beings and objects as it passes—unseen, intangible, and unperceived. It is thus a psychological rather than a physical phenomenon, abstract yet influential, and becomes apparent only through its effects. It manifests as hidden awareness, an abstract force that appears in materialized objects (**Murtada, p. 172**).

In narrative theory, time encompasses temporal relationships such as speed, sequence, and duration between events and their narration. It connects the narrated story, the discourse, and the act of narration (**Al-Qadi, 2009, p. 103**).

The Role of Time in Narration:

Time plays a crucial role in narration by deepening the audience's perception of events and characters. Narratologists typically distinguish between two levels of time in storytelling:

1. **Story Time:** This refers to the temporal sequence in which the events of the story occur. Every story has a beginning and an end, and story time follows logical progression.

2. **Narrative Time:** This is the time through which the narrator presents the story. Narrative time may or may not align with story time. Some researchers use the term "discourse time" instead of "narrative time" (**Bouazza, 2010, p. 87**).

2 - Temporal Paradoxes:

Temporal paradoxes involve studying the chronological arrangement of a story by comparing the sequence of events or temporal segments in the narrative discourse with the actual sequence of these events or segments in the story. The story's sequence is either explicitly stated or inferred through direct or indirect evidence (**Genette, 1997, p. 47**). The term "temporal paradox" broadly refers to any discrepancy between the two temporal orders, occurring when the narrative's timeline diverges from the chronological sequence of events—whether through foreshadowing, flashbacks, or presenting events out of order (**Gérard, 2003, p. 15**).

2.1 Flashbacks: Flashbacks, a common narrative technique, refer to the recounting of earlier events relative to the current narrative moment. They involve revisiting events that occurred before the narrative's present.

- **Definition:** Flashbacks are also called "retrospection" or "anachrony towards the past," which means retrieving past events or moments before the present in the narrative timeline. Gérard Genette defines it as "any reference to an event prior

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to the current point in the story" (Genette, 2003, p. 16). Jean Ricardou explains it as "returning to a point before the narrative moment to recount a prior event."

Flashbacks can take various forms, such as recollection, memories, or narrative digressions, and their purpose often includes filling narrative gaps, shedding light on a character, or reminding the reader of a past event (Nesib, 2016, pp. 20–24).

In *The Scent of a Woman* by Amin Zaoui, internal flashbacks are frequently employed. For instance, in the chapter "The Hoopoe's Gate," Yamama recalls her sister Yamna's past:

"That night, before she slept, she told me she had traveled for a whole month with Ibn Battuta to the Island of Bliss, located at the source of the wind—the origin of all winds blowing on Earth. She said she had seen extraordinary animals, and that the day there lasted only a quarter of an hour, the rest being night. Sometimes the sun would rise in the middle of the night, startling the inhabitants. She also told me that anyone visiting the Island of Bliss would automatically speak its language without learning it; everything spoken is understood, and everything said is comprehended by all. While recounting this, she drank water from a clay jar my mother had placed beside her, sipping every minute or two to soothe the dryness of her mouth and the harshness of her vocal cords." (Zaoui, 2000, p. 33).

Here, Yamama recounts her sister's memories of traveling to the Island of Bliss with Ibn Battuta, recalling details of the island's unique characteristics and her sister's struggles during the narration. This flashback serves to highlight Yamna's character and provides additional context for the reader.

- **Types of Flashbacks:**

1. **Internal Flashbacks:** These revisit events within the story's timeline, focusing on moments that occurred earlier in the narrative. In *The Scent of a Woman*, internal flashbacks often aim to fill narrative gaps or emphasize character traits and past incidents.

2. **External Flashbacks:** These refer to events preceding the story's timeline, entirely outside the primary narrative. An example from the novel occurs when Yamama recalls her sister's attempt to conceal the yellowing of her eyes with kohl: *"My sister tried in vain to hide the yellow in her eyes by excessively using authentic Iranian kohl she bought from Tashkandi. She was always afraid the fine reed applicator might slip into her pupil and extinguish the light in her eyes forever. She had also started to feel a slight tremor in her joints."* (Zaoui, p. 29).

This external flashback reflects Yamna's physical and emotional struggles, presenting events that occurred before the primary narrative timeline. The purpose of such external flashbacks is often to fill gaps in the story and enrich character backgrounds.

2.2 Foreshadowing: Foreshadowing refers to the technique of narrating future events before they occur in the story.

- **Definition:** Foreshadowing involves "anticipating a later event or making a preliminary reference to it" (Nidal, 2001, pp. 196–197). Gérard Genette describes it

as "a narrative device that projects the story into the future, referencing one or more events that will occur after the present moment in the narrative" (Genette, 2003, p. 158).

- **Types of Foreshadowing :**

1. **Preliminary Foreshadowing:** This type provides early hints or dreams that allude to significant future events. It often reveals hidden desires, aspirations, or anticipated outcomes.

An example of preliminary foreshadowing in *The Scent of a Woman* is found in the chapter "The Gate of Seduction and Spite," where Ibn Battuta anticipates what his room will look like before entering:

"As I climbed the stairs and counted the steps one by one, I expected the room to look as I knew it—deep wooden furniture, perhaps from the Ottoman or Mamluk era, with woolen blankets resembling military covers in a dark gray suffocating hue. Beneath the covers, there would be clean white sheets, though not the bleach-white of Javeli, but rather a pale shade. I threw my bag on the bed, which now seemed different from what I had imagined." (Zaoui, pp. 70–71).

This passage shows Ibn Battuta envisioning the room before experiencing its reality, breaking the monotony of events by creating anticipation and then contrasting it with actual outcomes.

Foreshadowing, like flashbacks, adds depth to the narrative, providing insight into characters' expectations and unveiling latent themes.

2.2 Announced Foreshadowing: Announced foreshadowing, unlike preliminary foreshadowing, explicitly informs the reader about upcoming events. It predicts the future of the characters, whether related to their health, death, success, or failure (Nesib, 2016, pp. 28–30).

An example of announced foreshadowing appears in *The Scent of a Woman* when Yamama speaks about her mother in the chapter *The Gate of Seduction*: "I found unusual joy in coffee, and I also discovered delightful things in my mother's features. Her face, through the blush of her cheeks and behind her glasses, seemed to say she was heading toward a great happiness after mourning deeply for my sister's death." (Zaoui, p. 39).

Here, Yamama explicitly predicts the joy her mother will experience in the future, following her sorrow over the death of her daughter Yamna. The foreshadowing highlights the mother's impending emotional transformation.

3. Narrative Acceleration:

Narrative acceleration occurs when the narrator summarizes events, mentioning only essential details or omitting entire temporal stages without describing everything that happened during them.

3.1 Omission (Ellipsis): Ellipsis is a temporal technique that, along with summary, plays a decisive role in accelerating the narrative. It involves skipping a short or long period in the story's timeline while briefly mentioning significant occurrences or not addressing them at all (Bahrawi, 1996, p. 156). Ellipsis can be categorized into two types:

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3.1.1 Implicit Ellipsis: This type of omission is not explicitly indicated in the text. Instead, it leaves gaps for the reader's imagination to fill (Al-Otaibi, 2015, pp. 64–66).

An example of implicit ellipsis in *The Scent of a Woman* occurs in the chapter *The Written Gate*, where Yamama narrates events about Jamal, who loved poetry and frequently visited his mother's grave:

"On this sorrowful Friday morning... at his mother's grave, he recited the Fatiha and perhaps some beautiful poetry. The Arabs would often recite verses of poetry for the dead... A deceptive, dark, cunning bullet pierced him... His soul departed to meet his mother's spirit at her grave. He left, still enamored with poetry and the intricate mosaic of the Emir Abdelkader Mosque." (Zaoui, p. 52).

Here, Yamama recounts events about Jamal but omits many details. The ellipsis allows the reader's imagination to interpret the gaps, accelerating the narrative while maintaining structural cohesion.

3.1.2 Explicit Ellipsis: Explicit ellipsis is directly indicated in the text, often through temporal markers or the narrator's acknowledgment of omitted periods (Al-Otaibi, 2015, pp. 64–66).

An example of explicit ellipsis in *The Scent of a Woman* is found in the chapter *The Hoopoe's Gate*:

"After forty days, I counted his absence day by day, not exhausting the stock of a month or five weeks... After forty days, Tashkandi returned as usual, dragging his goods with him." (Zaoui, p. 52).

Here, Yamama explicitly mentions the forty-day gap during which events were omitted, highlighting her intent to accelerate the storytelling process without detailing the intervening period.

4. Narrative Deceleration:

Temporal techniques such as summary, scenes, and pauses are used to slow the narrative pace and delay its progression.

4.1 Summary:

Also known as condensation, abstraction, or a *précis*, summary condenses events spanning days, months, or years into a few brief passages without delving into specific details (Mouhajiri, 2013, p. 23).

Example: In *The Gate of Seduction*, Yamama summarizes her brother-in-law's traits:

"How clever my sister's husband was! His virtues overshadowed his flaws, including abandoning my sister and her children." (Zaoui, p. 41).

Here, Yamama summarizes the husband's traits, mentioning only his abandonment of his family without elaborating further.

Another instance is in the chapter *The Burial Gate*, where Yamama briefly summarizes Ibn Battuta's travels:

"Travel no longer frightened him. Ibn Battuta never hesitated, dividing his life into days, months, hours, and minutes across lands, ports, deserts, cities, villages, and inns." (Zaoui, p. 130).

The brevity condenses Ibn Battuta's extensive journeys into a few lines, providing an overview without exhaustive detail.

4.2 Scenes: Scenes involve dialogue between characters that align the narrative time with the story's timeline, effectively freezing the narrative to emphasize specific moments (Mouhajiri, 2013, p. 25).

Example: In *The Gate of Seduction*, Yamama reflects through an internal monologue:

"I thought to myself, 'Hamama understands what's on my mind. Either we use this ladder or move it aside.'" (Zaoui, p. 40).

Here, Yamama engages in self-dialogue, revealing her thoughts and inner conflict. This scene slows the narrative pace, offering insight into her internal emotions and mindset.

Another example is Yamama's curiosity about the woman standing next to Ibn Battuta: "She couldn't make out the woman's features as she had her back turned. Who is this woman? She didn't resemble Loufa at all." (Zaoui, p. 72).

This internal inquiry conveys Yamama's curiosity, using the scene to delve into her thoughts and intensify the narrative tension.

These narrative techniques—announced foreshadowing, ellipsis, and scenes—serve to modulate the pace of the story, enriching the reader's experience by balancing acceleration and deceleration while providing depth to characters and events.

4.2.2 External Dialogue:

Some scholars view external dialogue as "a dramatic exchange of verbal interaction between two or more characters." Unlike internal monologue, which remains confined within the individual's psyche, external dialogue extends to interactions with others. It is an exchange between characters that can involve two or more individuals (Nesib, 2016, p. 45).

An example of this appears in the chapter *The Gate of the Sky*, where Yamama narrates a conversation between two women standing near her: "A woman passing by my side said to another, whose face seemed yellow despite its determined features: 'We didn't make Eid sweets this year... We even forgot to buy new clothes for the children.' The second woman had no words to reply. She fought back her tears, believing herself to be strong and resilient inside." (Zaoui, p. 10).

This dialogue reveals the emotions of the two women. The first expresses the sadness and hardship of the holiday, while the second tries to appear strong but silently suppresses her sorrow, revealing her vulnerability.

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4.3 Pause:

A pause, also known as a "break," refers to the narrative moment where the storyteller halts the progression of events to describe or comment. Hamid Al-Hamdani defines it as:

"Specific interruptions made by the narrator when engaging in description, which typically halts the flow of time and slows its movement."

Pauses serve as a mechanism to decelerate the narrative pace, providing detailed descriptions.

Example: In the chapter *The Gate of Writing*, Yamama describes the imam's room:

"*The imam sat at the center of a small room, six meters wide and nearly as long, serving as a mosque for most of the year. The imam's eyes resembled those of a wolf; he read from the Seven Mu'allaqat poems, and whenever someone entered, he raised his voice slightly, invoking the spirit of Tarafa Ibn al-Abd or Amr ibn Kulthum.*" (Zaoui, p. 62).

This passage includes two pauses: the first details the dimensions and layout of the room, while the second describes the imam's appearance and actions. These pauses decelerate the narrative to immerse the reader in the setting and characters' environment.

Conclusion:

Through our study of *The Scent of a Woman*, we reached the following conclusions:

1.Temporal Paradoxes: Temporal paradoxes were diverse, including both internal and external flashbacks. These were prominent in the narrative and aimed to decode prior events.

2.Foreshadowing: Both preliminary and announced foreshadowing were moderately utilized, adding depth and anticipation to the narrative.

3.Ellipsis: Implicit ellipsis was frequently employed, compelling readers to fill narrative gaps using their imagination. Explicit ellipsis was also used to condense lengthy periods in the story.

4.Summary: Summary was sparingly used to condense events. The narrator decelerated the narrative by employing internal and external dialogue, though these were infrequent.

5.Descriptive Pause: Descriptive pauses were the most prominent technique, utilized to depict scenes, events, and landscapes, enriching the novel's aesthetic qualities.

6.Settings and Places:

◦ Cities were a dominant feature, serving as hubs for character movement and interaction. The narrator was influenced by his environment, particularly Oran, Tlemcen, and other locations.

◦ The marketplace was a recurring open space for character interaction.

◦ The sea occupied a significant role, influencing the events and progression of the story.

◦ The rooftop symbolized strong relationships between characters and was frequently mentioned, especially in *The Hoopoe's Gate* and *The Gate of Seduction*.

◦ The cemetery appeared prominently as an open space for visits by various characters, particularly in *The Gate of Lies and Falsehoods*.

7. Other Settings :

◦ Forests were depicted with cultural traditions and battles, though briefly mentioned, particularly in *The Gate of Burial*.

◦ Gardens were sparsely described, primarily as a setting for Yamama's personal habits.

◦ Closed spaces included hotels, which were rarely mentioned but closely tied to the characters Zahar and Abdelkader. Prisons were also infrequent.

◦ Rooms were central as private spaces for characters, appearing consistently throughout the novel. They played a significant role in pivotal moments, notably in *The Gate of Seduction and Spite* and *The Gate of the Sky*.

◦ The narrative began and ended in the hall, first introduced in *The Gate of the Sky* and reappearing in *The Gate of Abdelkader*. This cyclical mention tied the beginning and conclusion of *The Scent of a Woman*.

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